SCREEN RADIO MUSIC STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 166 No. 9 NEW YORK, WEDNESDAY, MAY 7, 1947 PRICE 25 CENTS

INGRID'S TOP LEGIT-PIX PARLAY

Theatre Television Looms Closer As Major Film Cos. Show Active Interest

By BOB STAHL

Theatre television loomed much closer to reality this week, with all signs pointing to the major film companies finally taking an active interest in the subject to hasten its development. Warners, it's been revealed, has been working in veiled silence on theatre tele for the last two years. With Paramount already in the field, the other majors are expected to be prodded into action in the immediate future via influence brought to bear on the Motion Picture Assn. by the Society of Motion Picture Engineers.

Experimental work done by Warners in theatre video was revealed last week at a demonstration of RCA's color theatre tele in Philadelphia when RCA prexy Brig. Gen. David Sarnoff declared Warners is the only company to date to show any interest. Although some film industry officials believe Sarnoff made his statement chiefly to stir up activity among the other majors, Col. Nathan Levinson, chief engineer of the Warner studios, confirmed the statement, adding that his company is currently awaiting a shipment of RCA theatre tele equipment on which to conduct further experimentation to ascertain its commercial applicability.

Presaging an early entry into the
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Legit Price Revision An All-Industry Problem In View of High Costs

In line with the general legit business thinking that prices must follow the current national trend for revision downward, it's pointed out that the upward spiral has been a combination of circumstances. "It's a wonder the legitimate theatre has been able to survive," one vet showman puts it, "in face of all these things.

"For instance, some straight plays need $14,000 a week gross to break even, so a gross of 20G or more is
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SUBTITLES ON FOREIGN PIX DRAW DEAF-MUTES

The Apollo theatre (N. Y.), foreign-language showcase on 42d street, is the holder of a unique world record—at least that's what the Brandt theatre management claims. The house, it's said, caters to more deaf mutes than any other theatre in the world. Patronage of mutes has been clocked at 3,000-5,000 weekly, and on Saturday evening performances fully one-third of the audience are deaf-and-dumb.

Since all the films have subtitles, the mutes have no difficulty following the story though they can't hear the soundtrack. Apollo gets large slice of trade because as subsequent-run scale is lower than most other sureseaters. Management regularly advertises in mutes' periodicals.

Philco's $3,000,000 Annum Tag on Bing

Philadelphia, May 6.

Philco's yearly tab for Bing Crosby will run around $3,000,000, according to reliable estimates.

Groaner's weekly take crowds $40,000; the promotional campaign betters $65,000 a week, and the time bill on 400, more or less, stations, rounds out the highest coin layout for a single show in radio history.

DeMarcos To Reprise Dance Cavalcade For Their Own Third Anni

Tony and Renee DeMarco will celebrate their third wedding anniversary May 15 by reprising the dance cavalcade which they had whipped up recently as a stunt for Emil Coleman's 30th anniversary as a maestro at the Waldorf-Astoria's Wedgwood Room, N. Y. This took Coleman from the start of his terp music career with Irene & Vernon Castle ("the maxixe") right down to the present. The DeMarcos danced the cavalcade, in tribute to the maestro.

In turn, the ballroom team's celebration now plans that Coleman will come over to the Hotel Plaza's Persian Room, where the DeMarcos just opened, and repeat the stunt. This is an expediency, since he knows the music better than the incumbent Pancho, who has the band at the Plaza. A tieup may be made for the proceeds to go to the Damon Runyon Cancer Memorial.

THINKS 'FATHER' DOES U.S. NO GOOD ABROAD

Washington, May 6.

"Life With Father" was attacked as "juvenile" and "damaging to U. S. cultural relations with other countries" by Congressman Walt Horan (Rep., Wash.), member of the House Appropriations subcommittee during hearings today on State Department's budget request for a worldwide information and cultural program. Play is currently being produced abroad in Rome.

Horan, during questioning of Assistant Secretary of State William Benton, declared: "Theatrical business has an ethical responsibility with regard to our cultural relations with other countries. I do not want 'Tobacco Road' to go across." Referring to the Russians, he said: "They wanted Charlie Chaplin's 'The Gold Rush' but they didn't want 'The Great Dictator.' They want 'Tobacco Road' and 'Grapes of Wrath' but the theatrical industry has risen to its full stature and has denied them these pictures."

Benton argued, "You would not want the Government to c[illegible]sor private industry. We are [illegible] in a position to say to the mo[illegible]ture industry, "you cannot do this."

'JOAN' LEGITER SETS B'WAY MARK

With "Joan of Lorraine" closing this week, after setting a new high in record grosses on Broadway for straight plays, Ingrid Bergman is now entrenched in the double-niche of top femme money-maker in both pix and legit. She's already undisputed top earner among Hollywood actresses, leading with Bing Crosby and "Bells of St. Mary's" in '46. Meanwhile, she may carve her spot in radio too since Ford Motor is talking of alternating her with the NBC orchestra in the Sunday slot (details in radio section).

When Miss Bergman crosses the tape Saturday (10) at the close of a 25-week limited engagement of "Joan" at the Alvin, the Maxwell Anderson plays total take will be close to $820,000. That's a weekly average of $32,800. It's been more dependent only on the number of standees at her consistently SRO show. No straight play, except spectacles such as "The Miracle", has turned in its equal in boxoffice performance.

It parallels Miss Bergman's showing in the '46 money-making sweepstakes for pix, when she chalked up $21,750,000 for four films, a record unchallenged by any other actress. In hitting the jackpot, her quartet in celluloid earned an average of $5,437,000 per pic which only Crosby
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Emil Jannings' B.A. Legit Season

Buenos Aires, May 6.

Emil Jannings, German pix star who made Nazi propaganda films at home during the war, is slated to arrive here shortly. No theatre has been lined up for him, and no announcement made as to plays or company he's to work with, but it's certain he plans to act here. Jannings has a daughter living in B.A. and he has visited the country with his repertory companies several times before.

Ticket sale is already open at the Astral theatre for the 10 performances to be put on in late May by Emma Gramatica, Italian legit actress, and her dramatic company.

Gramatica repertory group sailed April 29 from Genoa for Buenos Aires aboard the "Argentina" and will give five evening performances to be followed by five afternoon performances.

Plays skedded are Somerset Maugham's "The Sacred Flame" (in Italian), "Il Giro del Mondo," by Guilio Cesare Viola, Sir James Barrie's "Old Lady Shows Her Medals" and Pirandello's "La Morsa," plus "Teresa Raquin," adapted from a Zola novel. Mme. Gramatica is rated Italy's finest legit actress, and Argentines in general and the millions of Italian-descended Argentines go all out for the Italian companies, which have not visited the country for close on 12 years.

Uncle Sam May Foot Bill on Jolson's Radio Pitch for Army Recruiting

N. W. Ayer agency, which handles all advertising media for the U.S. Army, is dickering with Al Jolson to do a Sunday night commercial show on NBC, with the Government as sponsor footing the bill, and commercials slanted toward building up the U. S. Army. Jolson likes the idea of returning to radio with his own show with the Government as his employer and the deal reportedly hinges on clearing time.

Idea is to put Jolson in the Sunday night 8:30-9 period when Fred Allen take a hiatus and Standard Brands preempts the time for the summer. NBC would "donate" the half-hour time, since it would save the network the expense of whipping it own production into shape to fill the time.

Since his recent series of guest shots, particularly on the Bing Crosby show, Jolson's been rated the "hottest" thing in radio today, with many a sponsor anxious to grab him.

Show would be the most expensive undertaken to date on behalf of Army recruitment, far overshadowing production nut of other Army-identified programs, which have included "Sound Off," "Take a Break," "Warriors at Peace," the Harry Wismer sports roster and the recent "Spotlight Bands" sponsorship. Army also spends a lot of coin on radio spots.

Cagney May Bankroll Canada Lee's Rep Co.

Hollywood, May 6.

James Cagney may bankroll Canada Lee's idea of a black-and-white repertory theatre. Negro actor wants to stage "Macbeth" and "Othello" on alternate evenings. Lee would play the lead in both, his "Macbeth" characterization in whiteface and "Othello" au naturel.

Repertory group would be trained on the Coast and work its way to Broadway.

Nelson Mentioned As Economic Advisor To Prez of Mexico

Donald Nelson, it is reported, may shortly leave his post as prez of the Society of Independent Motion Picture Producers to become economic adviser to the Mexican government. Nelson was in Mexico City a few weeks ago for huddles with President Miguel Aleman and came east from the Coast over the weekend to confab with the Mex topper during his visit to New York.

Accompanying Nelson on the flight to Mexico and Manhattan for the meetings with Aleman was Francis Alstock, former chief of the film division of the U. S. Coordinator of Inter-American Affairs. Alstock has long been a friend of Aleman's and was an adviser to him when he was running for the presidency.

Also accompanying the former War Production Administrator on the trip east to see Aleman was Leo Morrison, Hollywood agent, who has been a friend of Alstock, active in the development of the Mexican film industry. Nelson returned to the Coast Monday (5), while Alstock and Morrison remained in New York.

DISK FAVES NOW BEING EYED FOR VAUDERS

Vaude bookers are now studying the best selling record lists as a possible source of headliners. A top retailing disk is now a virtual guarantee that theatre bookings will follow.

Sammy Rauch, Roxy theatre, N. Y., booker, has set two names off the top of wax lists. Jan August, pianist who catapulted "Misirlou" for Diamond disks into a big circulation, has been signed for the June 4 show. Art Lund, who waxed "Mam'selle" for M-G-M, is on the same bill.

The bookers point out that most sources of new attractions have dried up. Many top film and radio names are still shying away from vaude tours, and current crop of cafe stars has been meagre. Consequently they're turning increasingly to names developed via platters.

'Oklahoma!' Panics All London in Rousing Bow; 210G Advance Is Record

London, May 6.

Theatre Guild's production of "Oklahoma!" at the Drury Lane last Wednesday (30) received the greatest reception in the memory of veterans, who claimed it to be the biggest hit since "Belle of New York" in London in 1898. Audience refused to leave the theatre for 30 minutes after the final curtain, with the cast compelled to repeat the theme song several times. Prior to the show's preem here, libraries (ticket agencies) bought $210,000 worth of tickets, which is an unprecedented high for London theatres. Library deal now exceeds $300,000.

It was likely the initial time since the war that society here turned out in such numbers, with those not in evening dress being exceptions in
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SAM WANAMAKER'S PIC TEST FOR SPERLING

Sam Wanamaker, radio and legit thesper currently appearing in the Broadway hit, "Joan of Lorraine," treks to the Coast following the play's closing this Saturday (10) for screentesting by Milton Sperling, head of U. S. Pictures (WB).

In the fall, Wanamaker will stage Emmett Lavery's new Broadway play, "Gentleman From Athens," to be produced by Martin Gosch, former radio and Metro producer, who debuts as a legit impresario.

40th Anni Salute to Sophie Tucker Her 'Greatest One-Night Stand'

By ABEL GREEN

Gene Buck summed it up: "This is the greatest one-night stand Sophie Tucker will ever play." The 40th anniversary salute by the Jewish Theatrical Guild to "the last of the red hot mamas" was one of those inspired evenings, Sunday night (4) at the Hotel Astor, N. Y., figured by veteran showmen to make history, if only for the reason that few such testimonial dinners ever see a gathering welcomed by Eddie Cantor, as president of the Guild; toastmastered by George Jessel; troubadoured by Irving Berlin, who was chairman of the dinner committee; and honoring a trouper who stormed New York (at the German Village below Herald Square) in 1906. Cantor, Jessel and Berlin came in specially from the Coast for the dinner.

As Berlin's "Song for Sophie" (lyric herewith) puts it, "While others are staging their comebacks, Miss Tucker is still going strong."

As her inspired speech of appreciation reviewed her career, the 1,500 overflowing attendance in the Hotel Astor's grand ballroom, at $15 a head, unashamedly reflected its sentimental emotions. New York's Mayor William O'Dwyer seconded Jessel's toast to the departed Jimmy Walker by also expressing the wish he was here to better express official New York's reactions to this tribute to Soph. Sir Cedric Hardwicke, for the actors, presented her with a scroll from Britain; William Morris, Jr., eloquently linked his agency's time-honored association with the star; her longtime pianist Ted Shapiro spoke briefly and to the point; Harry Hershfield—a veteran of "the celery circuit"—rounded out the humorous talks. Cantor and Milton Berle had to breeze for a 10:30 NBC broadcast for Texas City Relief; Jessel came in after his Sunday night guester with Fred Allen; and Miss Tucker just skipped the dinner show at the Latin Quarter, where she is currently engaged, but did one show at 1 a.m. (At 6 a.m. she was still dispatching wires of appreciation to those who made the evening possible).

Jessel at His Best

Jessel's toastmastering was pastmaster stuff. If anybody got too serious he punctuated it at just the right time with an ad lib. When a colloquialism was uttered he translated it for Mayor O'Dwyer. His crack about "alas and alack and Al Lackey" (one of Soph's husbands) was an inside yock.

Miss Tucker saluted Berlin with "what a wonderful feeling it must be to know you're immortal while still alive." In her sentimental and business encomiums for "the boss," the late William Morris, Sr., first president of the Jewish Theatrical Guild, she saluted "Mother" Morris and Aunt Ella (who came in from their Saranac Lake home), Bill Morris, Jr. and Ruth Morris (Mrs. Bill White). And when she mentioned "the ex-office boy who grew up to be one of the most respected men in show business," the applause for Abe Lastfogel was extraordinarily spontaneous, on a par with the enthusiasm for Berlin. One of her sincerest salutes was to the absent Jack Yellen, her special-material writer for many years, delayed out of town. Also fogbound in Newfoundland were Val Parnell and Harry Foster, who clippered over from London for the dinner but couldn't get in on schedule.

In addressing herself to her forebears in Heaven, and to the late Bill Morris, Miss Tucker also expressed the request, "And, Boss, when you see Sime Silverman, do give him my fondest regards."

The veteran songstress confessed that she "felt like no red hot mama" and cracked, "I sure feel as if the rockin' chair's got me!"

An elaborate show, batoned by Mel Morris, followed.

Song for Sophie

By IRVING BERLIN

Verse

Making what you'd call a speech
Isn't up my street,
Fancy words are out of reach
When I'm on my feet,
So I've done the best I could for now
In the only way that I know how.

Chorus

I've written a song just for Sophie
A song that I'll sing through a mike
Just to tell her how we love her
What we think of her
In the business there's no business like.
While others are staging their comebacks,
Miss Tucker is still going strong,
She continues to deliver
Just like that river
Old Sophie keeps rolling along.

Second Chorus

We know what an artist is Sophie
'Though some say her songs aren't nice.
But her lyrics don't need cleaning
Her double meaning
Simply means what she means only twice.
When Jolson and Cantor and Jessel
Have finished with their final song
They'll be rocking in their rockers
Three alta 'yockers'
While Sophie keeps rolling along.

Third Chorus*

We know of the kindness in Sophie
We know too that Sophie is smart,
As a star she's made a boodle
Using her noodle
But she's best when she's using her heart,
The Angels will watch over Sophie,
They'll see that she keeps going strong,
They'll say 'tho we're wild about her
We'll do without her
Let Sophie keep rolling along.

* *This third chorus is Berlin's personal salute to Soph which he preferred not to sing at the dinner, hence published here for the first time.*

255TH WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.
"It's just a question of time—everybody has to see this show. It's tops."
JACK BENNY.

Court Enjoins Albany Board of Education Nix On Robeson Concert

Albany, May 6.

Supreme Court Justice Isadore Bookstein this afternoon (6) granted the Carver Cultural Society a permanent injunction, restraining Albany Board of Education from interfering with Paul Robeson's concert Friday (9) night in Philip Livingston Junior High School auditorium. Concert will go on as originally skedded, for the Negro baritone's 64th and final concert of his current season.

Paul Robeson, whose appearance under the auspices of the Carver Cultural Society in Philip Livingston Junior High School was banned on Mayor Erastus Corning's order, because gatherings of "a highly controversial nature" shouldn't be permitted in public school buildings, would have sung here Friday night, even if he had to do so in the home of Arthur J. Harvey, counsel for the Society.

Harvey announced this Saturday (3), following arguments the previous day in Kingston before Supreme Court Justice Isadore Bookstein on a show cause order seeking a permanent injunction restraining the Board of Education from interdicting Robeson. Corporation Counsel James J. McGuiness argued that the Board had exceeded its authority in granting the Society permission to present the singer in a concert at the high school.

McGuiness claimed that no con-

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Pitching Horseshoes

By Billy Rose

I see where Walter Damrosch and a group of artists have issued a statement on behalf of Kirsten Flagstad. They say we shouldn't concern ourselves with the politics of the lady with the soprano voice and baritone shoulders. Judge the Madame by her throat, not her vote, says the committee.

Well, I think that's a divine idea!

And while we're exempting talent from the responsibilities of citizenship, let's not be picky. For instance, there's a gifted banker over there named Hjalmar Schacht. Why not bring this wizard over to run our Chase National Bank? He's not a bad fellow. He was acquitted at Nuremberg, and, like Mme. Flagstad, has been frank enough to tell us he never really got fond of the Nazis. That's fair enough. And remember, never once did he personally turn a valve in a concentration camp gas chamber. By all means, let's have him.

And what's wrong with that talented businessman, Axel Wenner-Gren? Like Mme. F.'s Quisling husband, he is reputed to have picked up a few odd millions playing store with Der Schoener Adolf. So what? The war is over. Let's be big about it. Wenner-Gren can plunk down fifty million if he likes a deal. Why not let him plunk it? It'll put plenty of people to work. Live and let live, I always say.

And speaking of talent, what's wrong with Sascha Guitry? Fine playwright. Fine actor. What if Sascha did get on the radio and tell the French to relax and enjoy the occupation? How long are you going to hold that against him? He's an artist, isn't he? And Art has its privileges, hasn't it? What if his German buddies shot 50 hostages a day? The widows of those hostages should remember there are many Frenchmen, but few Guitrys. By all means, let's have him. He's a big name. The gentlemen handling Flagstad's business can get him lots of bookings around the country.

And how about poor Furtwangler, the symphonic conductor? What if he did slip in the "Horst Wessel Song" occasionally? It was only a request number. He, personally, never stamped on a pianist's fingers if they didn't form the Nazi salute fast enough. Besides, we need some new conductors. Isn't it about time we brushed off that daffy old patriot, Toscanini, who told the Duce to jump in Lake Como?

And how about some good in-between conductors? Like, for instance, the fellow who led the 100-piece orchestra at the Auschwitz extermination camp. I hear he did a fine job. When they were shoveling living kids into the ovens, he played "The Blue Danube" with such gusto no one could hear the children scream. Surely there's a job for him somewhere in this big country. Perhaps in some quaint little town where they have band concerts in the park Sunday afternoons.

What's that commotion over in the corner? You want to be heard, you say? Certainly, lady, this is a democratic country. But make it snappy.

You say artists eat, perspire, sleep, marry and vote like ordinary folks? You say nothing in our lawbooks permits a violinist to commit murder, throw rubbish in the streets, or cross against the lights? You say Flagstad took a run-out powder when we were in trouble, and no more rates a welcome mat than Putzi Hanfstaengel? You say she sang for Hermann Goering, and should no more sing for us than Eva Braun should be modeling for John Powers? You say a singer can't put down "Mein Kampf," pick up "Die Meistersinger," and get away with it? You say Flagstad was disloyal to our way of life, and shouldn't be allowed to shrug it off with the wormy chestnut about Art being above politics?

Well, my dear lady, I hope you feel better now that that's off your chest. By the way, weren't you one of those misguided pickets who paraded in front of Carnegie Hall when the Madame was singing? Ah, I thought so.

To go on with what I was saying. Practically every country in Europe has writers, musicians, poets and painters who have been impolitely described as collaborationists. And many fine businessmen. Most of these talented people are as innocent as Mme. Flagstad. For some reason, their confused countries seem eager for them to exhibit their talents elsewhere.

Well, I have a ducky idea. I think America should bring them all over. We'll have darling novels, darling concerts, darling poems and darling pictures.

Of course, once they get together here, we may not have much of the old America left. But, after all, is that so important?

I ask you, is that so important?

(Copyright, 1947, By Billy Rose)

Bernstein-Hitchcock N.Y. Meet on Transatlantic

London, May 6.

Sidney Bernstein, owner of the Granada circuit here, planes for New York Saturday (10) to meet Alfred Hitchcock for finalizing of their plans for setting up Transatlantic Productions. First picture will be Patrick Hamilton's "Rope," which goes into production in Hollywood. It will be Hitchcock's initial pic in color.

Bernstein will work out a releasing deal for Transatlantic product and arrange financing.

Hitchcock arrives in New York from the Coast next Monday (12), according to his eastern rep Al Margolies, to meet with Bernstein. Transatlantic pards will remain east about 10 days to two weeks before heading for Hollywood to start shooting plans.

Germaine Sablon Preems At Blue Angel Next Wk.

New York cafes will have another Sablon on the circuit when Germaine Sablon opens at the Blue Angel, May 13. Mlle. Sablon, who spent the war years as an underground fighter in France, has already made several platters for Continental Records and has played a holdover engagement at the Latin Quarter, Moutreal.

Jean Sablon will fly in from the Coast to be at the preem. He'll return shortly afterward to do a series of guest appearances on the air.

MUSSO'S BOY VITTORIO YENS MAKING ARG. PIX

Buenos Aires, May 6.

Vittorio Mussolini, Benito's son, who's now living in Argentina, is reported to have sufficient capital to set up a film production unit with which to carry out his cinema ambitions. Fascist dictator's fledgling directed films in Italy during his father's heyday and was associated with Hal Roach in Hollywood.

He's now married to an Argentinian, Ursula Marina Buvoli, whose parents own a ranch in the province of Santa Fe.

U Renews A&C 5 Years

Hollywood, May 6.

Bud Abbott and Lou Costello will continue their antics on the Universal lot for five more years, under a new contract calling for two pictures annually, with the privilege of making one outside.

Comics have called off their proposed British tour to make an indie picture for United Artists following completion of "The Wistful Widow of Wagon Gap," their current chore at Universal-International.

My Favorite Story

A flat tire plagued a man driving along a deserted country road one summer afternoon. He stopped to fix it, and as he began to jack the car up, he heard a voice ask: "Gotta flat tire, bub?" He looked about and there was nobody there. He shrugged and thought it was the heat. The voice repeated the question: "Gotta flat tire, mister, huh?" There was a tired old horse leaning against the fence. The man thought: "It can't be, but I'd better find out." So he answered the horse and the horse answered him, and they settled down to a long chat. He told the horse how he had fought through the war and had raced midget cars before the war, and didn't know what to do now that he had been released from the Army. And the horse told him that he was out in pasture all the time now, but that, among other things, he had won the Kentucky Derby back in 1932.

When the man had the tire repaired, he and the horse bid each other good-bye and the man drove off. A quarter of a mile down the road, he saw an old farmer sitting under a tree. He stopped his car and talked with the farmer, asking him if he owned the horse. "Yep, I shore do," replied the old one. "You want to sell him?" queried the veteran. The old farmer began to laugh and laugh. "What're you laughing at?" the young fellow asked. "Hee, hee," giggled the farmer. "You got took in on that Derby story, too, didn't yah?" *Betty Hutton.*

Trend Away From War Themes Cues More Book Sales for Pix This Fall

With an abnormally small number of books having been bought for filming since the end of the war, story editors are looking for a considerable pickup in the fall. Complaint has been general among them that the quality of the output during the past 18 months has been exceptionally low, resulting in the few buys of screen rights.

With the war getting far enough behind for most writers to have got at least one book on the conflict off their chests, story eds, studying fall lists, foresee a quantity of better thought out and more skillfully written tomes than was possible under the speed and strain of the war years. During the past year and a half most film companies have been buying only the volume necessary to keep their literary stockpiles to a minimum height.

A certainty to be a best-seller, but in which none of the majors is showing any interest, is Sinclair Lewis's new novel, "Kingsblood Royal." It's to be published at the end of this month and is a Literary Guild selection. Subject matter has the top studios laying off, although it's thought possible that some indie might find it a usable property. It concerns a sedate and narrow-minded bank clerk in a small Minnesota town, who discovers he is 1/32d Negro. Rather than keep the fact to himself, he shouts it around, resulting in a complete upset in his life and that of his family.

Likely to attract the studios is "The Big Sky," by A. B. Guthrie (Sloane Associates) which got unusually good notices, emphasized by front page reviews in both the N. Y. Times and Herald Tribune Sunday book sections. It's a story of the opening of the west, preceding the Lewis & Clark expedition. One thing making it attractive at the present time is that it could be shot outdoors on a relatively limited budget. On the other hand, it has no women characters except one Indian squaw and has no "heroic" male characters.

20th's Record Crop Of 'Outside' Stars Under One-Picture Deals

Hollywood, May 2.

More outside stars are currently tied up with 20th-Fox on one-picture contracts than at any previous time in the studio's history.

Deals include Olivia de Havilland for "Snake Pit"; Joan Crawford, Henry Fonda and Dana Andrews, "Daisy Kenyon"; Joan Fontaine, "The Walls of Jericho"; George Sanders, "Forever Amber"; Brian Donlevy, "Kiss of Death"; Ethel Barrymore, "Moss Rose"; Victor McLaglen, "The Foxes of Harrow"; Randolph Scott, "Home, Sweet Homicide," Jennifer Jones, "The Dark Wood"; John Hodiak, "Gentleman's Agreement"; Joan Blondell, "Nightmare Alley," and Ida Lupino for one picture, still unnamed.

GALE PAGE'S COMEBACK

Hollywood, May 6.

Gale Page broke her seven-year retirement for the second femme lead in William Cagney's "The Time of Your Life." Her last chore was in Warners "Four Mothers," in 1940.

Filming is at General Service, H. C. Potter directing.

STARS' COIN YEN CHOKES INDIES

Pommer's 'Kicking Around' in H'wood Said to Influence His German Pic Plans

Behind the recent move toward permitting export of German pix into the United States and other countries—a move that has generated almost worldwide resentment and anger—is considerable personal feeling. It's aimed by Hollywood at Erich Pommer and by Erich Pommer at Hollywood.

Pommer is head of the German motion picture industry as an employee of the Allied Military Government. He was a widely known German producer until the advent of Hitler, when he turned to making pictures in France, England and then the U. S. His last activity in this country was as a producer for RKO.

Charge in American film circles is that Pommer volunteered to take on the task of revitalizing the German industry in a mixture of personal ambition and spleen—mostly spleen. It's being said in Hollywood that Pommer took something of a kicking around during his years there—a kicking around that some admit may have been unfair—and that he's now out to prove that almost single-handed he can make the German industry a further threat to Hollywood's world preeminence.

If that is truly Pommer's aim, it may be nipped before he is well under way, as result of a State Dept. decision to have no U. S. Government employees abroad who were

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Rank Avers Korda, Like He, Doesn't Want Tough British Quota

London, May 6.

Clearing up a fog of trade press allegations to the effect that Sir Alexander Korda was pressing for an extreme British quota law, J. Arthur Rank, as prez of the British Film Producers Assn., declared in defense of his chief rival that there were no grounds for the charges and that he and Korda were in full agreement. Making the statement just before leaving London en route to America late last week, Rank said: "Sir Alexander Korda, as one of the members of the British Film Producers Assn., is wholly in favor of the quota proposals of that association just as I am myself and every member of the association."

Commenting on Rank's statement, Korda said: "I am glad that Mr. Rank in his forthright statement made the position clear. The Cinematograph Exhibitors Assn. concentrated an ill-tempered and unreasonable attack on me at their last general meeting. It was obviously thought that Mr. Rank was too strong to be attacked so they made me the target of the attack and the arch villain of the piece. The same tendency prevails also in the American film industry."

Roman Pines Plans Own H'wood Indie for This Fall

Hollywood, May 6.

Roman Pines, French film producer, will launch an indie production company in Hollywood next fall.

Pines recently completed his first American chore as associate producer with Seymour Nebenzal on "Atlantis," and sails for Europe to scout story properties in Paris, London and Rome for filming in California.

Maas Back Today

Irving Maas, v.p. and general manager of the Motion Picture Export Assn., who has been in England and on the Continent since March 30, returns to New York today (Wednesday).

Among his other activities abroad, Maas has been active in the move by the American industry to force the American Military Government and State Dept. to withdraw their approval of export of German-made films.

Mex Tax Standoff

Washington, May 6.

State Department is sending a tax team to Mexico the later part of June to work out a treaty eliminating double taxation and for the prevention of tax evasion. Because of the increasing number of show biz crossing the border in both directions these days, elimination of double taxation will be hailed as a boon.

Meantime the Government is asking all who have had tax problems with Mexico to turn in the information for the guidance of the delegation.

Mike Todd and U In Reported Schism

Mike Todd and Universal-International are reportedly ready to call quits on the deal by which Todd went to the lot two years ago as a producer. Neither Nate Blumberg, U prexy, nor Todd, both of whom are in New York, would confirm the split, but Todd indicated a decision may be forthcoming by the end of this week.

Todd has made no pictures during his tenure and has reportedly handed to the studio, for financial advances, the three properties he took into the deal with him when he joined U. They are "Up in Central Park" and "Mexican Hayride," musicals which he successfully produced on Broadway, and "Great Son," an Edna Ferber novel.

Todd's status as a producer was in the nature of an employee, with the deal calling for him to get a salary, plus 50% of the profits on pix he produced. Difficulty in lining up talent for the properties he was to make kept him from getting them before the cameras and resulted in the disagreement with U.

Aleman Visit Spurs Mex Interest in U.S. Films

Washington, May 6.

Visit of Mexican prexy Aleman to the U. S. is hypoing screening of American documentaries below the border, with the Mexican interest in us higher than ever before.

State Department's Office of International Information and Culture in Mexico has arranged showings of films on Washington, New York, West Point, TVA, the midwest, etc., in various schools and exhibition halls, throughout that country. American Embassy is lending 44 projectors for the educational circuit. OIC explained:

"Documentary films are shown in 179 towns throughout Mexico more than 2,000 times a month and are seen by an audience averaging about 1,500,000 persons a month. These films tell the story of American agriculture and industry, the fundamentals of health and sanitation, and sometimes in a mixture of entertainment with instruction, the human side of life in a small American town. The Mexican government hopes eventually to install motion picture projectors in schools throughout Mexico."

Johnston's Anti-Red Co-op

Washington, May 6.

Just before the House Un-American Activities subcommittee left for Hollywood past weekend, Eric Johnston pledged cooperation of the portion of the industry he represents.

Johnston conferred with Rep. J. Parnell Thomas (R., N. J.), committee chairman and assured Thomas he could count on support of the studios. One member of the subcommittee, John McDowell (R., Pa.), also heads a subcommittee investigating fascist influences in this country. McDowell expects to look into that situation while on the Coast.

CAN'T MEET HIGH PAY, % DEMANDS

Demands of stars for "unreasonably high" salaries and percentage participations—"solely to please their own vanities"—are forcing indie producers out of business. And where the filmmakers do hand the players the coin they demand, they're "forced to cheat" on other aspects of their pictures, causing a slide in the quality of indie output.

That's the charge leveled by two different producers during the past week. Both have important properties, one a top-selling novel and one a former Broadway musical smash, which are stymied on going before the camera because of inability of the producers to make player deals which they consider will leave them a reasonable profit.

The "middle players"—stars of medium b.o. value—bear the brunt of indie bitterness. Top marquee names whose presence in a film more or less guarantees a profitable payoff are considered by the producers as more closely approximating in value the prices they demand and worth waiting for.

It was pointed out by one of the filmmakers that a femme "middle

(Continued on page 10)

Q.&A. on B.O.

"The public is adjusting its buying but not the actors" is a common squawk by nitery managements, talent buyers, agents, and the like.

On the other hand, the top draws, and their agents, point to the fact that in this day and age where the in-betweeners (be it pix, legit, niteries, etc.) don't do business anyway, then the real draw is worth everything he or she can get—and more.

PAT CASEY COOL ON H'WOOD LABOR PEACE

No peace on the Hollywood labor horizon is seen by Pat Casey, labor contact for the producers, who arrived in New York from the Coast last Friday (2). He'll remain east about two weeks on what he termed "strictly personal business."

Casey said the move toward ending the eight-month old studio strike that was taken in huddles by the producers with the Carpenters and Painters unions two weeks ago has failed to jell. Fact that there was only one meeting with each of the two unions, he said, could be taken

(Continued on page 31)

Film Attendance Down in First 17 Wks. Of '47 But Income Not Too Affected Because of Upped B.O.; Foreign Status

Sharp drop in attendance as against a rather mild downward swing in theatre income is the standout point in a check of general business conditions among the Big Five for the first 17 weeks of 1947, ending April 30. Severe fall in British rentals and a tremendous increase in coin derived from the rest of the world is another salient factor shaping the income picture for the year.

Theatre attendance is down anywhere from 10% to 20%, depending on the company, although most are nearer the 10% figure. Income from the houses, however, is off only from zero to 5%. That's because of upped admission prices from a year ago and because a considerable part of the decrease in attendance is among children, who go through the wickets at reduced fees.

Film rentals received by the majors fail to fall into a pattern, hinging largely on the particular pix a distrib was offering during the 17-week stanza. Several companies are up as much as 15% in rentals over the comparative period a year ago, while a number are off from 5% to 10%. Rentals per en-

(Continued on page 26)

Le Roy Megs Gable

Hollywood, May 6.

Mervyn LeRoy will direct the high budget production, "The Homecoming of Ulysses," authored expressly for Clark Gable by Sidney Kingsley.

Paul Osborne is transforming the yarn into a screenplay which goes into work in September, following the release of the recently completed Gable starrer, "The Hucksters."

UA May Eliminate New Prexy Idea

Important statement on United Artists policy is to be issued within 10 days, it was learned following a meeting yesterday (Tuesday) of the company's owners and their attorneys in New York. Announcement, it is believed, will either be the name of the new prexy, if negotiations in that direction are successful, or of an internal realignment perhaps eliminating temporarily, at least, the idea of a new prez for the company.

Huddling yesterday were owners Charles Chaplin and Mary Pickford and their attorneys, Charles Schwartz and Arnold Grant, respectively. Chaplin and Miss Pickford decided to return to the Coast, leaving Schwartz and Grant to carry out the blueprint that was laid out at the meeting. It was decided that a definite move one way or the other must be made quickly and if negotiations for a prexy can't be consummated satisfactorily, the realignment is to be put into effect.

Chaplin left for the Coast last night (Tuesday) and Miss Pickford leaves tonight (Wednesday).

Acad. Making Photo Display of Oscar Derby

Hollywood, May 6.

Academy of Motion Picture Arts and Sciences is turning out a photographic display of this year's Oscar Derby for exhibition in the Library of Congress in Washington, and subsequent showing throughout the country.

Exhibit contains shots of all the winners, together with layouts of the top productions of 1946.

Mention Jimmy Byrnes As Majors' D.C. Mouthpiece

Former Secretary of State James F. Byrnes may be called in to argue the motion picture anti-trust suit appeal before the Supreme Court on behalf of the defendant majors, according to scuttlebutt in some Justice Department circles. Byrnes is also a former Associate Justice of the High Court.

Only recently he tied up with the D.C. law firm of Hogan & Hartson, and might make an ideal man to tell the side of the big film firms to his ex-colleagues on the bench. He is known as a smooth pleader, and his ability and background certainly recommend him to spearhead for the majors. Byrnes resigned the State Department portfolio a couple of months back to protect his health. He has been resting ever since, but now is getting back into active work.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th St., New York 19, N. Y.
SUBSCRIPTION
Annual $10 Foreign $11
Single Copies 25 Cents
Vol. 166 No. 9

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

National Boxoffice Survey

Rain, Mild Product Dampen Biz—'Egg,' 'Years,' 'Daughter,' 'Macomber,' 'Yearling' Pace Top 10

Continued rain in many sections of country and lightweight product are being blamed for downbeat this session. Despite adverse factors majority of stronger pictures are not doing badly, but the eastern keys will be glad to dry out after almost a week of downpours.

"Egg and I" (U) moves up to take the leadership of top 10 grossers over the country in current stanza. Fact that it opened in San Francisco with a record $34,000 and held up well at $128,000 at N. Y. Music Hall naturally is helping the picture's showing. In the four other key spots where playing, film is in its fifth weeks or moveover.

"Best Years" (RKO) is taking second money and "Farmer's Daughter" (RKO), third spot among the leaders. Others in order of biz done and playdates are "Macomber Affair" (UA), "Yearling" (M-G), "Sea of Grass" (M-G), "Calcutta" (Par), "Happened in Brooklyn" (M-G), "Stallion Road" (WB) and "Smash-Up" (U).

"Daughter" is currently measuring up to initial promise shown on its preem playdate in N. Y. where now in seventh week and still showing profit. Another newcomer, "Carnegie Hall" (UA), battled rainy weather in N. Y. to make a strong showing at Winter Garden and Park Avenue where opened day-date.

"Love and Learn" (WB) looks a bit disappointing on two initial playdates. "Late George Apley" (20th) also slipped badly this week. "Odd Man Out" (U), although in only two spots thus far, hints doing well when it gets out on release.

"Angel and Badman" (Rep), while not in first weeks in any key covered by VARIETY, is adding additional coin to its staunch record on second weeks currently. "Blaze of Noon" (Par) on two dates again is showing it's no ball of fire just as it did in N. Y. Warners' combo of "Sea Hawk" and "Sea Wolf" is pacing the reissue parade this frame, even holding well in second L. A. sessions.

"Ramrod" (UA), which did not fare so badly in San Francisco, is sturdy in Chicago. "Canadian Girl" (Rep) heads for a fairly good session in Philly, backed by a band.

(Complete Boxoffice Reports on Pages 14-15)

Schary Blasts 'Planned' Film Ideas, Cites Need for Screen to 'Grow Up'

The surefire boxoffice psychology in planning film ideas and the "this will kill them" approach in culling pix themes were riddled unmercifully this week by Dore Schary, RKO's executive veepee in charge of production. In New York on some fast huddles with company biggies, Schary put in his oar for significant films. "I think the screen has to grow up and develop a point of view on things," the RKOer averred. "If an art is solely escapism, it dies."

"We must be working at times when we're not so certain of the results," Schary declared. All-out for fresh film material, he added, "I would much rather that RKO cut the pattern and others followed." Bs, for instance, he said, should be used more experimentally with the idea of developing young directors, writers and personalities.

Barring no holds, Schary even took a solid swipe at "Born to Kill," RKO pic which opened this week at the Palace (N. Y.) to a chorus of critical boos. "That kind of low key picture is doomed," he said flatly. "Films are reflected in what the public wants. This is a period of rejection for violent subjects. What's wanted is a little more sweetness and light. Therefore, we don't intend using arbitrary violence in the future—rather, we'll restrict it to where it's necessary to the theme."

Scripters' complaints that censorship regulations barred them from writing strong, fresh material "annoyed" him, Schary said. "That

(Continued on page 29)

Record Entry List For Belgium Film Festival; Many U.S. Stars Going

Brussels, April 29.

With actual competition in Belgium's Film Festival scheduled to get underway on June 8 for a 19-day period, scores of entries are rolling in and it appears that film companies throughout the world will be well represented. Meanwhile it's reported here that Eric Johnston, head of U. S. Motion Picture Assn. and Gerald Mayer, its foreign chief, not only will be here but are redoubling their efforts to bring Hollywood's top stars over.

After three days of deliberation the winners will be announced on June 30.

Only shorts will be presented by the Dutch film combine because its studios were destroyed by the Nazis. U. S. will also have a flock of shorts since some 300 American cartoons are slated to be exhibited at the "Cercle Gaulois."

French entries are to be picked by a board early in May. However, it's reported that France will send Rene Clair's "Silence Is Gold," "The Devil and the Flesh" and "Copie Conforme." British Film Producers Assn. is submitting "Odd Man Out" (Two Cities-Carol Reed), "Great Expectations" (Cineguild - David Lean), "A Matter of Life and Death" (Archers) and Aussie-made "The Overlanders" (Ealing Studios).

Other foreign films include Sweden's "Rotagg" (Mattson), Switzerland's "The Reign of Matto" (Lindtberg) and "Citizen and Peasant," an educational by Franz Schnyder. Ar-

(Continued on page 31)

'Henry V' Took $1,100,000 So Far in U.S. and Canada

"Henry V's" record 47-week run in New York, which ended Saturday (3), turned in a net of $310,000. Of that, $190,000 was garnered in the 12-week stand at the City Centre and $120,000 in the 35-week move-over to the John Golden theatre. J. Arthur Rank Technicolor epic has amassed a total income of $1,100,000 in its U. S. and Canadian engagements.

Since United Artists, the distribs, have in every case leased theatres on a four-walls basis, above figures are the net to the company. Already subtracted is the rent of the houses, advertising and salaries of theatre employees. Those charges amounted to about $6,500 a week in New York. Of that, the ad budget was $1,400 a week.

Rank's income from the U. S. and Canadian distribution so far is about $775,000, UA taking out approximately 25% of the total return as its distribution fee.

Par Pards in Coast Meet

Hollywood, May 6.

Five days of meetings between Paramount home office execs and theatre partners started Monday (5) night at Arrowhead Hot Springs, with Leonard Goldenson, veepee in charge of theatre operations, presiding.

Operation of theatres under consent decree will be principal topic to be discussed, as well as problems resulting from postwar conditions.

See Film Labor Costs at Peak

Major company labor reps recently on the coast report privately-expressed beliefs of union leaders that studio and exchange wage scales have reached their peak. The current fanfare over the inflated living costs is having its effect on the Coast, it's said, and labor biggies believe there'll be no further movement to up salaries providing prices on commodities hold to their present level or recede.

"Naturally, it's the job of union leaders to jack as much as possible out of a company and they'll try to do so," one company spokesman said. "But they're privately convinced, and they've indicated so to me, that it will be unpolitic to seek higher pay if prices rise no further. On that basis, if President Truman's present move is successful, I think we can say that pictures have reached their peak expense and won't go any higher."

Film Labor's Hourly Wages at New High

Hollywood, May 6.

Average weekly earnings of hourly workers in motion picture production increased by $13.56 over March, 1946, according to the latest California labor statistics bulletin. For March just past, workers' average weekly check was $93.34, compared to $79.78 a year ago. Take also was a gain over February, when weekly pay averaged $91.41.

Workers put in an average of 41.3 hours weekly at average of $2.25 an hour during March. This compares with 40.4 hours at $2.24 in February, and 42.7 hours at $1.84 in March, 1941.

BALK AT 70% AND 60% FOR 'BEST YRS.', 'DUEL'

Minneapolis, May 6.

Despite the fact that in its Twin City first-runs "Best Years of Our Lives" has been chalking up sensational business, local indies refuse to make deals for it at 70%. "Duel in the Sun," not released in the territory yet, is being sold at 60% and the combines declare they won't buy it at that price. Minnesota Amus. Co. (Paramount) and a number of independents outside the combines, however, have bought all three pictures.

Local independent exhibitors, not members of Independent Theatre Associates, have been grabbing up "Jolson Story," at 35%, at its first availability and have done landoffice business. "Best Years" is in the eighth week here and third week in St. Paul of its downtown first-runs.

Hughes Switching Tag On 'Diddlebock' to Help B.O.

Weak grosses registered in prerelease engagements by the Harold Lloyd starrer, "Sin of Harold Diddlebock," has resulted in a decision by producer Howard Hughes to switch the title. New label has not been set yet and United Artists, the distrib, is taking no further dates until a decision is reached.

Pic has played in Miami, Portland, Seattle and a few other towns with consistently disappointing results. It's the first film Lloyd has made in seven years and was produced, directed and written by Preston Sturges for California Pictures, in which he was formerly partnered with Hughes.

GEORGE GIVOT

Jose in Variety said: "George Givot still does the Greek ambassador bit for hearty results. There's many hearty laughs in his banter and he finales with singing which registers well."

Theatre Direction
HARRY A. ROMM

Kids' Picket Line Cuts Admission From 50c to 24c

Vancouver, May 6.

Prices for students at the 330-seat Roxy in Port Alberni, British Columbia, returned to 24c after a tab hike to 50c caused local kids to throw a picket line around the house. Port Alberni, which has a population of 9,000, is a boomtown located on the west coast of Vancouver island. Theatre is owned by Famous Players-Canadian.

Bobbysoxers also picketed the 449-seat Vanlsle theatre at Campbell river and held the audience down to six lonely adults. Theatre, which is owned and operated by E. W. Bickle, prominent island businessman, was picketed by kids demanding reduction of admission scales from six bits for both children and adults to 50c for adults and 30c for children. Before the picket lines went around the theatre, six persons had entered, but thereafter no one entered. These strikes are following upon the kids' recent boycott against raising chocolate bars from 6c to 8c.

L. A. to N. Y.

Judith Anderson
Richard Basehart
John Beck, Jr.
Sidney Bernstein
Johnny Burke
Wendell Corey
Laraine Day
William Eythe
Geraldine Fitzgerald
Bernard Goodwin
Jane Greer
Mitchell Hamilburg
Don W. Haymes
Alfred Hitchcock
Carroll Hollister
Arthur Krim
Burt Lancaster
Chuck Lowry
Steve Mason
James Melton
Harold Orlob
Maria Palmer
Jack Parr
Johnny Pransky
Rudy Rudolph
Arthur Sachson
Nicholas M. Schenck
Bernard Schubert
Martha Tilton
Richard Walsh
John Wildberg
Charles Woramm
Harry Wright

N. Y. to Europe

George Choos
E. Y. Harburg
Val Parnell
Phil Reisman
Richard de Rochemont
Lee Shubert
Jack Votion
Robert Wolff

Europe to N. Y.

Cecil Barker
John Davis
Helena Bliss
Irving Maas
James V. Pattinson
J. Arthur Rank
Casey Robinson

Metro Preems Pot-Pourri of Clips From Past Hits; May Become Series

Selwyn Ankling Ent

Hollywood, May 6.

William E. Selwyn, talent director at Enterprise since that company was organized, arranged a cancellation of his contract and will announce a new affiliation shortly.

During his regime at Enterprise Selwyn rounded up Hazel Brooks, William Conrad, Canada Lee and Joseph Pevney, among others.

Canada, Instead, Upping Scales

While talk in the United States is of cutting admission prices, trend in Canada is toward raising them, according to Joe Franklin, partner in the Franklin & Hershorn circuit, which operates seven houses in the Maritime Provinces. Exhib and his wife are in New York this week on a trek from Florida to their home in Canada.

Franklin said most Canadian operators had raised prices a nickel or a dime during the past three months, following expiration of the Price Control Act. Scales had been previously frozen at 1939 depression levels. Franklin pointed out that he had been getting only 47c, of which 30% (14c) was taxes, at a first-run deluxer in his chain.

"There have been no complaints from the public and no adverse action at the boxoffice as a result of the increase," Franklin stated. "We consider that fortunate because most exhibitors have been anxious to make the increases, among other reasons, because they fear a recession which will force scale cuts and they want to be at a reasonable

(Continued on page 29)

N.Y. Astor's Admish Cut Spurts Goldwyn's 'Years'

Steep jump in b.o. returns on "Best Years of Our Lives" at the Astor, N. Y., over last weekend, as result of an admish cut, has led the Samuel Goldwyn forces to also slash the weekday scale. It goes down today (Wednesday) from a $1.80 evening top to $1.50. Saturday-Sunday prices were cut over the past weekend from $2.40 peak to $1.80.

With the film now in its 24th week in the Broadway house, results of the weekend slash were considered phenomenal. Pic did $5,891 this past Saturday as against $5,534 the previous week. On Sunday it racked up $5,639 in contrast to $5,068 the week before.

Cut also brings Astor prices more nearly in line with "Years" scales throughout the country. All new contracts call for $1.20 tops. Some spots which started before this new policy went into effect are still getting higher fees. There's a possibility that one of these, the Chicago engagement at the Woods theatre, may be brought into line a bit more. The $1.80 weekend scale would be reduced to $1.50 and weekdays from $1.50 to $1.20.

"Years" has shown tremendous holdover power in all its runs and undoubtedly will be 1947's top grosser. It breaks the Astor's long-run record Friday (9) when it enters its 25th week.

N. Y. to L. A.

Walter Batchelor
Barney Balaban
Eddie Cantor
Charles Chaplin
Jack Cohn
Harry Foster
John Garfield
Bob Goldstein
Martin Gosch
Hal Horne
George Jessel
Ann Miller
Alec Moss
Donald Nelson
Mary Pickford
Monte Proser
Loren L. Ryder
Arthur Schwartz
Jules C. Stein
Howard Strickling
Martin Wagner
Lew Wasserman
Ed Weisl

Novel method of film production, involving the integration of clips from some of Metro's top films of the past into a streamlined 60-minute feature, was preemed before the delegates at Metro's sales meet in New York last week by M-G star George Murphy, who originated the idea. Film reportedly was favorably received by the sales staff but was taken back to the Coast by Murphy for further revisions.

Film clips were tied together by a running commentary by Murphy, with a finished product similar to the film of past Academy Award winners which was screened at the last Academy Award dinner. Murphy's narration, however, may be replaced by a spiced-up commentary by Jimmy Durante. In addition, Murphy may eliminate some of the sequences from several Marx Bros. and Laurel & Hardy pictures in favor of more serious stuff.

Film will probably be limited in bookings to dual bill theatres because of its comparatively short running time. If it meets with audience approval, the possibilities of a series of such features are believed to be limitless, since any company would be able to draw on its entire library of old products. Idea is believed to be an outgrowth of the excellent grosses currently being rung up by reissues in some situations. Most of these are now limited either to costume pieces or comparatively modern pix but, with only brief sequences of older features, almost any footage could be used.

Interstate's 90-Mins. Of Shorts Clicks; Second 'Mirth of Nation' Set

Hollywood, May 6.

Interstate Theatres, controlling 160 houses in Texas and New Mexico, recently tried out a 90-minute program made up of nine shorts from different studios, and is readying a second show along the same lines. Debbs Reynolds, chief of Interstate's short subjects department, is currently in Hollywood lining up nine more briefies to be shown under the title, "Second Mirth of a Nation."

Program, tied together with a narration by Mel Blanc, will consist of Metro's "Hound Hunters" and "Cat Concerto;" Warners' "Birth of a Notion," "So You're Going to be a Father," "A Boy and His Dog" and "Facing Your Danger;" and Universal-International's "Cookoo Bird," "Jitterumba" and "Let's Sing College Songs."

Loew's Playing Medley Of Old Crosby Shorts

With "Road to Hollywood," a collection of old Bing Crosby shorts tied together in a feature-length pic, hitting 17 Loew's houses day-and-date today (Wed.) as tail-ender to Metro's "Boomtown," producers Robert Savini and Bud Pollard claim they're well on the way to running an investment of $20,000 into hundreds of thousands. What's more, with the recipe clicking to the tune of solid circuit bookings, Savini-Pollard combo are currently working on a followup, tagged "It Pays to Be Funny," which glues together ancient briefies of Milton Berle, Bert Lahr, Willie Howard and Bob Hope.

"Road" and its ilk stem from a jackpot bid which Savini made some five years ago at a bankruptcy sale of Educational Pictures' celluloid. With Educational on the rocks, the Federal court sold hundreds of shorts, most of which found their way into Savini's hands. Intended for 16m use, they were converted into features with Pollard, prez of the Screen Directors Guild, eastern chapter, handling new material added to the shorts.

Savini and Pollard plan to mine their stock of Educationals for four features yearly. They have on hand the early screen efforts of a number of top stars, including Betty Grable, Cornel Wilde, Jack Benny and the late W. C. Fields. Following "It Pays to Be Funny," they'll tack together a Grable opus which will be labeled "Stairway to Hollywood."

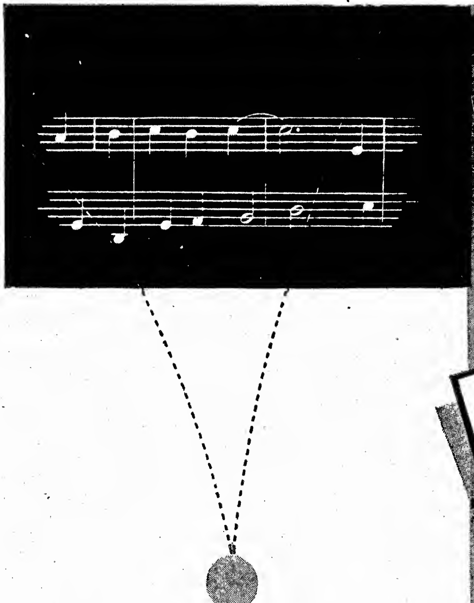
Duo, moreover, claim there's unlimited room for expansion since many old pix companies have fold-

(Continued on page 31)

about the big new Bouncing Ball song series
and the whole new streamlined line-up of

Paramount Shorts

FOR 1947-'48



MORE CARTOONS—24 IN ALL —AND ALL IN TECHNICOLOR*

Paramount

Increases the supply of its leading audience favorites...

Adds an important *new* color-cartoon series...

Strips down the number of series for the most concentrated values ever, in its...

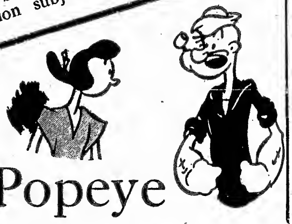
64 New-Season Shorts

NEW

Screen Song Cartoons (8)

Starring THE BOUNCING BALL

So popular were its two 1946 test releases that The Bouncing Ball has now been promoted to stardom in a series all its own. These join-in-the-fun-and-sing shorts are the greatest audience-participation subjects ever to hit the screen.



MORE

Popeye Cartoons (8)

Yes, *8* instead of 6 because showmen can't get enough of the Strong Man of ticket-selling laughter.

MORE

Noveltoons (8)

Maintaining the recently announced increase in number of releases from 6 to 8, because of their overwhelming public acceptance. The series that "discovered" The Bouncing Ball and introduced other novelties.

* *All Produced by Famous Studios*

A REPEAT ORDER OF THESE THREE FAMOUS SERIES

THE 3 JERRY FAIRBANKS SERIES CONTINUED BY POPULAR DEMAND

6

Musical Parade Featurettes

IN TECHNICOLOR

Made like features, cast like features with real marquee star-names. Scored like features with real hit music.

Produced by Harry Gray

6

Paramount Pacemakers

A new series that has made good. So original that these were the first shorts ever picture-featured by "Life" Magazine.

10

GRANTLAND RICE Sportlights

Produced by Jack Eaton

The 27th year of America's unchallenged leader in its field. And its field is America's most popular topic—sports.

6

Speaking of Animals

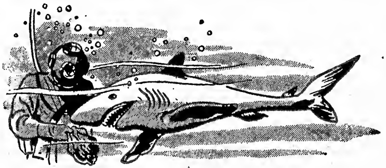
Honored *twice* with Academy Awards, they have highlighted with fun and interest every show they've played.

6

Popular Science

IN MAGNACOLOR

Dramatizing the headlines of science in the terms of every-day living, these fine Shorts assure program diversity and high-level audience interest.



6

Unusual Occupations

IN MAGNACOLOR

Your patrons meet such interesting people, doing such fascinating things that this series has been audience-acclaimed for 10 years.

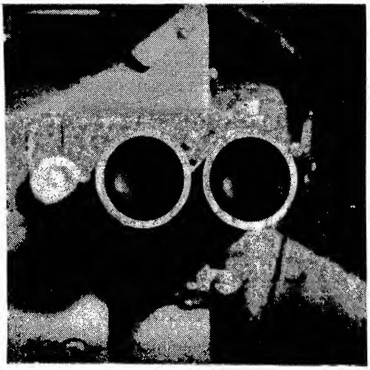
AND SING OUT
THE BIGGEST NEWS OF ALL...

Paramount News

THE EYES AND EARS OF THE WORLD

Newsreels are *not* all alike because today no other newsreel is like Paramount News. Unrivalled in coverage, unique in editing slants, it scoops all competitors time after time. Your patrons are missing something if you don't show Paramount News!

It takes your audience *everywhere* — shows them *more* — shows it *more dramatically.* Its best-on-film reporting points up every event from human interest items to world-shaking headlines. You'll find everything important to the public presented more importantly in its 104 issues a year.



AND HERE'S A BRAND NEW
PROGRAMMING IDEA...

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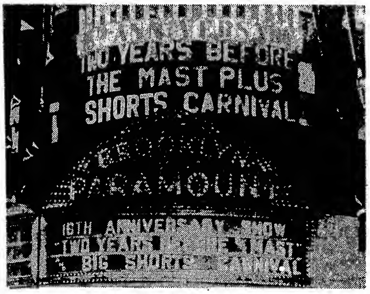
A Paramount-pioneered innovation already popular with exhibitors as 2nd feature substitutes, program balancers or holiday, midnight, and kiddies' specials.



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NO POT O'GOLD FOR 16M ABROAD

Working Out Final Details in Par's Takeover of Liberty; O'Shea's Pact

Deal by which Liberty Pictures' Sam Briskin, Frank Capra and William Wyler go over to Paramount in purchase by that company of Liberty's contracts and assets is expected to be ratified this week. Move has given rise to some speculation in the trade as to the role Briskin will have at Par, inasmuch as his duties in the past have always been on the business and studio operational side of production.

Two alternatives are said to exist. One is that he will become an executive aide to Par production topper Henry Ginsberg, relieving him of many duties of studio operation. Other is that Briskin will continue to be associated with Capra and Wyler, acting as exec producer on the pix they make. Par has given no inkling yet as to which of these chores Briskin will assume, although aide to Ginsberg is more likely.

Another decision will have to be made regarding Edward K. (Ted) O'Shea, Liberty distribution chief. He has a five-year contract with Liberty, of which less than one year has expired. Unless an arrangement

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'Madman' Muntz & Pard Motor in on Indie Pic Prod. at Audio Studios

Hollywood, May 6.

Earl "Madman" Muntz is going into film production, in partnership with Mike Shore. Automotive salesman and Shore on Saturday (3) concluded purchase and lease negotiations for Audio Pictures Studios. Setup is incorporated as Muntz-Shore Productions and will produce features, shorts and 16mm commercials, besides renting space to indies.

Studio is being renovated, production expected to start May 30.

Duo has signed a releasing deal with Screen Guild for four low-budget pix, including John Bright's "Glass House," Sam Locke's "Crisis of Dirk Diamond," Frank Albertson and Brenda Joyce play leads in "Diamond." Audio's accumulated story properties were taken over by Muntz-Shore also. Audio's toppers, Ferenz Fodor, prez, and Lou Brandt, production manager, stay on in an operational capacity.

Move on Muntz's part is outgrowth of his tie with Kaiser-Frazer to produce schedule of K-F sales and training films.

Audio Studio was originally built in 1918 by Norma Talmadge and housed early productions of her silent drama syndicate.

Presidential Citations To Richards, Wilby, Fabian

Paramount partners Ernest V. Richards and Robert B. Wilby, and Si Fabian, prez of American Theatres Assn. and head of the Fabian circuit, have been decorated with Presidential certificates of Merit for their handling of the War Activities Committee. Presentations were made last week to the trio by Under-Secretary of the Navy John L. Sullivan.

Laurels went to Richards for his part in conceiving and aiding the WAC; to Wilby for his services as chairman of the WAC's program committee; and to Fabian, as chairman of the theatres division of the org.

Wasserman, Stein West

Chased back to the Coast by a combination of cold and the inordinately inclement weather in New York, Lew Wasserman is leaving today (Wed.) for Hollywood. The MCA prexy is due back east in a couple of weeks as is MCA board chairman Jules C. Stein, who has been in New York several weeks, chiefly in connection with winding up the Paramount-Liberty Pictures merger.

Stein flew to the Coast Monday (5) and his wife, Doris, follows in a week after a Washington stopover with friends.

$300,000 Commission

One of the fanciest agent's commissions in history, perhaps the tops on any single deal, is the $300,000 which Music Corp. of America will realize from the Liberty Pictures' sale to Paramount. Payment was in stock, totaling some $3,000,000.

Jules C. Stein and Lew Wasserman, board chairman and prexy of MCA, handled the Liberty package whereby Frank Capra, William Wyler and Sam Briskin get Par employment contracts. George Stevens alone decided to remain independent.

Mirisch-Kings' Expansion Set

Long-term deal is being negotiated by Harold Mirisch, former RKO film buyer, with the King Bros., by which he'll become partner with them in their indie production unit. They have been releasing through Monogram, but with Mirisch's joining the unit, it will begin distribution via Mono's higher-budget subsid, Allied Artists.

Mirisch tieup is understood to be for 18 pictures. He'll handle the business end, particularly distribution. He's also going to make his home in Hollywood and has put up for sale his large Miami estate.

King's 4 Top Budgeters

Hollywood, May 6.

King Bros. closed a deal to produce four pictures, each budgeted at $1,000,000, for Allied Artists release. Pictures are "Gun Crazy," authored by MacKinlay Kantor, who

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HIRLIMAN LOOKS SET TO PAY OFF FOR REISSUES

With all major assets but 35 Hopalong Cassidy westerns disposed of by International Theatre & Television Corp. and Film-Tel, Inc., it now appears likely that University, RKO and Samuel Goldwyn will be fully paid the approximately $200,000 owed them and other creditors by the two outfits. Companies, of which George Hirliman is prez, have been in reorganization under the bankruptcy laws since last July.

Already cleaned up are liens held by the Continental Bank and part of those held by Standard Factors, Inc. Latter have to be paid off before other creditors can participate, but it is figured the Hopalongs (35m) will do it and leave some money over for the stockholders besides. Westerns have been estimated to be worth $40,000 each for reissue rights for three years, which would give them a total value of $1,400,000.

Among income derived from assets of IT&T was $52,000 paid by United World, 16m subsid of Universal, to get back 16m rights on U pix. This despite the fact that U is owed $24,000 by IT&T as a creditor.

Another $36,000 was paid by Irvin Shapiro for a series of 35m musicals, comedies, westerns and other old product sold under the label of Condor Films. Shapiro is said to have resold just one of these pix to Loew's for $35,000. It was "Daniel Boone."

Official Films, a 16m outfit, bought all narrow-gauge domestic rights from IT&T for about $100,000.

Bren Ankles RKO

Hollywood, May 6.

J. Robert Bren, RKO producer, arranged a settlement of his contract and checked off the lot to organize his own independent outfit.

Two stories, "Mystery in Mexico" and "Road to Carmichael's," which Bren had been preparing, will be turned over to other producers on the lot.

MANY PROBLEMS PRECLUDE PROFIT

That postwar gold that the majors were seeing in them thar 16m hills a couple of years back so far has proved nothing but low grade alloy. Most companies continue to feel there's real ore to be had in 16m distribution, but they agree that it remains at the end of a rainbow which is still quite a distance away.

Finish of the war saw virtually every major hot to get into the narrow-gauge field, particularly abroad. Some 20 months later finds only two companies — RKO and Metro—operating on any appreciable scale, and neither of them even close to breaking even. Domestically, the whole field of 16m theatrical distribution is at a total standstill.

Primary reason for the stymie both here and abroad is identical. All the myriad problems with which companies are being faced on their regular 35m distribution likewise apply to the 16m—plus dozens more. In the U. S., with the majors uncertain of where they're going in the 35m field because of the anti-trust suit, they've had no inclination to compound their problems by embarking into the uncharted area of the sub-standard gauge.

Abroad, the American industry is faced with the greatest complexity of restrictions in its history, as a result of which there's been no great hurry to add to them via the 16m field. With currency restrictions in many countries, for instance, distribs see no point in building up 16m

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Hicks' 16m O.O.

Orton H. Hicks, director of the 16m division of Loew's International, flew to Europe, Monday (5) for a six-weeks' onceover of Metro offices in England, France, Belgium and Italy and a check on the progress of 16m operations in those countries.

Trip is Hicks' first to the Continent since joining Loew's immediately after the war, with Seymour Mayer, sales manager of 16m entertainment films, having handling the field work until now with recent trips to Europe, the Near East and Latin America.

Breen's Nix on a Number of British Films Straining Anglo-U. S. Entente

Rank-Blumberg Huddles

Nate Blumberg, Universal's prexy, will talk business with J. Arthur Rank on both coasts. He huddles with the British film tycoon in New York, this week and next, then will meet Rank again in Hollywood later in the latter's U. S. stay. U and Rank have close distribution and exhibition tieups.

Rank's Intensive 6-Day Sked in N.Y.

J. Arthur Rank's six-day stopover in New York on his return U. S. visit will have the hours overworked. No sooner does the Queen Elizabeth touch the dock Friday (9), Britain's chief filmmaker will scramble to meet a speaker chore for the World's Sunday School Assn. at the Hotel Commodore and from then on it's touch-and-go. He'll be accompanied by his wife, and by John Davis, his top assistant, and the latter's wife.

Final lineup of Rank's schedule is as follows:

Friday (9): Guest of honor and speaker at the World's Sunday School Assn., Hotel Commodore. Meeting of the board of directors of Rank's U.S. company of which he is board chairman and Robert Benjamin, prez.

Saturday (10): Huddle with Universal's officials to discuss future plans. U distributes most of Rank's top pix in the western hemisphere.

Sunday (11): Guest at the country home of Spyros Skouras, 20th-Fox prexy.

Monday (12): Honor guest of a private luncheon tendered him at the Metropolitan Club by Universal's board of directors of which he is a member. In the evening, Rank and Davis will tuck in their napkins at the Waldorf-Astoria where Eric Johnston, head of the

(Continued on page 29)

British pix are having some rough sledding at the Joe Breen office lately on their way to U. S. theatres and it may light the fuse to renewed trans-Atlantic sniping by English intellectuals. With the Anglo view of what's the right thing in a pic continuing to vary widely with that of the Yanks—or at least to those manning the bulwarks of the production code —one British pic is now stopped dead in its tracks and a flock of others are limping to the starting line, covered with red-tape.

British effort, called out on fouls by the Breen forces, is "Pink String and Scaling Wax," which no amount of surgery could make presentable under the Production Code. Originally intended for Prestige distribution (Universal), pic has been now banned both in Canada and in the U. S. because it's theme is one of premeditated murder without the surcease enjoined by the code. It's a product of Ealing studio which was set for sureseater playings.

Much more serious, so far as cash investment is concerned, is the fate of "My Heart Goes Crazy," a Wesley Ruggles opus in Technicolor, which is reported to have cost J. Arthur Rank's minions close to

(Continued on page 29)

Selznick's Own Distrib In England, France But Via Others Elsewhere

Selznick Releasing Organization will handle its own distribution in England and possibly France, but will release through local distribs on the rest of the Continent, according to present plans. Methods are now being worked out for physical handling of the product in England and France, if SRO determines to go ahead on its own in the latter country.

Milton Kramer, SRO board chairman and counsel, gave the situation in England and France the o.o. in a quick trip there, from which he returned last week. Among other things, he huddled with Continental manager Paul White on plans for "Rebecca" preem at four theatres simultaneously in Paris May 22. Also discussed plans for opening of "Duel in the Sun" later this month in London's West End.

Paris day-date setup on "Rebecca" is very unusual. It calls for the Normandie, Olympic, Moulin Rouge and Biarritz theatres. Deal was made with SOGEC, government agency which compares with the U. S. Alien Property Custodian, holding all theatres in which Germans had an interest.

Chi Censor Chief Says Pix Self-Regulation OK

Chicago, May 6.

Present day films are cleaning themselves up, was the statement issued by Capt. Timothy Lyne, head of Chi Censor Board in connection with his report on April activities which revealed that number of necessary actions against films was materially reduced in the last several months. Of 108 pix reviewed, only one was banned, five pinked, and 88 cuts made.

"Shoot to Kill," Screen Guild release, was the banned film. "Adults only" label was affixed to "The Guilty," Monogram; "Scared to Death," Screen Guild; "Extenuating Circumstances," Lopert; "Life Begins Anew," Superfilm, and a Clasa release "Barc Is the Detail."

'Duel Stalled in Chi

Chicago, May 6.

Chicago theatre will abandon regular stage show policy for one week and play "Duel in the Sun" day-and-date with the State-Lake, run house for single week.

Pic was set for May 16 or 23 debut, but censor board has been holding the film longer than expected. Censor board head, Capt. Timothy Lyne, said that pic would be reviewed this week

Briefs From the Lots

Hollywood, May 6.

Shirley Patterson, femme lead in "Black Hills," PRC musical oater, starring Eddie Dean, Ray Taylor producing and Jerry Thomas directing . . . PRC bought "Angel With an Anklet," tale of airline hostesses, and signed author Dorcas Cochran to write screenplay . . . Fred Cravens, who taught Douglas Fairbanks, Sr., how to handle a sword back in 1922, was signed as fencing instuctor by Douglas, Jr., for "The Exile" at U . . . Georgia Backus has chorlacter role in "Dream Girl," Betty Hutton starrer, at Paramount.

Michael Curtiz picked June 2 as starting day for his Technicolor tunefilm, "Romance in High C," which he will produce independently for Warners release with Jack Carson, Oscar Levant and S. Z. Sakall in top roles and the femme lead problem still unsolved . . . Jimmy Lagano, moppet, will play the son of Rex Harrison and Maureen O'Hara in "The Foxes of Harrow" at 20th-Fox . . . Ian Keith, legit actor, was signed for a character role in the Tyrone Power starrer, "Nightmare Alley," at 20th-Fox . . . Edward L. Alperson selected July 1 for the green light on "The Tender Years," Joe E. Brown starrer, to be filmed independently for 20th-Fox release.

Elmo Lincoln and Frank Mayo, stars of silent films, signed for roles in "Whispering Smith" at Paramount . . Pete Smith completed "Pet Peeves," 10th and last of 1946-47 program of specialties for Metro . . . Mary Patterson and Carol and Judy Nugent, moppets, signed to portray Ginger Rogers at the ages of two, four and eight in "It Had to Be You," to be produced by Don Hartman . . . Margaret Lindsay, absent from Metro for 10 years, returns to the lot for a key role in the Spencer Tracy-Lana Turner co-starrer, "Cass Timberlane" . . . Jack Holt draws the heavy lead in "The Wild Frontier," starring Allan Lane at Republic.

Stan Freberg was signed as the permanent voice of Charlie Horse, the main cartoon character in Bob Clampett's Trucolor cartoon series at Republic, following his equine vocalizing in "It's a Grand Old Nag," first of the series. . Constance Moore settled her contract with Republic after appearing in six pictures... Comet Productions bought "Hold It, Please," by Francis Swann, as starrer for Jackie Cooper...Hobart Cavanaugh drew a featured role in "Driftwood," to be produced and directed by Allan Dwan at Republic ...Rubey Cowan's first indie picture, "She Made Them Men."

Una Merkel signed by Eagle-Lion for comedy role in "A Texas Legend," to be produced by Joseph Fields and directed by Leigh Jason ...Fourth and last cliffhanger on Mike Frankovich's production program at Republic this year is "G-Men Never Forget," with Fred Brannon and Spencer Bennett as co-directors...John H. Auer wound up his producer-director chore on "The Flame" at Republic with John Carroll and Vera Ralston in final sequence...Walter Tetley, who plays Leroy on the "Great Gildersleeve" radio program, will appear in "The High Wall" at Metro.

Lincoln Widder checked in at Columbia as executive aide to Armand Schaefer, prexy of Gene Autry Productions . . . Belita completed skating routines for "The Hunted" and reported to Allied Artists for dramatic

(Continued on page 31)

Joan Crawford's 400G, Dennis Morgan's 261G, Curtiz's $258,600 Topped WB in '46

Joan Crawford, who made her comeback last year in Warners' "Mildred Pierce" after a stretch in retirement, led all WB's troupers in the salary derby with $400,000 compensation in '46. Her male counterpart, a study of financial data discloses, was Dennis Morgan, recipient from Warners of $261,000. Michael Curtiz received the handsomest reward for directorial efforts, $258,600.

The company paid out $2,524,000 on royalties and participations in its product. Cutting into that sum was Hall Wallis, former WB employee, who took $150,000 as his share of grosses on some of his pix. James Cagney, also an ex-WBer, was paid $26,901 for the same reason.

Indicating that Warners had managed to hold theatre wage costs fairly close to the '45 line despite generally mounting costs, analysis reveals that the WB salary nut for the company and its consolidated affiliates climbed only 7% in fiscal 1946, ended Aug. 31, over the '45 outlay. Total hit $29,680,000 against $27,741,000 for the year before. These sums were exclusive of sales and production costs which touched $37,244,000 including $30,055,000 for amortization of product.

Theatres, Ads, Rents, Etc.

Theatre end of Warners paid out $20,460,000 for film rentals and stage show expenses which represented a slight advance over the $19,283,000 expenditure of '45. For its advertising and publicity, Warners outlay ran to $6,560,000 for '46, a shade above the $6,323,000 expended the previous stanza. Other important expenses were $6,560,000 rents; $4,012,000 taxes, other than income; $1,897,000 electricity and fuel; and $1,089,000 traveling and incidentals.

With WB's chief indebtedness a series of notes approximating $20,000,000, payable semi-annually at a $1,591,000 clip to a syndicate of banks, certain restrictions are placed upon the company's financial moves. Under the terms of these notes, Warners must first obtain written consent of 75% of the holders before it, among other things, does the following:

1. Permits its funded indebtedness to exceed $45,000,000, less $3,000,000 for each fiscal year completed after Aug. 31, '45.

2. Permits any lien on pictures produced in the U. S. or Canada.

3. Borrows more than $5,000,000 at one time on loans payable in less than one year.

Company has a total investment of $53,373,000 in consolidated affiliates, a slight rise from the $52,690,000 salted in them at the outset of the year. Prime investment is in the Stanley Co. of America, main theatre group, which comes to $41,096,000. From these companies Warners took out in cash dividends during '46, the sum of $6,318,000 while it earned an equity in profits of $12,759,000.

Overseas, its take from its subsid, Associated British Picture Corp., was $1,009,000 for the year. Company wound up with a solid earned surplus of $41,074,000. It had started the semester with $29,977,000, picked up an added $19,424,000 in net for the year, and laid out $8,327,000 in all dividends.

No stockholder, analysis discloses, held more than 10% of any class of stock. Moreover, there were no profit sharing or bonus arrangements with officers nor were there any rights to exercise options for stock.

Metro's $8,596,779 Net For 28 Weeks About Equals '46

Net profit of $8,596,779 was reported yesterday (Tues.) by Metro for the first 28 weeks of fiscal '47, ended March 13. The take, equivalent to $1.67 per share of common outstanding, was a shade below the $8,952,056 performance for the comparative period of '46.

Gross sales and operating revenues, however, exceeded the '46 figure, hitting $56,655,000 against $55,335,000. Common stock earnings, last year, for the 28-week semester were equivalent to $1.76.

Operating profit, after expenses, totaled $18,236,730 from which is deducted $5,525,016 reserve for Federal taxes; $2,122,927 reserve for depreciation; and $1,550,000 for contingencies. Minority interests' share totals $442,008.

Banko No Lottery in Minn.

Minneapolis, May 6.

The state attorney general ruled today that theatre "bank nights" and "wahoo" games do not violate anti-gambling laws just passed by the state legislature and will not be discontinued.

However, present reform governor who sponsored the anti-gambling law, is said to be opposed to them.

WB Follows Par In Buying Stock On Open Market

With Stock Exchange prices on film shares holding to the basement, movement by the majors to pick up their own stock at what's considered bargain quotes, spread last week to Warners and may yet go further. Key to WB's action, it's reliably reported, was the drop of the company's common below the current book value, which is set at $16 per share. Feeling among Warner biggies that this unusual dip below present liquidation value warranted the step while value of the stock for future deals made the action advisable.

Warner is the second major to make the move which Paramount led off last November. Par, so far, has corralled something over 200,000 shares at prices ranging from 33 at the outset to as low as 23. With Par's outlay already touching $5,000,000, company shows no indication of letting up in its policy. Moreover, as Par's stock quotes dropped, company has accelerated its purchases, with March the banner month on buys.

WB's stock is currently on the block in Wall street at 15 or thereabouts. Book value of $16, fixed by the company's accountants, is reached by deducting liabilities from assets and dividing the difference (the net worth) by the number of shares of common outstanding.

Stock for Theatres

Understood that Warners will probably use some of the stock for cleaning up its partly owned theatres which must be owned outright or sold within two years. Shares may also be useful, it's said, for putting through deals with outside producers such as that under way between Par and Liberty Films. Par is paying 100,000 to 125,000 shares of its common for the purchase of Liberty Pictures and its properties.

Similar to Par, Warners has made no determination as to the number of shares to be bought nor as to the quantities. That will depend, of course, in large part on the movement of the stock on the Exchange. Should the stocks suddenly zoom upwards, WB's action will likely be on a narrow scale.

Subnormal performances of film stocks on the Street, which touched off the WB move, may spread the action further, it's said, because film toppers are convinced that prices are below what the shares are paying in dividends. On that basis, industry financial experts feel that the companies would be taking a sound course which would pay off in spades if stocks take a turn for the better.

WB's board, during the same meet that approved the buying policy, declared a quarterly dividend of 37½c. per share on common stock, payable July 3, to stockholders of record June 6.

Dassin on Hellinger's 'Homicide' Mostly in N.Y.

Hollywood, May 6.

Jules Dassin will direct "Homicide," the next Mark Hellinger production for Universal release, with Barry Fitzgerald and Don Taylor as co-stars.

Most of the film will be shot in New York with the cooperation of that city's homicide squad. Dassin recently wound up a director job on Hellinger's "Brute Force."

Stars' Coin Yen

Continued from page 3

player" he was dealing with demanded $250,000 salary plus 33⅓% of the net. Another male player in the same category asked $300,000 plus 50% of the net.

On the other hand, the top marquee names, unwilling to take a chance on film's having any net profit to share, demand a piece of the gross, it was said. They ask from $150,000 to $300,000 per picture plus, generally, 10% of the gross.

In addition, producers point out, directors demand a portion of the net in many cases, while the financing companies which put up "second money" for production usually demand and get 12½% to 25%. Where does that let them off, the producers ask?

The "personal vanity" angle of the players' salary stipulations is what burns the indies most. They declare that the difference between a straight $150,000 payoff and the fancy sums being asked is relatively inconsequential, since most of it goes for taxes anyway. Answer of the players to that, of course, is that the whole Hollywood scale of values is based on earning power, and a star can't afford to lower his standing by accepting less than other players of comparative marquee voltage.

In the meantime, the producers charge the stars are "killing the goose and forcing it to lay eggs, rather than golden ones." They maintain, in addition, that players are hurting themselves via the high price tags by getting themselves into low quality pix, since the producer must "cheat" elsewhere in order to afford the star payoff.

BOGEAUS-LESERMAN'S FOREIGN EXPANSION

Hollywood, May 6.

Benedict Borgeaus trained in after four weeks in New York, during which he and Carl Leserman, veepee of Bogeaus Productions, mapped plans for opening offices in London and Paris and to increase advertising and publicity staffs here and in New York. Huddles were also held on current release of "The Macomber Affair" and on two not yet released, "A Miracle Can Happen" and "Christmas Eve." Latter pair will get special handling, Bogeaus said, with special emphasis on "Miracle," "Christmas Eve" will be released in July, "Miracle" in fall—probably September. Ad budgets will be increased, Bogeaus said, with more allocations to national magazines and trade papers.

Producer said he'll swing right into his new five-year deal with UA. Has promised four pictures a year. Paris, London offices will be aimed for closer cooperation on releases overseas, as well as to spot new foreign talent.

Strikes, Etc., Cut Profit Of Technicolor in 1947

Technicolor, Inc., net profit for 1946 declined to $436,168 as against $667,441 in 1945, according to the annual report sent stockholders last week. This dip was made in the face of net sales of $13,057,510 as compared with $11,614,779 in the preceding year. The net profit is equal to 48c. as compared with 74c. a year ago.

Report to stockholders rated the year as "full of many difficulties," including two strikes. It pointed out that because of these strikes deliveries were far behind normal schedule. Report also showed that walkouts slowed the expansion program and the increase in capacity termed essential to upped profits.

Technicolor report also listed the anti-trust probe into affairs of the corporation as taking up time of officials and resulting in substantial expense to the company.

Report cited that the very high costs of building, machinery and equipment, had prompted officers and directors to favor an intermediate expansion program to cost around $3,500,000 for the present.

Complete report submitted by Herbert T. Kalmus, prexy, mentions VARIETY's story of last September in which the top 33 grossing pictures are listed to show that its color process was used on five of the first 10 big grossers. Technicolor was used on "Gone With Wind," "This Is Army," "For Whom Bell Tolls," "Snow White" and "Leave Her To Heaven," the report shows, quoting VARIETY.

About 10% of M-G, 20th and RKO's Net Profits Went Into '46 Pension Funds

Venture into pension plan systems launched by a trio of majors during the war and thereafter is now running into a sizeable slice of those film companies' profits. Costs to Metro, 20th-Fox and RKO, initiators of the policies which may be followed by other companies, totalled a solid $5,300,000 during '46 or some 10% of the $52,000,000 net for the threesome.

Figures were completed with the report by RKO that it had accumulated $2,000,000 in the first three years of operations, or some $700,000 in '46. Metro's expenditure of $2,397,818 is the top marker while 20th follows with $2,214,632. M-G's pension scheme was started in March, 1944, and covers 4,300 employees; RKO's began in 1943 while 20th kicked off Jan. 1, 1946.

Since all the pension plans provide for retirement payments based on a proportion of salaries handed to employees during term of office, company biggies will get a proportionately higher share. Louis M. Mayer, Metro's studio chief, for instance, had reserved to him in '46 the sum of $55,356. Nicholas M. Schenck, company prexy, was allocated $52,993 while Robert Montgomery, highest paid actor, took a $21,549 slice.

20th-Fox and Metro

In 20th's bailiwick, top sum set aside for a rainy day went to company prez Spyros Skouras with $21,650 paid into the retirement fund. Sums allocated for other company officers were $7,240 for William C. Michel, exec veepee; $4,900 for Darryl Zanuck, production head; $4,650 for William J. Eadie, comptroller; $3,450, Tom Connors, v.p. in charge of sales; $3,000, Murray Silverstone, foreign chief; and $2,350, Donald Henderson, treasurer.

Metro's plan guarantees pensions to all personnel with the company a minimum of five years. Retirement benefits accrue at 60 for women and 65 for men with mandatory payments for at least 10 years. Plan calls for yearly payments of 15% of the annual average salary earned by the beneficiary up to $3,000 and 25% of all sums over that figure.

System inaugurated by 20th provides for automatic eligibility by its personnel after completion of one year's service. Retirement is set at 65 with beneficiaries receiving annuities equal to ½% for the first $3,000 of each year's compensation plus 1% in excess of $3,000. Ceiling has been fixed so that no payments are made for that part of salaries exceeding $50,000.

RKO guarantees beneficiaries minimum of $60 monthly when added to social security payments. Eligibilities are scaled between 65 and 70, depending on the age of beneficiaries when plan was effected plus length of service.

Hope's 'Paleface' Tint

Hollywood, May 6.

Bob Hope's next Paramount picture, "Paleface," a satire on western films, will be directed by Norman Z. McLeod, who recently piloted the Crosby-Hope dualer, "Road to Rio."

Picture, slated to roll about the middle of July, will be filmed in Technicolor.

'Duel's' $200,000 N.Y. Campaign Via Two Ad Agencies

Heavy ad campaign preceding the opening of "Duel in the Sun" in some 50 theatres in the New York metropolitan area today (Wednesday) had a peculiar angle. The ads were placed by two different agencies, with the front-of-the-paper copy in the dailies and the radio blurbs not mentioning at what theatres the picture is playing.

Unusual circumstance arises out of the fact that Loew's—in 38 of whose houses the David O. Selznick pic is playing—demands that any copy carrying its name or the name of its theatres must be placed by Donahue & Co., N. Y. Thus the ads announcing the preem at the Capitol and other Loew theatres went through that agency, with the circuit sharing in the cost.

Also appearing over the weekend, however, were full-page ads mentioning no theatre names and placed by Selznick's regular agency, Robert Orr & Associates. They were paid for entirely by the producer. Same applies to the radio blurbs.

Campaign is one of the costliest in New York film history, with a total of about $200,000 being spent in six weeks. Of that, approximately $150,000 worth of space and time was contracted for in the past six weeks and the remainder was on old contracts. About $75,000 is being spent in newspapers for the pre-opening and first week campaign.

Orr ads carried an unusual box in the corner, stating the picture "was written, produced and edited in strict conformity with the morals code of the Motion Picture Assn. and has received its seal of approval." It was also stated: "As a result of voluntary editing by the producer, in conjunction with the Legion of Decency, the picture is now about three minutes shorter than it was in its original showing. But not one scene has been lost." L. of D.'s praise of DOS' cooperative attitude in making the cuts is also quoted.

Robert Gillham, Selznick pub-ad director, said the box was included because of fear that Catholics might not know that the Legion had put its imprimateur on "Duel." Some industryites were wondering, however, if the box might not serve to call the censorious nature of the picture to the attention of those who didn't before know that it had been the cause of a great many huddles between the producer and the Legion.

"Duel" opens simultaneously in 300 theatres throughout the country Wednesday (7), which Selznick execs claim is the biggest day-and-date setup ever arranged by any picture. Film screens in key areas from coast to coast, after the big Texas preems last week and preems last week and earlier showings in Hollywood, Rochester, N. Y., Miami and a few other spots. Wednesday pix openings, beside the N. Y. Capitol and 40 Loew's houses in the N. Y. metropolitan area, include a similar setup in Boston, New England, and other key situations virtually covering the country.

Grable's New 20th Pact Debuts in Sturges Film

Hollywood, May 6.

Betty Grable was handed a new seven-year contract by 20th-Fox, to take effect when she returns to work in September.

Lined up as the first chore under the new pact is "The Blonde from Bashful Bend," to be produced and directed by Preston Sturges.

ACTIVITY DULLISH IN APRIL'S STOCK TRADE

Philadelphia, May 5.

Activity was dullish in film stocks during the past month, according to report of the Securities & Exchange Commission. Top item in the report was sale of 1,000 shares of Warner Bros. common by Harry M. Warner, dropping his total to 295,000. His trust reported holding 16,000 shares.

Daniel M. Sheaffer, Philadelphia, disposed of 300 shares of Universal common. He now holds 17,407 shares. Charles D. Prutzman, New York, reported holding 6,100 shares.

Spyros Skouras amended his report of August, 1946, revealing that he acquired 42,000 shares of 20th Century-Fox common through the exercise of option, making his total in this security stand at 47,250 shares.

Two new directors of Republic Pictures Corp. reported their holdings to the SEC. They were Harry M. Goetz with 27,687 shares, and Edwin Van Pelt, 400 shares of Republic common.

Activity in Monogram common was restricted to the sale of 1,000 shares by W. Ray Johnston, Hollywood, making his holdings 16,617 shares.

Onsrud Corp., Fort Lee, N. J., reported the acquisition of 23,459 shares of Associated Motion Pictures Industries, Inc. (AMPI) in the stock splitup by that company last October.

FILM BIZ REVENUE UP 15% IN '46

Comparative 1946 Gross Revenues

Company-by-company breakdown of total revenues for 1946 is listed herewith. Figures for 1945 are included to indicate comparative rise in business for each of the majors.

Company	'46 Gross	'45 Gross
1. 20th-Fox	$200,529,482	$178,211,889
2. Paramount	194,701,099	159,444,374
3. Metro	188,476,317	175,534,918
4. Warner Bros.	165,598,583	149,190,487
5. RKO	120,125,633	96,118,811
6. Universal	53,934,865	51,049,428
7. Columbia	46,510,909	36,013,753

Details of Chas. Skouras & Co.'s Profit Of Nearly $7,000,000 Via 20th Proxies

Details of the National Theatres' stock transaction in which Charles Skouras profited by $4,281,250 in a two-year turnover, and a trio of assistants by another $2,568,750, was officially reported by 20th-Fox in its proxy statement forwarded to stockholders last week. Fact was also disclosed that this deal and other matters involving remuneration of officers are currently being challenged by several suits brought by disgruntled stockholders.

Relating the story, proxy statement said that in July, 1944, NT with the approval of a majority of voting-stockholders, sold 40 shares of its B stock for $565,000 to Skouras, NT's prexy; Elmer C. Rhoden, head of Fox-Midwest; F. H. (Rick) Ricketson, topper for Fox Inter-Mountain; and Harold J. Fitzgerald, prez of Fox-Wisconsin. Skouras took 25 shares, Rhoden and Ricketson, 6 apiece, and Fitzgerald, 3.

Forty shares, it continued, represented a 2½% equity in NT, but were potentially a 20% interest as they were convertible into that proportion of the company's stock interest on payment of an additional $5,085,000. Company retained the right to repurchase this stock at the price offered by any prospective bona fide purchaser.

When Transamerica Corp. offered the quartet $12,500,000 in August, '46 for the 20% interest, NT exercised its option by reacquiring the B stock for $7,415,000. On the deal, profit to Rhoden and Ricketson was $1,027,500 each while Fitzgerald raked in $513,750.

Proxy statement also detailed another challenged operation, that of issuing 240,000 options to a number of officers of the company. Of these, 169,400 have been exercised, in each instance at $1 or more above the market price at the date when the options were granted.

Zanuck's $3,850,000 Options

By converting 100,000 options into common stock when the market price hit 51½, Darryl Zanuck, studio head, netted himself $3,850,000 less taxes, it was disclosed. Spyros Skouras, 20th's prexy, turned 42,000 options to stock and made $1,191,540. Tom Connors, sales chief, took in $170,280 on 6,000 conversions and Murray Silverstone, foreign dept. head, $48,150 on 1,800 options.

In the regular salary bracket, Zanuck headed the list with $260,000. Skouras pulled down $255,922; William C. Michel, exec v.p., $119,075; Connors, $110,625; Silverstone, $97,585; Donald A. Henderson, treas., $60,500; and Wilfred J. Eadie, comptroller, $45,325.

Cost for checking percentage pix totalled $886,178 paid to Confidential Reports while the Copyright Protection Bureau took in another $66,820. Motion Picture Assn. dues ran to $325,345. Legal fees amounted to $430,000 of which the lion's share of $271,500 went to general counsel Dwight, Harris, Koegel & Caskey.

Annual stockholders meet is set for May 20 when 14 directors come up for reelection.

WARNERS APPEALS IN JOAN LESLIE CASE

Los Angeles, May 6.

Warners filed an appeal in the California supreme court asking a reversal of the decision in the contract suit recently won by Joan Leslie in the district court of appeals.

Lower court ruled the actress had a right to void her player contract, signed before she became of age.

Wald Due in Boston

Jerry Wald, Warner Bros. producer, is due in Boston with a cast and crew in three weeks for location shooting on his next production, "Up Till Now." It's located in the Hub.

Film was scripted by David Goodis.

State Dept. Preps To Unblock Film Money in France

Washington, May 6.

Long-standing squabble between U. S. film companies and the French government over the amount of revenue the American majors can withdraw from France has finally come to a head. George Canty, motion picture specialist for the commercial policy division of the State Dept., announced here today (Tuesday) that the department has authorized the U. S. embassy in Paris to begin negotiations with the French government to establish a ceiling on the number of dollars that can be withdrawn for the two years beginning last July 1, date of the signing of the Blum-Byrnes accord.

Although date for the start of the huddles has not been set, history of the feud between the U. S. majors and the French indicates it will be a severely tough problem to settle. American companies, for example, claim the French owe them $11,827,730 since the end of the war, while the French claim this total is only $6,889,158. Squabble lies in the fact

(Continued on page 26)

20th-Fox Homeoffice Group to Coast Next Wk.

Delegation of top 20th-Fox homeoffice chiefs is slated to fly to the Coast next Tuesday (13) for a series of huddles with studio production executives and for a looksee at forthcoming 20th films. Group will also attend the Variety Clubs' annual convention, which opens next week in Hollywood.

Heading the delegation is 20th prexy Spyros Skouras. He'll be accompanied by 20th International prez Murray Silverstone, sales veepee Tom J. Connors, general sales manager William Kupper and adpublicity chief Charley Schlaifer. Trade relations director Sam Shain leaves for St. Louis today (Wednesday) with Paramount prexy Barney Balaban for a United Jewish Appeal conference, and will join the 20th executives at the studio.

Skouras and Silverstone, who recently returned from a month's tour throughout Latin America, are expected to discuss the acceptance of 20th product south of the border with the studio chiefs.

GESAS AIDES BRISSON

Hollywood, May 6.

Leonard Gesas has been appointed executive assistant to Frederick Brisson, Independent Artists prexy. Gesas served King Vidor in a similar capacity before the war.

He was lately with the Frank Vincent agency, of which Brisson is also an alumnus.

PAR'S NET PROFIT TOPS—$44,042,106

While the seven majors (exclusive of United Artists) doubled their net profit total in 1946, banner year for the industry, their gross business rose 15% to a grand total of $971,000,000. That rise from 1945's record $845,000,000 was made official this week when Paramount, last of the majors to report, showed operating revenues of $194,701,099 and a net of $44,042,106.

Compilation of these figures demonstrates that the 100% increase in net profits were in large part due to the scaling-down of tax measures. Moreover, since company rentals and theatre profits increase at a far greater rate than the growth in attendance that causes the profit, attendance figures probably mounted considerably less than 15% during the year. That's made all the more certain because boxoffice scales were hiked to some extent in '46.

Despite Paramount's peak net, which doubled that of its closest competitor—20th-Fox — the latter company, rather than Par, showed the greatest gross in the business. In operating revenues, 20th took in a total of $200,529,482 against Par's $194,701,099. However, 20th's net was only $22,600,000.

Theatres' Importance

Dramatizing the importance of Par's partially owner exhibiting companies, now threatened by the decree, the statement discloses that the parent company's share of the approximately $150,000,000 which these theatre circuits grossed was about $70,000,000. Total earnings of Par include $4,843,000, representing company's interest as stockholder in the combined undistributed net earnings for the year of partly-owned non-consolidated companies.

Earnings per share of common was $5.92 on the 7,443,772 shares outstanding on Jan. 4, 1947, which compares with $2.39 per share for '45 on 7,504,272 shares outstanding.

(Continued on page 29)

Mpls. Indies Expel Exhib-Member For Defying 'Jolson' Tabu

Minneapolis, May 6.

First important break within ranks of the territory's buying and booking combines has come with the expulsion of Martin G. Lebedoff, operator of two deluxe Minneapolis neighborhood houses, from the Independent Theatre Assn., which comprises most leading Twin City theatre owners.

In defiance of other group members, Lebedoff made a deal for "The Jolson Story," meeting Columbia's disapproved terms. Hy Chapman, Columbia branch manager, said it wasn't a percentage deal, but nevertheless it was one his company "wanted."

Break comes at a time when North Central Allied has started drive to bring all independents into buying combines and then merging as many of the latter as possible. Lebedoff is North Central Allied secretary. Casper Chouinard, Independent Theatre Assn. manager, has threatened a suit to try to force Columbia to deliver "Jolson Story" to Lebedoff.

One of the territory's other leading buying combines, Theatre Associates, which includes nearly all independent circuits, and which has been "striking" against "The Jolson Story," finally capitulated to Columbia. Even before deal was signed, but on the same day of the decision, Volk Bros. spotted it into two of their Minneapolis houses for next day.

'Volga' Remake

Hollywood, May 6.

Remake of "The Volga Boatman" is being readied by Herman Millakowsky, who produced a French version of the Russian tale in Paris before the war.

Filming will follow completion of Millakowsky's current production, "Fear," based on a novel by Stefan Zweig.

U. S. Films' $125,000,000 Foreign Take About Equals Biz's Total Profit, Proving Yanks Need That, or Else

Washington, May 6.

Film industry would be forced to cut its quality and level of employment if it should lose a substantial share of its foreign market, Eric Johnston warned last week in testimony before the House Ways and Means Committee. Plugging for an expanded reciprocal trade program. Johnston explained that a trade barrier race would automatically force up higher walls against our pix all over the world.

"I think it is a significant fact," he said, "that our remittances from foreign countries last year ran about $125,000,000, which is almost exactly the total profit of the motion picture producing companies the same year.

"It is foreign trade in short which permits our industry to function on its present scale. If it had to depend entirely on the domestic market, it could not possibly maintain the high quality of its products or its high levels of employment, wages and salaries.

"Motion picturegoers in Mexico, in Britain, in France and in Denmark, for example, contribute to the economy of this country, but ours is one industry which accepts the definition of trade in literal fashion. Trade means an interchange of commodities and services, and our industry finds nothing immoral or harmful in importing as well as exporting. Our industry is confronted by barriers against the importation of its products into many countries, but it asks no barriers against the importation of foreign-made films into the United States. It will take its chances on competition for the world markets. All it asks is that the world market be kept open so that people everywhere will have a chance to see the best pictures, no matter who makes them.

"The rising volume of foreign pictures shown in this country is evidence that our industry believes in imports as well as in exports, believes that the dollar must flow out as well as flow in."

Chile Looks Hot

Washington, May 6.

Printed reports that discussions on the 1947 film remittances from Chile had reached a stalemate were denied last week by State Department spokesmen. Opposite is true.

Discussions are now under way between the American film industry and the Chilean National Foreign Trade Council, a quasi-official body similar to our Chamber of Commerce. Chilean government has vested foreign exchange problems in its Trade Council. State officials have no word on the progress of the negotiations, but claim indications are that an agreement will be reached. However, some 1946 remittances have been held up.

Wartime Devices Will Greatly Aid Films—Levinson

Next two or three years will be the "mosting exciting in the film business, as far as technical advances are concerned, since the development of sound," according to Col. Nathan Levinson, chief engineer of the Warners studios. Government is gradually releasing to the industry the many scientific discoveries made during the war and the industry will undoubtedly benefit greatly from them, once they're adapted to commercial use, he said.

Among the technical achievements listed by Levinson are theatre television, the German Agfa and the Ansco color film processes and magnetic recording of sound on tape. Agfa process, which was brought back to the U. S. from Germany by a Dept. of Commerce commission headed up by Nathan D. Golden, is still very much in the experimental stage, with the process still controlled by the Alien Property Custodian. U.S. engineers are believed

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Reisman's European O.O., Sails With Wolff, Votion

Phil Reisman, RKO's foreign chief, sails Friday (9) aboard the Queen Elizabeth on the first leg of a six-to-seven week swing through the Continent. He'll be accompanied on his passage to England by Robert Wolff, RKO's managing director for Britain, and Jack Votion, European production head.

Reisman will tour the Norse countries, Belgium and France, after London, returning at the end of June. Wolff and Votion are winding up a four-week visit to the U. S. which included a trip to the Coast.

Jacques Chabrier, French Pathe's U. S. rep, returns to Paris at the end of the month. Pathe and RKO are collaborating on several pix produced in France, first of which is the Maurice Chevalier starrer, "Man About Town."

Blocked French Francs Buys Small a Gallic Pic

"Macadam," French pic, has been purchased by Edward Small for United States release, as a means of converting some of his blocked currency in France. Film was produced by Jacques Feydar and stars Francois Rosay.

It was spotted by Harry Kosiner, Small's sales rep, during a trip to Europe during the past winter. Kosiner has made a deal with Irvin Shapiro, indie film distrib, to handle U. S. release.

ALL SET FOR VARIETY CLUB'S L.A. CONVENTION

Los Angeles, May 6.

Bob O'Donnell, national chief barker, and Chick Lewis, national chief publicity director of Variety Clubs International, arrived in town to spark the annual convention which opens here May 13. Huddling with Charles P. Skouras, barker of the Los Angeles Tent, they set about to arrange an 18-hour-per-day program for the six-day gathering.

One of the innovations is an arrangement whereby film and radio names will salute the delegates over the air. Their salutations will be recorded on platters and preserved in Variety Clubs' permanent archives.

Climax of the convention will be a dinner on a sound stage at the Warner studio, with Jack L. Warner hosting 1,200 members and 200 film industry and civic leaders, At that time the annual Humanitarian Award for outstanding welfare work will be presented.

Alex Evelove, director of publicity at Warners, has appointed Bill Hendricks to entertain the daily, magazine and trade press, with Sherrill Corwin and Hollywood Publicity Associates in overall charge of the ballyhoo.

While the male visitors are attending numerous stag sessions, the femme division will be entertained by special events, including a style show luncheon at the Cocoanut Grove and a night at Ken Murray's "Blackouts of 1947."

Headquarters will be at the Ambassador hotel where a village of 33 tents will be pitched on the lawn, representing 33 individual chapters. Miami, San Francisco and Hartford tents will appear at the convention this year for the first time.

NOW PLAYING 212 SITUATIONS

...With city after city reporting a LONGER RUN and MORE MONEY than ever before in box-office history!

SAMUEL GOLDWYN
presents
"The Best Years of Our Lives"
starring
Myrna Loy • Fredric March • Dana Andrews
Teresa Wright • Virginia Mayo • Hoagy Carmichael
and introducing Cathy O'Donnell *and* Harold Russell
Directed by William Wyler • *Screen Play by* Robert E. Sherwood
From a Novel by Mackinlay Kantor • *Director of Photography* Gregg Toland
To be released by RKO Radio Pictures, Inc.

Winner Of 9 Academy Awards

L.A. Not Hefty; 'Macomber' Bangup $42,500 in 4 Spots, 'Homestretch' Nice 59G, 'Yearling' Neat 42½G in 2d

Los Angeles, May 6.

Overall biz outlook is not too hefty although some individual bills are good. Only three new shows this week, with "Homestretch" sighting nice $59,000 in four theatres and "Macomber Affair" stout $42,500 for four small-seaters. "That's My Man" shapes as modest $20,000 in two Paramount houses.

Second week of "Yearling" is heading for neat $42,500 or near in three spots. Second stanza of reissue combo of "Sea Hawk" and "Sea Wolf" looks pleasing $31,500 in three locations. Fifth and final frame of "Egg and I" will be $27,500 or near in six spots. "Duel in Sun," after 18 weeks on reserved seat run, opens tomorrow (Wed.) in 25 houses in L. A. area on continuous run with advanced scale policy.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Tarzan and Huntress" (RKO) and "Devil Thumbs Ride" (RKO) (2d wk). Only $1,500 in 5 days. Last week, $3,800.

Beverly (FWC) (1,352; $1-$1.80)—"Best Years" (RKO) (19th wk). About $4,500. Last week, okay $5,800.

Beverly Hills Music Hall (G&S-Blumenfeld) (824; 65-$1)—"Macomber Affair" (UA). Sturdy $6,500. Last week, "Affairs Bel Ami" (UA) (2d wk), good $3,800.

Bruin (FWC) (876; 50-$1)—"Egg and I" (U) (5th wk). Near $3,000. Last week, good $4,000.

Carthay Circle (FWC) (1,518; 50-$1)—"Egg and I" (U) (5th wk). Light $2,500. Last week, fine $3,600.

Chinese (Grauman-WC) (2,048; 50-$1)—"Homestretch" (20th). Good $13,000. Last week, "Late George Apley" (20th) (2d wk), trim $11,800.

Downtown (WB) (1,800; 50-$1)—"Sea Hawk" (WB) and "Sea Wolf" (WB) (2d wk) (reissues). Neat $13,000. Last week, $18,100.

Downtown Music Hall (Blumenfeld) (872; 55-$1) — "Macomber Affair" (UA). Hefty $12,000 or near. Last week, "Affairs Ami" (UA) (2d wk), slow $7,200.

Egyptian (FWC) (1,538; 50-$1)—"Yearling" (M-G) (2d wk). Good $11,000. Last week, nice $14,400.

El Rey (FWC) (861; 50-$1)—"Tarzan Huntress" (RKO) and "Devil Ride" (RKO) (2d wk). Only $2,500 in 5 days. Last week, okay $4,200.

Esquire (Rosener) (685; $1.20)—"Brief Encounter" (U) (29th wk). Near $2,000. Last week, nice $2,200.

Four Star (UA-WC) (900; 50-$1)—"George Apley" (20th) (m.o.). Smart $6,000. Last week, "Johnny o'Clock" (Col) and "Bulldog Drummond at Bay" (Col) (m.o.) (8 days), nifty $5,600.

Guild (FWC) (968; $1-$1.80)—"Best Years" (RKO) (8th wk). About $5,500. Last week, good $6,000.

Hawaii (G&S-Blumenfeld) (956; 50-$1) — "Macomber Affair" (UA). Bright $7,500. Last week, "Affairs Ami" (UA) (2d wk), $2,700.

Hollywood (WB) (2,756; 50-$1)—"Sea Hawk" (WB) and "Sea Wolf" (WB) (2d wk) (reissues). Smooth $10,000. Last week $14,500.

Hollywood Music Hall (Blumenfeld) (475; 50-85) — "Macomber Affair" (UA). Big $6,500. Last week, "Affairs Ami" (UA) (2d wk), okay $3,000.

Iris (FWC) (828; 50-85)—"Egg and I" (U) (5th wk). Closing at $5,000. Last week, good $6,500.

Laurel (Rosener) (890; 85)—"Laugh, Pagliacci" (Indie) (2d wk). Okay $2,000. Last week $2,500.

Loew State (Loew-WC) (2,404; 50-$1) — "Homestretch" (20th) and "Jewels of Brandenburg" (20th). Trim $26,000. Last week, "George Apley" (20th) and "Backlash" (20th) (2d wk), very mild $12,900.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Yearling" (M-G) (2d wk). Fancy $23,000. Last week, big $34,500.

Loyola (FWC) (1,248; 50-$1)—"Homestretch" (20th). Bettering $8,500. Last week, "George Apley" (20th) and "Backlash" (20th) (2d wk), neat $6,700.

Marcal (G&S) (900; 50-$1)—"Fantasia" (RKO) (reissue) (7th wk). Down to $3,000. Last week, good $3,900.

Million Dollar (D'town) (2,420; 50-85)—"Tarzan Huntress" (RKO) and "Devil Ride" (RKO). Fair $5,000 in 8 days. Last week, "Lost Honeymoon" (E-L) and "Joke, Son" (E-L), scant $3,800.

Orpheum (D'town-WC) (2,210; 50-$1)—"Tarzan Huntress" (RKO) and "Devil Ride" (RKO). Fair $5,000 in $6,000 in 5 days. Last week, good $20,100.

Palace (D'town-WC) (1,237; $1-$1.80)—"Best Years" (RKO) (12th wk). Dropping to $8,000. Last week, $9,800.

Pantages (Pan) (2,812; 50-$1)—"Framed" (Col) and "King Wild Horses" (Col) (2d wk). Trim $10,000. Last week, good $20,500.

Paramount (F&M) (3,398; 50-$1)—"That's My Man" (Rep) and "Spoilers of North" (Rep). Slow $13,000 or near. Last week, "Hit Parade '47" (Rep) and "Calendar Girl" (Rep), $12,500.

Paramount Hollywood (F&M) (1,451; 50-$1)—"That's My Man" (Rep). Mild $7,500 or better. Last week, "Hit Parade" (Rep) and "Calendar Girl" (Rep), slow $8,200.

RKO Hillstreet (RKO) (2,890; 50-80)—"Framed" (Col) and "King Wild Horses" (Col) (2d wk). Okay $12,000. Last week, strong $25,200.

Ritz (FWC) (1,370; 50-$1)—"Egg and I" (U) (5th wk). Down to $4,500. Last week, good $5,800.

Studio City (FWC) (880; 50-$1)—"Egg and I" (U) (5th wk). Slow $3,000. Last week, neat $5,000.

United Artists (UA-WC) (2,100; 50-$1)—"Egg and I" (U) (5th wk). Good $9,500. Last week, trim $14,000.

Uptown (FWC) (1,719; 50-$1)—"Homestretch" (20th). Sturdy $12,000 or close. Last week, "George Apley" (20th) and "Backlash" (20th) (2d wk), good $9,200.

Vogue (FWC) (885; $1.20-$1.80)—"Duel in Sun" (SRO) (18th wk). Oke $5,500. Last week, neat $6,300.

Wilshire (FWC) (2,296; 50-$1)—"Yearling" (M-G) (2d wk). Nice $8,500. Last week, smooth $11,200.

Wiltern (WB) (2,300; 50-$1)—"Sea Hawk" (WB) and "Sea Wolf" (WB) (2d wk) (reissues). Good $8,500. Last week, trim $13,500.

Broadway Grosses

Estimated Total Gross
This Week $594,000
(Based on 19 theatres)
Last Year $749,000
(Based on 16 theatres)

'Egg' Record 34G Sets Frisco Pace

San Francisco, May 6.

Despite the fact that biz is listless at most theatres this week, "Egg and I" is soaring to a new house record at the Orpheum, with a sock $34,000. This tops the old mark held by "Gilda." "Blaze of Noon" and "Late George Apley" both are disappointing, while "Carnival in Costa Rica" is only fair.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-95) —"Likely Story" (RKO) plus vaude headed by 3 Stooges and Jeri Sullivan. Sad $18,000 or near. Last week, "Beat Band" (RKO) and vaude headed by Vivian Blaine, Bert Wheeler and The Vagabonds, oke $26,000.

Fox (FWC) (4,651; 55-95)—"Late George Apley" (20th). Disappointing at $18,000 or under. Last week, "Sea of Grass" (M-G) (2d wk), trim $18,000.

Warfield (FWC) (2,656; 55-85)—"Carnival in Costa Rica" (20th). Fair $16,500. Last week, "Happened in Brooklyn" (M-G) (2d wk), $11,000.

Paramount (Par) (2,646; 55-85)—"Blaze of Noon" (Par) and "Ladies' Man" (Par). Modest $14,000. Last week, "Easy Come" (Par) and "Imperfect Lady" (Par) (2d wk), pleasing $12,500 in 6 days.

St. Francis (Par) (1,400; 55-85)—"Calcutta" (Par) (3d wk). Down to $9,000. Last week, nice $12,000.

Orpheum (Blumenfeld) (2,448; 55-85)—"Egg and I" (U). Terrific $34,000 and new record here. Last week, "Ramrod" (UA) (2d wk), okay $12,500 after nice $18,000 opener.

United Artists (Blumenfeld) (1,207; 55-85)—"Affairs Bel Ami" (UA) (2d wk). Way off at $6,000 or less. Last week, $10,500.

Stagedoor (Ackerman) (350; $1.80 to $2.40)—"Henry V" (UA) (32d wk). Nice $2,500 or close for final week. Last week, $3,000.

United Nations (FWC) (1,149; $1 to $1.80)—"Best Years" (RKO) (8th wk). Okay $7,000 for final 6 days. Last week, sturdy $9,500.

Clay (Rosener) (400; 65-85)—"This Happy Breed" (U) (2d wk). Fine $3,000. Last week, excellent $3,700.

Larkin (Rosener) (440; 65-85)—"Bel Ami" (Indie). Pleasing $1,700 in 3 days. Last week, "Stone Flower" (Indie) (3d wk), oke $1,400.

Costello Playground Opens

Hollywood, May 6.

Lou Costello, Jr., Youth Foundation, eastside playground and medical clinic was officially opened over the weekend with dedication by Costello and Bud Abbott, who endowed the $380,000 center.

Peggy Ryan, Gloria Jean and Jean Peters assisted, along with a host of civic officials.

'Band' Blah 7G, Omaha; 'Affair' 12G in 10 Days

Omaha, May 6.

Slump hit most theatres here over the weekend, with all spots feeling decline. "Alexander's Ragtime Band," at the Orpheum, didn't open as well as expected and looks the big disappointer of the week.

Estimates for This Week

Omaha (Tristates) (2,000; 16-65)—"Rue Madeleine" (20th) and "Ginger" (Mono). Light $8,500. Last week, "Pursued" (UA) (m.o.) and "Born to Speed" (PRC), $9,000.

Orpheum (Tristates) (3,000; 16-65)—"Alexander's Ragtime Band" (20th) (reissue) and "Dangerous Money" (Mono). Thin $7,000, and big disappointment of week. Last week, "Abie's Irish Rose" (UA) and "Devil on Wheels" (PRC), smart $12,800.

Paramount (Tristates) (3,000; 16-65)—"Macomber Affair" (UA). Mild $12,000 in 10 days. Last week, "Pursued" (UA) (m.o.) and "Born to Speed" (PRC), fair $9,000.

Brandeis (RKO) (1,500; 50, 74, $1.20)—"Best Years" (RKO) (3d wk). Still smash at $11,500, and holds again. Last week, $12,500.

Jones Ups 'Temptation' To Record $38,000, D.C.; 'Town' 12G, 'Calif.' 25G

Washington, May 6.

Biz is very brisk for all new features in mid-town sector this week, but slipped noticeably in holdover situations. Spike Jones band at Capitol, with "Temptation," is chalking up a record for the big Loew house. Trio of Loew's houses all are doing well, with "California" at the Palace, and reissue of "Boom Town" at the Columbia, making solid music with the cash register.

Estimates for This Week

Capitol (Loew's) (3,434; 44-80)—"Temptation" (U) plus Spike Jones orch on stage. Record-breaking $38,000 due to Jones' draw, topping Sammy Kaye's fancy $36,000. Last week, "Ramrod" (UA) plus vaude, below hopes at $24,000.

Columbia (Loew's) (1,263; 44-80)—"Boom Town" (M-G) (reissue). Hot $12,000. Last week, "Red House" (UA) (2d run), $7,000.

Earle (WB) (2,154; 44-85)—"Sea Hawk" and "Sea Wolf" (WB) (reissues). Falling below expectations, largely because can only get in four shows daily. Fair $18,000. Last week, "Love and Learn" (WB), $15,000.

Hippodrome (Lust) (365; 44-85)—"Brief Encounter" (U) (2d wk). Fine $5,000 and hold. Last week, same.

Keith's (RKO) (1,838; 90-$1.50)—"Best Years" (RKO) (8th wk). Tapered to $14,000 for finale. Last week, $16,000.

Little (Miller) (285; $1.20-$2.40)—"Henry V" (UA) (26th wk). Slipped to $3,500, slightly more than half of capacity. Ditto last week. Closing May 28, with estimated $80,000 in 28 weeks.

Metropolitan (WB) (1,153; 44-70)—"The Locket" (RKO) (2d wk). Sharp drop to thin $7,000, after opening big at $16,000 last week.

Palace (Loew's) (2,370; 44-70)—"California" (Par). Trim $25,000. Last week, "Yearling" (M-G) (3d wk), big $15,000.

'SONG' HEFTY $16,000, PROV.; 'TARZAN' 17G

Providence, May 6.

Miserable, wet weekend kept most motorists at home and helped swell biz on Saturday and Sunday to give most stands a fairly comfortable lift. RKO Albee's "Tarzan and the Huntress" and Majestic's "Song of Scheherazade" look best bets of new pix.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Tarzan and Huntress" (RKO) and "Likely Story" (RKO). Snappy $17,000. Last week, "Trail Street" (RKO) and "Earl Carroll Sketchbook" (RKO), big $19,000.

Carlton (Fay-Loew) (1,400; 44-65) —"13 Rue Madeleine" (20th) (2d run). Nice $6,500. Last week, "I'll Be Yours" (U) and "Michigan Kid" (20th) (2d run), good $6,000.

Fay's (Fay) (1,400; 44-65)—"Trail to San Antone" (Rep) and vaude on stage. Neat $8,000. Last week, "It's Joke Son" (ELF) and vaude, same.

Majestic (Fay) (2,200; 44-65)—"Song Scheherazade" (U) and "Blondie's Big Moment" (WB). Hefty $16,000. Last week, "Rue Madeleine" (20th), $14,000.

Metropolitan (Snider) (3,100; 44-65)—"Johnny O'Clock" (Col) and "Susie Steps Out" (Mono). Fairly nice $13,000. Last week, "Fabulous Dorseys" (UA) and "Fall Guy" (Mono), fair $11,000.

State (Loew) (3,200; 44-65)—"Sea of Grass" (M-G) (2d wk). Very nice $15,500 after sock $26,500 in first stanza.

Strand (Silverman) (2,200; 44-65) —"Suddenly Spring" (Par) and "Big Town" (Par). Opened today (Mon.). Last week, "Easy Come" (Par) and "Fear In Night" (Par), fairly good $12,500. In ahead, "California" (Par) (3d wk), $8,000.

Monroe Lifts 'Temptation' to Torrid 49G, Hub; 'Breed' 11G, 'Blaze' Only 21G

Key City Grosses

Estimated Total Gross
This Week $2,859,000
(Based on 20 cities, 204 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,970,700
(Based on 23 cities, 193 theatres)

'Yearling' Wow $30,000, St. Loo; 'Carnival' 16G

St. Louis, May 6.

Clearing skies after a week of almost continuous rain and some outstanding screen fodder will whip up the boxoffice this stanza. "The Yearling," aided and abetted by sock advertising, will breeze home with the top gross.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) —"Love and Learn" (WB) and "The Guilty" (Mono). Good $18,000. Last week, "Smash-Up" (U) and "Lady Chaser" (PRC), $19,000.

Fox (F&M) (5,000; 50-75)—"Stallion Road" (WB) and "Last Frontier Uprising" (Rep). Just $20,000. Last week, "Way With Women" (WB) and "Calendar Girl" (Rep), $22,000.

Loew's (Loew) (3,172; 50-75) — "Yearling" (M-G). Wham $30,000. Last week, "Dead Reckoning" (Col) and "Millie's Daughter" (Col), nice $20,000.

Missouri (F&M) (3,500; 50-75)—"Carnival Costa Rica" (20th) and "George Apley" (20th). Stout $16,000. Last week, "Song Scheherazade" (U) and "Pursued" (RKO) (2d wk), $10,000.

Orpheum (Loew) (2,000; 50-75)—"Dead Reckoning" (Col) and "Millie's Daughter" (Col) (m. o.). Okay $7,000. Last week, "Macomber Affair" (UA) and "Susie Steps Out" (Col) (m.o.), good $8,500.

St. Louis (F&M) (4,000; 50-75) — "Odd Man Out" (U) and "Trap" (Mono) (2d wk). Big $7,000. Last week, $7,500.

Lombardo Ups 'Way' To Giant $32,000 in Mpls.; 'Pursued' Solid at 12G

Minneapolis, May 6.

With Guy Lombardo on the stage plus "That Way With Women," Radio City currently is soaring to a terrific session. It's Lombardo's first theatre date here and he's drawing great crowds. The only other major newcomer attractions are "Pursued" and the revived "Alexander's Ragtime Band," with former getting an especially good play.

Estimates for This Week

Astor (Par) (900; 30-44)—"Strange Journey" (20th) and "Renegade Girl" (SG). Satisfactory $2,200 in 5 days. "Ginger" (Mono) and "Jungle Siren" (PRC) opened today (Tues.). Last week, "Millie's Daughter" (Col) and "Seven Were Saved" (Par), okay $2,000.

Century (Par) (1,600; 50-70)—"Ragtime Band" (20th) (reissue). Good $7,000. Last week, "Sister's Secret" (PRC), light $5,500.

Gopher (Par) (1,000; 44)—"Daniel Boone" (Indie) (reissue). Mild $3,000. Last week, "It's Joke, Son" (E-L), light $2,800 in 6 days.

Lyceum (Murray) (2,100; 50-75)—"Outlaw" (UA) (2d wk). Few pictures here have had so much gratis newspaper publicity, good and bad. Slipping considerably this week but still big at $12,000. First week was huge $23,000.

Lyric (Par) (1,100; 50-70)—"Imperfect Lady" (Par) (m.o.). Modest $4,000. Last week, "Favorite Brunette" (Par) (4th wk), fine $4,500, giving it hefty $36,000 for loop engagement in three houses.

Radio City (Par) (4,000; 50-70)—"Way With Women" (WB) and Guy Lombardo orch, others, on stage. Terrific $32,000, due to Lombardo draw. Last week, "Imperfect Lady" (Par), sickly $11,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"Pursued" (WB). Nice $12,000. Last week, "Dead Reckoning" (Col) (2d wk), held to 5 days because Sigmund Romberg was in for two nights. Fine $7,000.

RKO-Pan (RKO) (1,600; 90-$1.50) —"Best Years" (RKO) (8th wk). Still profitable at $6,000. Last week, fine $8,000.

State (Par) (2,300; 50-70)—"Sea of Grass" (M-G) (2d wk). Healthy $10,000 after socko $16,000 first week.

Uptown (Par) (1,000; 50-55)—"Razor's Edge" (20th). First nabe showing. Big $6,000. Last week, "Suddenly Spring" (Par), good enough $4,000.

World (Mann) (350; 50-99)—"Dead Reckoning" (Col) (m.o.). Moderate $2,000. Last week, "Stallion Road" (WB) (3d wk), fair $2,200.

Boston, May 6.

Vaughn Monroe's band is hypoing "Temptation" to a sock week at RKO Boston this frame. Other spots generally are unimpressive. "Farmer's Daughter," in second week at Memorial, still is stout. "This Happy Breed" shapes fancy at the Exeter. Exhibitors are blaming the weather for the slow pace.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Temptation" (U) with Vaughn Monroe orch, Acromaniacs, Johnny Mack, others, on stage. Smash $49,000 or better, sensational considering how biz is elsewhere. Last week, "Carnival Costa Rica" (20th) with Wally Brown, Annen and Broderick, others, on stage, $25,000.

Esquire (M-P) (1,200; $1.80)—"Best Years" (RKO) (19th wk). Nice $6,000 after about the same last week, phenomenal.

Exeter (Indie) (1,200; 40-65)—"This Happy Breed" (U). Opened with hold outs, heading for huge $11,000. Last week, "Adventuress" (E-L) and "Overlanders" (E-L), $7,000.

Fenway (M-P) (1,373; 40-80)—"Stallion Road" (WB) and "Imperfect Lady" (Par) (m.o.). From Met, moderate $9,000. Last week, "Pursued" (WB) and "Winter Wonderland" (Rep), $8,500.

Kenmore (Indie) (700; 30-74)—"Ivan the Terrible" (Indie) (3rd wk). Fine $2,000 after $3,500 for second.

Majestic (Indie) (1,500; 40-80)—"Bedelia" (E-L) and "Untamed Fury" (PRC) (3d wk). Nice $4,000 after $6,500 last.

Memorial (RKO) (2,900; 40-80)—"Farmer's Daughter" (RKO) and "Banjo" (RKO) (2d wk). Staunch $28,000 after smash $35,000 for first.

Metropolitan (M-P) (4,367; 40-80) —"Blaze of Noon" (Par) and "Way With Women" (WB). No go here at $21,000. Last week, "Stallion Road" (WB) and "Hard-Boiled Mahoney" (Mono), $22,000.

Orpheum (Loew) (2,900; 40-80)—"Sea of Grass" (M-G) and "Bulldog Drummond at Bay" (Col) (2d wk). Okay $23,000 after fine $29,000 in first despite little advance bally.

Paramount (M-P) (1,700; 40-80)—"Stallion Road" (WB) and "Imperfect Lady" (Par) (m.o.). Fairly good $17,000. Last week, "Pursued" (WB) and "Winter Wonderland" (Rep), $15,000.

State (Loew) (3,200; 40-80)—"Sea of Grass" (M-G) and "Bulldog Drummond at Bay" (Col) (2d wk). Just $14,000 after good $16,000 on first.

Tremont (Jaycock) (1,500; 40-80) —"Abie's Irish Rose" (UA) and "Fool's Gold" (UA) (2d wk). So-so $5,000 after $6,000 opening week.

BENEKE LIFTS 'EASY' SMASH $38,000, DET.

Detroit, May 6.

About the only bright spot here is at the Michigan where Tex Beneke and his Glenn Miller orch will jack up biz for "Easy Come, Easy Go." Both "The Late George Apley" at the United Artists and "Carnival in Costa Rica" look weak.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"The Locket" (RKO) and "Dick Tracy vs. Cueball" (RKO) (2d wk). Loud $12,000. Last week, stout $16,000.

Broadway-Capitol (United Detroit) (3,309; 70-95)—"Boom Town" (M-G) (reissue) and "Yankee Fakir" (Rep). Okay $14,000. Last week, "Trail Street" (RKO) and "Web of Danger" (Rep) (2d wk), trim $11,000.

Cinema (Marten) (250; 60-90)—"Children of Paradise" (Indie) (2d wk). Good $1,000. Last week, $1,400.

Downtown (Balaban) (2,683; 1.50)—"Best Years" (RKO) (5th wk). Down to $15,000. Last week, good $18,000.

Fox (Fox-Michigan) (5,100; 70-95)—"Carnival Costa Rica" (20th) and "Backlash" (20th). Only $24,000. Last week, "Egg and I" (U) (4th wk), loud $21,000.

Madison (United Detroit) (1,866; 50-60)—"Rue Madeleine" (20th) and "Fabulous Suzanne" (Rep). Fair $2,100 in 3 days. Last week, "Clouds Roll By" (M-G) and "Luckiest Guy in World," $2,400 in 3 days.

Michigan (United Detroit) (4,039; 80-1)—"Easy Come" (Par) with Tex Beneke and Glenn Miller orch, Artie Dann, and others, on stage. Smash $38,000. Last week, "Pursued" (WB) and "Beat Band" (RKO) (2d wk), tepid $16,000.

Palms-State (United Detroit) (2,976; 70-95) — "Fabulous Dorseys" (UA) and "Abie's Irish Rose" (UA). Fair $18,000. Last week, "Imperfect Lady" (Par) and "Winter Wonderland" (Rep), $20,000.

United Artists (United Detroit) (1,941; 70-95)—"George Apley" (20th) and "Code of West" (RKO). Not so good $17,000. Last week, "Macomber Affair" (UA) and "Devil Thumbs Ride" (RKO) (2d wk), $15,000.

Cavallaro Ups 'Ladies' Man' Big 55G, Chi; Andrews Sis Tilt 'Kid' Tall 50G

Chicago, May 6.

"Ladies' Man" backed by Carmen Cavallaro band on stage at Chicago leads Loop parade for an indicated big $55,000. "Michigan Kid" and the Andrews Sisters heading Oriental's stageshow, looks strong second for top coin at solid $50,000. Of the two other newcomers, "It Happened in Brooklyn," at United Artists, is bright at $26,000. "Ramrod" coupled with "Susie Steps Out" at Palace is figured to go better than $23,000.

Disappointment of week is reissue of "Alexander's Ragtime Band" with "Back Lash" at Rialto which is slated to do little better than $10,000.

"Jolson Story" at Apollo, with apparent $16,000 for its 19th week, and "Best Years" at Woods, with indications of a substantial $21,000, for its 20th week, continue to be current leaders in holdover class.

Estimates for This Week

Apollo (B&K) (1,200; 95)—"Jolson Story" (Col) (19th wk). Steady $16,000. Last week, $16,200.

Chicago (B&K) (3,900; 95)—"Ladies' Man" (Par) plus Carmen Cavallaro orch heading stage show will keep house in top gross slot with big $55,000. Last week, "Cross My Heart" (Par) with Guy Lombardo orch on stage, about same.

Garrick (B&K) (900; 95)—"Angel and Badman" (Rep) 2d wk). Nice $16,000. Last week, sock $20,000.

Grand (RKO) (1,500; 95)—"Macomber Affair" (UA) (2d wk). Not as good as expected at $15,000, but fine profit. Last week, $22,000.

Oriental (Essaness) (3,400; 95)—"Michigan Kid" (U) plus Andrews Sisters heading stage bill. Strong $50,000. Last week, "Boomerang" (20th) with Tex Beneke and Glenn Miller orch on stage, (2d wk), big $43,000.

Palace (RKO) (2,500; 95)—"Ramrod" (UA) and "Susie Steps Out" (UA). Good $23,000. Last week, "Buck Privates Come Home" (U) and "Madonna of Seven Moons" (U) (1st run), $19,000.

Rialto (Indie) (1,700; 65-95)—"Ragtime Band" (20th) (reissue) and "Back Lash" (20th). Very disappointing $10,000. Last week, "Boom Town" (M-G) and "Wildwest" (PRC) (reissues), only $8,500.

Roosevelt (B&K) (1,500; 95)—"Stallion Road" (WB) (2d wk). Not quite as good as hoped with $17,000. Last week, rousing $22,000.

State-Lake (B&K) (2,700; 95)—"California" (Par) (4th wk). Okay $19,000. Last week, fine $23,000.

United Artists (B&K) (1,700; 95)—"Happened In Brooklyn" (M-G). Bright $26,000. Last week, "Lady In Lake" (M-G) (3d wk), big $16,000.

Woods (Essaness) (1,200; 95-$1.80)—"Best Years" (RKO) (20th wk). Holding well at $21,000. Last week, $22,000.

World (Playhouse) (Indie) (587; 75)—"Carmen" (Indie). Although off with others will do very fancy $5,000. Last week, "Road Back" (Indie), $2,500.

'Duel' Terrif 35G L'ville Standout

Louisville, May 6.

Town's big spree, the Kentucky Derby on Saturday (3), brought lots of activity to downtown houses. Loew's State, with "Duel in Sun" at $1.25 top, tried a new stunt, all-night operation Derby Eve (2). "Duel looks smash, and may break the mark set by "Gone With The Wind." At five shows a day, it should hit a terrific figure. Elsewhere in the downtown area business is good to fair.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,200; 40-60)—"Favorite Brunette" (Par) (m.o.). Neat $5,000. Last week, "Boomerang" (20th) and "Magnificent Rogue" (Rep) (m.o.), oke $4,000.

Kentucky (Switow) (1,200; 30-40)—"Notorious" (RKO) and "Johnny O'Clock" (Col). Up to good $3,400. Last week, "Love Laughs Andy Hardy" (M-G) and "Dead Reckoning" (Col), $3,300.

Mary Anderson (People's) (1,100; 40-60)—"Stallion Road" (WB) (3d wk). Fairish $6,000 after last week's okay $7,500.

National (Standard) (2,400; 40-60)—"Egg and I" (U) (5th wk). Still surprisingly profitable at solid $9,000 and about same as last week (4th).

Rialto (Fourth Avenue) (3,400; 40-60)—"Carnival Costa Rica" (20th) and "Backlash" (20th). Looks medium $15,000. Last week, "Favorite Brunette" (Par), big $19,000.

State (Loew's) (3,300; 90c and $1.25)—"Duel in Sun" (SRO). Off to terrific start, with all night showing Friday (2), Derby Eve. With hiked scale, looks to do socko $35,000. Last week, "Guilt Janet Ames" (Col) and "Framed" (Col), bright $15,000.

Strand (Fourth Avenue) (1,400; 40-60)—"Ladies' Man" (Par) and "Big Town" (Par). Mildish $5,500. Last week, "Locket" (RKO) and "Falcon's Adventure" (RKO), neat $6,000.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

K.C. Mild But 'Yearling' Lofty 20G, 'Daughter,' 'Accomplice' Lively 12G

Kansas City, May 6.

Week's biz is mild except for "The Yearling," at the Midland, which looks big enough to rate a second week. "Farmer's Daughter" at the Orpheum looks good but not big, and may hold.

Estimates for This Week

Esquire - Uptown - Fairway (Fox Midwest) (820, 2,043, 700; 45-65)—"Alexander's Ragtime Band" (20th) (reissue). Mild $12,000 in same three houses where it had a four-week run on first release. Last week, "Egg and I" (U) (4th wk), neat $10,000 in 6 days, and terrific $80,000 in 4 weeks.

Kimo (Dickinson) (550; 65)—"Carmen" (Indie) (2d wk). Nice $5,500. Last week, about same.

Midland (Loew's) (3,500; 45-65)—"Yearling" (M-G). Playing solo instead of usual duals. This means extra show daily and stout $20,000. Likely holds. Last week, "Sea of Grass" (M-G) and "Bulldog Drummond" (Col), $18,000.

Newman (Paramount) (1,900; 45-65)—"Suddenly Spring" (Par) (2d wk) so-so $9,000. Last week picture had nice $15,000.

Orpheum (RKO) (1,900; 45-65)—"Farmer's Daughter" (RKO) and "Accomplice" (PRC). Sturdy $12,000, and maybe a second week. Last week, "Ramrod" (UA) and "Vacation Days" (Mono), light $9,000.

Tampico (Dickinson) (750; 65)—"All Rome Trembled" (Indie). Slow $1,000. Last week, "Welldigger's Daughter" (Indie), moveover from 5 weeks at Kimo. Acceptable $1,500.

Tower (Fox-Joffee) (2,100; 45-65)—"Wake Up, Dream" (20th). Returns house to regular scale. Light $6,500. Last week, "Best Years" (RKO) (4th wk), okay $9,000 at $1.50 top.

'Daughter' Bright 18G In Denver; 'Affair' 19G

Denver, May 6.

"Farmer's Daughter," with a sock week at the Orpheum, looks standout here this session. "Macomber Affair" is not too good at the Denver and Webber. "Suddenly Spring" is big enough to hold a third week at Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Pursued" (WB) and "Little Iodine" (UA) (m.o.). Good $5,000. Last week, "Fantasia" (RKO) (reissue) (m.o.), $6,000.

Broadway (Cinema) (1,500; 35-74)—"Adventure in Music" (Indie). Good $7,500. Last week, "Black Bess" (M-G) and "Born to Speed" (PRC) (4th wk), $3,500 in 4 days.

Denham (Cockrill) (1,750; 35-70)—"Suddenly Spring" (Par) (2d wk). Fine $11,000 or near. Holds again. Last week, big $15,000.

Denver (Fox) (2,525; 35-74)—"Macomber Affair" (UA) and "So Dark Night" (Col), day-date with Webber. Trim $16,000. Last week, "Pursued" (WB) and "Little Iodine" (UA), also Webber, $17,000.

Esquire (Fox) (742; 35-74)—"Carnival Costa Rica" (20th) and "King of Wild Horses" (Col) (2d wk). Thin $1,500 in 4 days. "George Apley" (20th) and "Magnificent Rogue" (Rep), in 3 days, fair $1,500. Last week, "Carnival" (20th) and "Wild Horses" (Col), also Paramount, fair $2,500.

Orpheum (RKO) (2,600; 35-74)—"Farmer's Daughter" (RKO) and "Devil Thumbs Ride" (RKO). Fancy $18,000, and holds. Last week, "Sea of Grass" (M-G) and "Secret Whistler" (Col) (2d wk), $14,500.

Paramount (Fox) (2,200; 35-74)—"Carnival" (20th) and "Wild Horses" (Col) (2d wk). Good $4,000 in 4 days. "George Apley" (20th) and "Magnificent Rogue" (Rep), nice $4,500 in 3 days. Last week, "Carnival" (20th) and "Wild Horses" (Col), fair $9,500.

Rialto (Fox) (878; 35-74)—"Best Years" (RKO) (8th wk). Trim $4,000. Last week, $5,000.

Tabor (Fox) (1,976; 35-74)—"Beast Five Fingers" (WB) and "Brute Man" (PRC). Big $9,000. Last week, "District Attorney" (Col) and stage show, about same.

Webber (Fox) (750; 35-74)—"Macomber Affair" (UA) and "So Dark Night" (Col), also Denver. Mild $3,000. Last week, "Pursued" (WB) and "Little Iodine" (UA), $3,500.

Carle Boosts 'Easy Come' Sock $23,500 in Indpls.; 'Years' 18G, 'Spring' 12G

Indianapolis, May 6.

Best all-around film biz of spring is in prospect this stanza. "Easy Come, Easy Go" is tops, with much of credit to Frankie Carle band on stage at Circle. "Best Years of Life," at Keith's, will lead straight filmers at upped scale, with "Suddenly It's Spring" fronting for regular starters. "Egg and I" moved to Lyric for fifth week downtown, still is good.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 48-72)—"Easy Come" (Par) with Frankie Carle orch, others, on stage. Sock $23,500. Last week, "Angel and Badman" (Rep) and "Ghost Goes Wild" (Rep), nifty $11,000 at 40-60c scale.

Indiana (Gamble-Dolle) (3,300; 40-60)—"Suddenly Spring" (Par) and "Fear in Night" (Par). Sturdy $12,000. Last week, "Pursued" (WB), tepid $10,500.

Keith's (Gamble-Dolle) (1,300; 74-$1.20)—"Best Years" (RKO). Hefty $18,000. Last week, "Egg and I" (4th week), fancy $7,000 in 4 days, making near $50,000 for run at 40-60c scale.

Loew's (Loew's) (2,450; 40-60)—"Johnny O'Clock" (Col) and "Cigarette Girl" (Col). Oke $10,000. Last week, "Sea of Grass" (M-G) and "Lone Wolf Mexico" (Col), ditto.

Lyric (Gamble-Dolle) (1,600; 40-60)—"Egg and I" (U) (m.o.). Very good $7,500 for fifth week downtown. Last week, "Sinbad Sailor" (RKO) (m.o.), fair $5,000.

'Daughter' Stout $17,000 in Cincy

Cincinnati, May 6.

Downtown houses have more new bills this week than last session but biz in general is only slightly better and off from what it was not long ago. Combo Albee with "That Way With Women" and Louis Jordan topping the stageshow is leading the town. Straight films are fronted by "Farmer's Daughter," robust for the Palace, with "Sea of Grass" and "Happened in Brooklyn" following in order. "Egg and I" continues strong in its fifth week at Keith's.

Estimates for This Week

Albee (RKO) (3,100; 55-95)—"Way With Women" (WB) and Louis Jordan Tympany Five, others, on stage. All right $26,000. Last week, "Brasher Doubloon" (20th) and Carmen Cavallaro orch, others, on stage, sharp $30,000.

Capitol (RKO) (2,000; 55-70)—"Sea of Grass" (M-G). Smooth $13,000. Holds. Last week, "Best Years" (RKO) (7th wk) at 90-$1.50 scale, good $10,000. For seven weeks, about $115,000 was garnered, a Cincy record.

Grand (RKO) (1,430; 55-70)—"Happened in Brooklyn" (M-G). Moderate $11,000, below hopes. Slated for second week. Last week, "Boomerang" (20th) (2d wk), fairish $7,000.

Keith's (UP) (1,542; 55-70)—"Egg and I" (U) (5th wk). Still plenty wholesome at $8,000, following robust $12,000 for fourth.

Lyric (RKO) (1,400; 55-70)—"Easy Come" (Par) and "Cigarette Girl" (Col). Slow $4,500. Last week, "Meet John Doe" (RKO) (reissue) and "Blondie's Holiday" (Col), $4,000.

Palace (RKO) (2,600; 55-70)—"Farmer's Daughter" (RKO). Buxom $17,000. Last week, "Happened on Fifth Ave." (Mono), okay $13,000.

Shubert (RKO) (2,100; 55-70)—"Happened on Fifth Ave." (Mono) (m.o.). So-so $4,500. Last week, "Trail Street" (RKO) (m.o.), $4,000.

Pitt Dullish, but 2 'Hawks' 15G, 'Daughter' 16G, 2d

Pittsburgh, May 6.

Almost nothing but the blues here again this week. Best bet is the standout biz of "Farmer's Daughter," great on second week at Warner's. "Sea Wolf" and "Sea Hawk" are sturdy for reissues at the Stanley. Two new ones, "Shocking Miss Pilgrim" at Fulton, and "Imperfect Lady" at Penn, both are dullish.

Estimates for This Week

Art Cinema (260; $1.20-$2.40)—"Henry V" (UA) (8th wk). Wound up engagement with big $3,800, not too far off from that done at beginning of run. Announcement of final week brought them out. In two months did better than $27,500. House went back to regular policy with opening of "Carmen" (Indie).

Fulton (Shea) (1,700; 40-70)—"Miss Pilgrim" (20th). Modest $9,000 or near. Last week, ninth of "Best Years" (RKO), limited to three days and got $4,000 at 90c-$1.40 scale. Picture on run of 69 days grossed almost $160,000.

Harris (Harris) (2,200; 40-70)—"Dead Reckoning" (Col) (2d wk).

(Continued on page 31)

'Carnegie' Tuneful $66,000 in N. Y. Despite Rain; 'Love'-Hutton Orc 49G, 'Jolson' 15G, 'Egg' Sturdy 128G, H.O.

Heavy rainfall on a majority of days during the past week will dampen gross takings in many Broadway firstruns this session. Particularly hard hit are the extended-run pictures, many managers admitting that potential patrons either stayed home or patronized neighborhood theatres on the wet days. Rain, too, will slough several newcomers.

Despite the moisture, "Carnegie Hall" shapes as strong at both the Winter Garden and Park Avenue, two houses in which it opened last Friday (2). Picture is especially big at the continuous-run Garden, weekend being virtually capacity, and great $48,000 looks probable. It is shaping for a big $18,000 at the Park Avenue, making $66,000 for both spots.

"Love and Learn," with Ina Ray Hutton band, Lenny Kent and Phil Brito heading stagebill at the Strand, is merely good $49,000. Show is in for three weeks. "Hit Parade of '47" also felt the impact of rainy weather, looking to do passably good $12,000 or a bit better at the Gotham. Rialto also reported unfavorable results from the extra damp period, doing only $7,500 on "Big Fix." Same applied to "Jolson Story," playing a return Broadway date at the Victoria. Went to good $15,000, rated fine in view of conditions.

Music Hall, Paramount and Criterion shape as strongest of the holdovers. First-named with "Egg and I" is holding up firmly at fancy $128,000 in sight for second week. "Calcutta" and stageshow headed by Duke Ellington band is giving the Par a handsome $84,000 initial holdover session. "Odd Man Out," at Criterion, continues stoutly at $36,000 for second stanza.

Big opener this week, of course, is "Duel in Sun," which tees off today (Wed.) at the Capitol at same time it opens at 38 nabe houses in N. Y. Metropolitan area. It's playing at the Cap sans stageshow and with $1 starting price for afternoons. House will get $1.25 at night and $1.50 for weekend night shows.

"Henry V" finished its 35th week last Saturday (3) at Golden theatre with $8,500. Counting its earlier run at the City Center and this date, British opus netted $300,000, actual coin that was remittable to London. This money is remarkable in view of fact that nobody wanted the picture originally.

Estimates for This Week

Astor (City Inv.) (1,300; 95-$1.80)—"Best Years" (RKO) (26th wk). Still highly profitable at $29,500 after solid $32,000 in 25th week. Stays on with summer scale down to $1.50 on weekday nights and $1.80 top for weekend nights.

Broadway (UA) (1,895; 70-$1.50)—"Mons. Verdoux" (UA) (4th wk). Chaplin film slipping badly, being down to $15,000 or less after $18,000 for third, quite a bit below hopes. Picture goes five weeks in all.

Capitol (Loew's) (4,820; $1-$1.50)—"Duel in Sun" (SRO). Opens here today (Wed.), playing first week day-date with 38 Loew's nabe houses in metropolitan area. Using upped scale here with no stageshow. Last week, "Smash-Up" (U) and Xavier Cugat orch (4th wk), fine $60,000 in six days after fast $70,000 for third.

Criterion (Loew's) (1,700; 60-$1.25)—"Odd Man Out" (U) (3d wk). Second round concluded last (Tues.) night was big $36,000; first week was great $47,000.

Globe (Brandt) (1,500; 70-$1.20)—"Macomber Affair" (UA) (3d wk). Slid down to $33,000, mighty good, after big $37,500 for second stanza. Stays on.

Gotham (Brandt) (900; 70-$1.40)—"Hit Parade" (Rep). Despite fairly good reviews, this hasn't caught on strongly. Looks moderate $12,000 or a bit better. Last week, fourth for "Tarzan and Huntress" (RKO), $7,500.

Golden (767) ($1.20-$2.40)—"Henry V" (UA) (35th wk). Final frame of record run here ended last Saturday (3) night with fine $8,500, while 34th round was $7,500. Picture was terrific coin-getter here, and will be brought back to some N. Y. theatre in the fall.

Hollywood (WB) (1,499; 70-$1.10)—"Mrs. Carrolls" (WB) (5th wk). Okay $19,000 after smart $21,000 for fourth stanza. Continues.

Palace (RKO) (1,700; 60-$1.20)—"Born to Kill" (RKO). Doing only modest $25,000, but not too bad for type of picture. Holds. Last week, "Trail Street" (RKO) (3d wk), down to $16,000.

Paramount (Par) (3,664; 70-$1.50)—"Calcutta" (Par) with Duke Ellington orch, Golden Gate Quartet, Buck & Bubbles, others, on stage (3d wk). Second frame ended last (Tues.) night, lusty $84,000 after smash $100,000 opener.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Egg and I" (U) with stageshow (2d wk). Holding up nicely at fancy $128,000 after big $136,000 for first stanza. Stays on indef.

Park Avenue (U) (583; $1.20-$2.40)—"Carnegie Hall" (UA). Will hit $18,000 or close in first week, ending tomorrow (Thurs.) night, great for this house. Was virtually sold out over weekend on reserved seat policy. Holds, natch! In ahead, "Dead of Night" (U), was only $8,000.

Rialto (Mayer) (594; 35-85)—"Big Fix" (PRC). Just $7,500, and won't hold. Last week, "Untamed Fury" (PRC), about same. "Violence" (Mono) opens next.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Farmer's Daughter" (RKO) (7th wk). Sixth round ended last Monday (5) night okay $28,000, only a bit off fifth week's $29,500. Continues, with "Other Love" (UA) due in next.

Roxy (20th) (5,886; 80-$1.50)—"Homestretch" (20th) with Hazel Scott, Henny Youngman, Carl Ravazza topping stageshow (3d wk). Second session ended last (Tues.) night, held to sturdy $73,000 after strong $85,000 initial week, better than hoped for.

State (Loew's) (3,450; 43-$1.10)—"Happened in Brooklyn" (M-G) (2d run) with Jerry Wayne, Mario & Floria, Fred Lowery heading vaude. Nice $28,000 or near. Last week, "Sea of Grass" (M-G) (2d run) plus vaude headed by George Givot, Benay Venuta, strong $29,500.

Strand (WB) (2,756; 75-$1.50)—"Love and Learn" (WB) plus Ina Ray Hutton orch, Lenny Kent, Phil Brito, others, on stage. First week ending tomorrow (Thurs.) looks merely good at $49,000 or thereabouts. Combo is in for three weeks. Last week, "Stallion Road" (WB) (4th wk) and Cab Calloway orch, down to dull $29,000, much below expectancy.

Victoria (Maurer) (720; 70-$1.20)—"Jolson Story" (Col). Initial week of return playdate ending today (Wed.) likely will strike good $15,000, rated especially nice in view of weather and previous playdates for film. Last week, "Adventuress" (E-L) (4th wk), $10,500.

Winter Garden (UA) (1,312; 60-$1.20)—"Carnegie Hall" (UA). Climbing to great $48,000 or close on preem week. Continues. Last week, "Buck Privates" (U) (3d wk), $12,000 in six days.

'Calendar'-Spivak $21,000 in Philly

Philadelphia, May 6.

Boxoffice is taking a header here this stanza with only a few bright spots. "Homestretch" is getting the benefit of good selling and likely will do big $27,000 at the Fox. Holdover of "Happened in Brooklyn" is fine at the Stanley and "Angel and Badman" looks good for second frame at Stanton. "Calendar Girl" with Charlie Spivak band is better than recent takings at the Earle.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Love Laughs Andy Hardy" (M-G). Thin $9,000. Last week, "I'll Be Yours" (U), $8,000.

Arcadia (Sablosky) (700; 90-$1.80)—"Best Years" (RKO) (5th wk). Okay $16,500 after $17,000 last week.

Boyd (WB) (2,350; 50-94)—"Sea of Grass" (M-G) (3d wk). Nice $21,000 after great $24,500 last.

Earle (WB) (2,760; 60-99)—"Calendar Girl" (Rep) with Charlie Spivak orch. Modest $21,000. Last week, "San Quentin" (RKO) and Ina Ray Hutton orch, $18,000.

Fox (20th) (2,250; 50-94)—"Homestretch" (20th). Big $27,000. Last week, "George Apley" (20th) (2d wk), $15,000.

Goldman (Goldman) (1,300; 50-94)—"Suddenly Spring" (Par) (3d wk). Down to $14,000 after fancy $19,000 last.

Karlton (Goldman) (1,000; 50-94)—"Buck Privates" (U) (2d wk). Just $7,500 after $14,000, nice, for last.

Keith's (Goldman) (1,500; 50-94)—"Stallion Road" (WB). Only $5,000. Last week, "Carnival Costa Rica" (20th) (2d run), about same.

Mastbaum (WB) (4,360; 50-94)—"Love and Learn" (WB). Mild $20,000 plus $2,500 for Sunday at Earle. Last week, "California" (Par) (2d wk), sturdy $27,000.

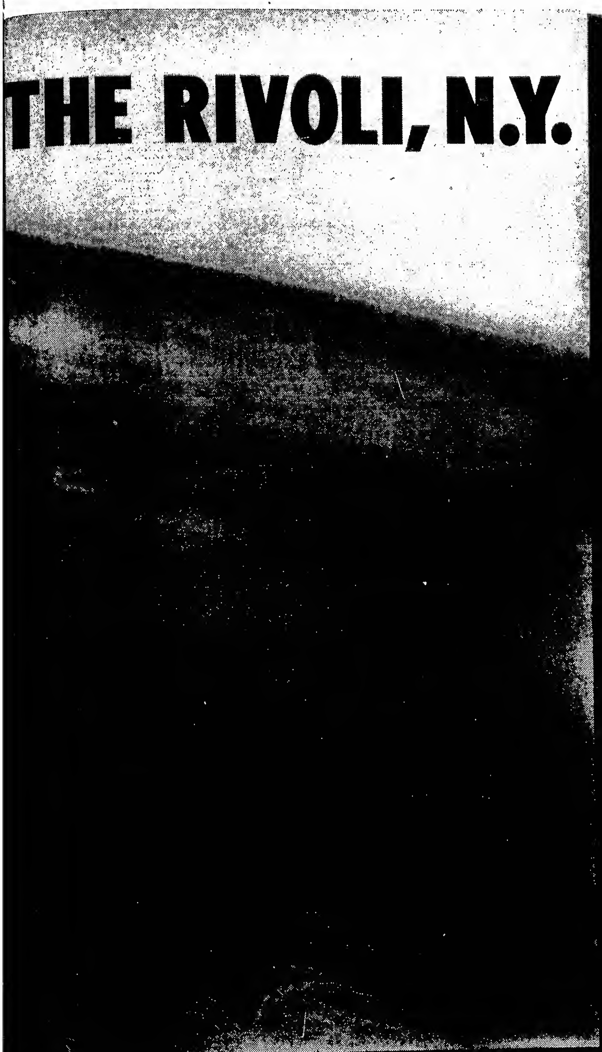
Pix (Cummins) (500; 90-$1.80)—"Best Years" (RKO) (5th wk). Okay $13,500 after $14,000 last week.

Stanley (WB) (2,950; 50-94)—"Happened in Brooklyn" (M-G) (2d wk). Fine $24,500 after $33,000 opener.

Stanton (WB) (1,475; 50-94)—"Angel and Badman" (Rep) (2d wk). Good $12,000 or near. Last week, fancy $13,500.

BUSINESS IS GREAT AT
RKO presents
LORETTA YOUNG
JOSEPH COTTEN
ETHEL BARRYMORE
"The Farme
Daugh

THE RIVOLI, N.Y.



Fifth week of World Premiere engagement as big as the first . . . Sixth week's figures match the fifth's—for the picture that's giving Broadway's famous long-run house its highest sustained grosses in months! . . . First Boston week hits top money of biggest attractions — as RKO's newest box-office pacemaker gets set for holdover runs and peak grosses in first runs everywhere!

●

"The gayest thing in celluloid since 'It Happened One Night'."
— *Billy Rose (in his nationally syndicated column)*

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"A charming romantickler . . . has its dimples in the right place." — *Walter Winchell*

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"An A-plus movie."
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"Amusing, lifelike . . . excellent entertainment."
— *Time Magazine*

"A very lovely motion picture . . . simple and beautiful."
— *Kate Smith*

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der"

with **CHARLES BICKFORD**

ROSE HOBART • TOM POWERS

A **DORE SCHARY** PRODUCTION

●

Directed by H. C. POTTER
Written by ALLEN RIVKIN and LAURA KERR

RKO RADIO PICTURES

Miracle on 34th Street

Hollywood, May 3.

20th-Fox release of William Perlberg production. Stars Maureen O'Hara, John Payne; features Edmund Gwenn, Gene Lockhart, Natalie Wood, Porter Hall, William Frawley, Jerome Cowan, Philip Tonge. Direction and screenplay by George Seaton. Story, Valentine Davies; camera, Charles Clarke, Lloyd Ahern; music, Cyril Mockridge; editor, Robert Simpson. Tradeshown April 30, '47. Running time, **95 MINS.**

Doris Walker....................Maureen O'Hara
Fred Gailey....................John Payne
Kris Kringle....................Edmund Gwenn
Judge Henry X. Harper....Gene Lockhart
Susan....................Natalie Wood
Mr. Sawyer....................Porter Hall
Charles Halloran....................William Frawley
Thomas Mara....................Jerome Cowan
Mr. Shellhammer....................Philip Tonge
Dr. Pierce....................James Seay
Mr. Macy....................Harry Antrim
Mothers........Thelma Ritter, Mary Field
Cleo....................Theresa Harris
Albert....................Alvin Greenman
Mrs. Mara....................Anne Staunton
Thomas Mara, Jr....................Robert Hyatt
Reporters........Richard Irving, Jeff Corey
Secretary....................Anne O'Neal
Mrs. Shellhammer....................Lela Bliss
Peter....................Anthony Sydes
Dr. Rogers....................William Forrest
Mara's Assistant....................Alvin Hammer
Bailiff....................Joseph McInerney
Drum Majorette....................Ida McGuire
Santa Claus....................Percy Helton
Mrs. Harper....................Jane Green
Dutch Girl....................Marlene Lyden

"Miracle On 34th Street" is one of the most appealing, heart-warming films to come out of Hollywood in many a day. Its word-of-mouth potential is the strongest and grosses should react bullishly when the word gets out on entertainment content.

So you don't believe in Santa Claus? If you want to stay a non-believer don't see "Miracle." Such a theme as whether or not there is a Kris Kringle seems hardly the thing for popular entertainment but George Seaton's scripting and direction sock it over with laughs, tears and all the other ingredients that spell ticket sales.

Film is an actor's holiday, providing any number of choice roles that are played to the hilt. Edmund Gwenn's Santa Claus performance proves the best in his career, one that will be thoroughly enjoyed by all filmgoers. Straight romantic roles handed Maureen O'Hara and John Payne as co-stars also display pair to advantage. Miss O'Hara has more opportunity to show acting talent and Payne makes a fine hero without a scowl.

Valentine Davies' story poses question of just how valid is the belief in Santa Claus. Gwenn, old man's home inmate, becomes Santy at Macy's Department Store, events pile up that make it necessary to actually prove he is the McCoy and not a slightly touched old gent. Gwenn is a little amazed at all the excitement because he has no doubt that he's the real article.

Before it's all over, ticket buyers are likely to believe he is, too, even without the difficult decision reached by Gene Lockhart, as New York supreme court judge who has to try the case, that Santa Claus does exist. Events build logically to get Gwenn into his legal jam and the plot is unfolded so realistically that it might actually have happened.

Gene Lockhart's performance as judge is a gem, as is Porter Hall's portrayal of a neurotic personnel director for Macy's. Surprise moppet performance is turned in by little Natalie Wood as Miss O'Hara's non-believing daughter who finally accepts Santy. It's a standout, natural portrayal. William Frawley spots solid bit as a shrewd politician, Jerome Cowan is good as the prosecuting attorney, and Philip Tonge registers as store executive. Others showing effectively include Alvin Greenman, James Seay, Harry Antrim, Theresa Harris.

Seaton's direction garners every possible bit of human drama, chuckles, heart-tugs and interest from the story and the cast. Film has been given top showmanly production values by William Perlberg. Art direction by Richard Day and Richard Irvine, the fine lensing by Charles Clarke and Lloyd Ahern (much of it actual New York footage), Cyril Mockridge's excellent score, editing and other credits lend strong backing to make this a thoroughly enjoyable screen treat.

Brog.

Hoppy's Holiday

United Artists release of Lewis J. Rachmil production. Stars William Boyd. Directed by George Archainbaud. Screenplay by J. Benton Cheney, Bennet Cohen and Ande Lamb from original story by Ellen Corby, Cecile Kramer, based on characters created by Clarence E. Mulford; editor, Fred W. Berger; camera, Mack Stengler. Tradeshown N. Y., May 2, '47. Running time, **70 MINS.**

Hopalong Cassidy....................William Boyd
California Carlson....................Andy Clyde
Lucky Jenkins....................Rand Brooks
Mayor Patton....................Andrew Tombes
Dunning....................Leonard Penn
Jed....................Jeff Corey
Gloria....................Mary Ware
Sheriff....................Donald Kirke
Ace....................Hollis Bane
Jay....................Gil Patric
Bart....................Frank Henry

This is no better nor any worse than previous westerns in the Hopalong Cassidy series, music and comedy being an improvement but action too formula. It will do where the oats operas fill the bill.

In "Hoppy's Holiday," Bill Boyd and his two buddies, Andy Clyde and Rand Brooks, are on vacation when they uncover a new racket. Per usual Boyd leads the posse that captures the bank bandits. A horseless carriage (earliest-day motor vehicle) is employed by the robbers to escape the second time they get away with the bank loot. That's different but more implausible than usual even for a western.

Boyd again is his sturdy Cassidy self but appearing a bit older and overly jovial. Clyde contributes the principal comedy, at one juncture doing what amounts to be a monolog that's not too funny. Mary Ware, the only femme given cast credit, is decorative but there's no real romance, even such as found in a cactus meller.

George Archainbaud's direction is far from his best. Splendid musical score by David Chudnow enhances the more exciting moments, and this is made all the more evident because of a slick sound job.

Wear.

Spoilers of the North

Hollywood, May 3.

Republic release of Donald H. Brown production. Features Paul Kelly, Adrian Booth, Evelyn Ankers, James A. Millican. Directed by Richard Sale. Original screenplay, Milton M. Raison; camera, Alfred Keller; special effects, Howard and Theodore Lydecker; editor, William Thompson. Previewed April 30, '47. Running time, **66 MINS.**

Matt Garraway....................Paul Kelly
Jane Koster....................Adrian Booth
Laura Reed....................Evelyn Ankers
Bill Garraway....................James A. Millican
Moose McGovern....................Roy Barcroft
Inspector Cal. Winters...Louis Jean Heydt
Joe Taku....................Ted Hecht
Salty....................Harlan Briggs
Pete Koster....................Francis McDonald
Doctor....................Maurice Cass
Johnny....................Neyle Morrow

"Spoilers of the North" is a familiar title and should help in the selling of this one to action melodrama market. Film is a mixture of sex and salmon that will prove okay in supporting slots. Shots of salmon runs, fishing and canning are spliced in as backing for average melodramatics, adding interest for technical minded.

Paul Kelly is the ruthless northern lothario who uses skullduggery to trap both fish and women. He does the role well. Principal femme charmers are Adrian Booth and Evelyn Ankers, half-breed and femme exec, respectively. Manly heroics go to James A. Millican as Kelly's straitlaced brother.

Needing loan to finance fish cannery, Kelly charms Miss Ankers into advancing coin on his promise of a large salmon catch. To meet promise, Kelly charms Miss Booth into recruiting Indians for out-of-season fishing. His charm doesn't work as well on the brother, who's against law-breaking and rebels at aiding in the dirty work. Fate catches up with Kelly finally when Miss Booth harpoons him for cheating with Miss Ankers.

Cast works well under Richard Sale's direction of the Milton M. Raison original script. Roy Barcroft is chief heavy henchman to Kelly. Harlan Briggs spots neat character study as camp cook, and others are okay.

The Donald H. Brown production makes good use of outdoor shots, and Paul Youngblood furnished natural settings for action. Alfred Keller lensed.

Brog.

Miniature Reviews

"Miracle On 34th Street" (20th). Sock human drama certain for word-of-mouth buildup.

"Hoppy's Holiday" (UA). Hopalong Cassidy western of usual type; okay where oaters are liked.

"Spoilers of the North" (Rep). Fair melodrama of salmon fishing and skullduggery in Alaska. For supporting positions.

"Black Narcissus" (Color) (GFD) (British-Made). Deborah Kerr, Sabu in colorful drama of nuns in Himalayas; needs big bally in U. S.

"Sarge Goes to College" (Songs) (Mono). Okay entry in Teen-Agers series.

"The Road Home" (Artkino). Russian-made meller of underground fight against Nazis shapes as stout boxoffice for arty spots.

Canada-Produced Versions of Same Yarn With French and English Casts

By BOB McSTAY

(In French; No English Titles)

Toronto, May 3.

This is the first film made in Canada with an all-Canadian French-speaking cast, this totalling 32 players who get screen credits. "Forteresse" has such top-drawer appeal that the J. Arthur Rank organization will give it world-wide distribution and it should prove an international threat to Hollywood product in French-language areas. The film was made, leap-frog fashion, in French and English by Quebec Productions Corp., both troupes using the same interiors and exteriors in Quebec; but the French-Canadian cast acts rings around their opposites in the English-language version and "Forteresse' should have a telling effect on the foreign market. Even the direction of Fedor Ozep and the photography angles and lighting of Guy Roe and Harry Sundberg seem to enhance the Continental flavor. As a mystery-thriller, it is not exactly revolutionary, but "Forteresse" should do hefty business overseas.

Story deals with a wealthy Quebec lawyer and patron of the arts (Jacques Auger), who has killed his best friend in order to inherit the estate, discovers that a girl reporter (Nicole Germaine) has discovered a diary that will blast his life of respectability, and blackmails a young composer-protege (Paul Dupuis) into eliminating the girl when the lawyer discovers that the composer's wife has committed suicide by taking an overdose of sleeping pills and convinces the composer, who had been on a binge, that the piano-pounder was responsible for her death, but the great lawyer will defend him.

Important to the foreign market, the film will introduce Montreal-born Paul Dupuis, who was "discovered" in Britain as a war correspondent for the Canadian Broadcasting Corp. and placed, postwar, under long term contract by Rank. But more important, it marks the screen debut of Nicole Germaine, a young French-Canadian radio actress whose convincing appearance as the girl-reporter is as refreshing as the opening of a window on a spring day.

La Forteresse

'(The Fortress')

(IN FRENCH; CANADA-MADE)

Eagle-Lion release of Quebec Productions Corp. production (George Marton and Paul L'Anglais), directed by Fedor Ozep. Stars Paul Dupuis, Nicole Germaine, Jacques Auger; features Henri Letondal, Mimi d'Estee, Henri Poitras, Arthur Lefebvre, Armande Lebrun, George Alexander. Screenplay, Rian James and Leonard Lee, from original by George Zuckerman and Michael Lennox; camera, Guy Roe; editor, Douglas Bagier; music, Jean Desiauriers. Previewed in Toronto, May 3, '47. Running time, **103 MINS.**

Michel Lacoste....................Paul Dupuis
Albert Frederic....................Jacques Auger
Marie Roberts....................Nicole Germaine
Edward Durant....................Henri Letondal
Mother Superior....................Lucie Poitras
Renee Brancourt....................Armande Lebrun
Blanche Lacoste....................Mimi d'Estee

Toronto, May 3.

"Whispering City" is a cops-and-killer melodrama that, apart from its three imported stars, is the first film to be made in Canada with a Canadian cast. Turned out by Quebec Productions Corp. at a reputed cost of $600,000, the film is deemed of sufficent merit as to be taken over by the J. Arthur Rank organization for worldwide distribution.

Absorbing chronicle deals with a wealthy lawyer whose world of respectability is about to topple when a girl reporter gets the deathbed confession and diary of the famous actress-wife of the lawyer's best friend whom the solon has allegedly murdered. The problem is to liquidate the girl reporter before she writes the story. When the lawyer's protege, a young composer, discovers that his wife has committed suicide while he himself was on a binge, with the usual lapse of memory, his legal pal promises to get him out of the mess if the composer will knock off the girl reporter.

For the plot romance, the two youngsters, of course, fall in love and form a partnership to trap the killer. Their procedure makes for a dramatic and exciting story that builds to the big action-crammed climax of an unconventional plot.

Paul Lukas, as the lawyer and connoisseur of the arts, plays the role with his usual careful intensity; Helmut Dantine is as distraught and detached as composers are supposed to be, and Mary Anderson plays the reporter a little too flippantly and sexily. Excellent performances are given by several of the lesser players and the fact that they are unknown and not stock players adds piquancy and conviction. For once, the atmosphere of a newspaper office is authentic.

The intelligent direction and cutting keeps the story on the move, and a word should be said for the excellent camera work of Guy Roe, formerly with Cecil B. DeMille. With lack of marquee strength, "Whispering City" will have to be ballyhooed plenty for the North American and Empire markets, but it is an absorbing killer-thriller with solid production and performance values.

Whispering City

(CANADA-MADE)

Eagle-Lion release of Quebec production (George Marton and Paul L'Anglais). Stars Paul Lukas, Helmut Dantine, Mary Anderson; features John Pratt, Joy Lafleur, George Alexander, Arthur Lefebvre, Mimi d'Estee, Henri Poitras. Directed by Fedor Ozep. Screenplay, Rian James and Leonard Lee, from original by George Zuckerman and Michael Lennox; camera, Guy Roe; editor, Douglas Bagier; music, Jean Deslauriers. Previewed in Toronto May 3, '47. Running time, **95 MINS.**

Michel Lacoste....................Helmut Dantine
Mary Roberts....................Mary Anderson
Albert Frederic....................Paul Lukas
Mons. Durant....................John Pratt
Blanche Lacoste....................Joy Lafleur
Police Inspector....................George Alexander
Renee Brancourt....................Mimi d'Estee
Asst. Police Inspector........Henri Poitras

Black Narcissus

(Color)

(BRITISH-MADE)

London, April 29.

General Film Distributors' release of Archers Production. Stars Deborah Kerr, Sabu, David Farrar, Flora Robson. Written, produced and directed by Michael Powell and Emeric Pressburger; adapted from Rumer Goden's novel; camera, Jack Cardiff. At Odeon, Leicester Square, London. Running time, **100 MINS.**

Sister Clodagh....................Deborah Kerr
The Young General....................Sabu
Mr. Dean....................David Farrar
Sister Philippa....................Flora Robson
The Old General....................Esmond Knight
Sister Honey....................Jenny Laird
Sister Ruth....................Kathleen Byron
Sister Briony....................Judith Furse
Kanchi....................Jean Simmons
Con....................Shaun Noble
Joseph Anthony..........Eddie Whaley, Jr.
Mother Dorothea....................Nancy Roberts
Angu Ayah....................May Hallatt

Cynics may dub this lavish production, "Brief Encounter in the Himalayas," and not without reason. Stripped of most of its finery, the picture resolves itself into the story of two sex-starved women and a man. And since the women are nuns, there can be no happy ending, except perhaps in the spiritual sense. A difficult subject has been tactfully handled. As to its boxoffice, it looks good for theatres over here. In the United States, film will need plenty of bally to do business.

At the invitation of an Indian ruler, five sisters of an Anglo-Catholic order open a school and hospital in a remote Himalayan village. They occupy an ancient palace, once known as "The House of Women," built on a ledge 6,000 feet in the air. The nuns find their task overwhelming and Deborah Kerr, as the sister in charge, has to call for help on the cynical British agent, David Farrar, in spite of her instinctive antagonism.

To add to their worries, a native girl in need of a few months cloistering, is boarded with the nuns by Farrar. The peace of the convent is further disturbed when the young general heir to the ruler, enrolls as a pupil. Materially the work of the convent prospers, but Sister Kerr feels that spiritually most of the nuns are out of harmony. Her thoughts stray back to her girlhood sweetheart in Ireland. Another Sister is obviously thinking too much of Farrar and is taken to task. Sister Flora Robson, oldest and wisest, asks to be transferred. When another sister, against instructions, treats a dying child, and the child dies, none of the villagers will come near the convent. And the general, Sabu, having upset the calm of the place, with his fabulous jewels and his "Black Narcissus" perfume, runs away with the native girl.

Climax comes when one sister, having sent in her resignation, dresses herself in a frock she has secretly ordered and creeps out to Farrar's bungalow. He insists she return to the convent. Next morning as Sister Kerr is ringing the bell high above a parapet, the returning sister, crazed with jealousy, grabs her but falls to her death. The convent is closed, and the once cool, self-contained Sister Kerr returning to Calcutta, confesses to Farrar that she has learned spiritual humility.

Production has gained much through being in color. The production and camera work atone for minor lapses in the story, Jack Cardiff's photography being outstanding. There are cliches which film makers like Powell and Pressburger should have avoided. It seems unnecessary to employ the celestial choir with such frequency, the only criticism of an excellent score by Brian Esdaile. With less trimmings and more actual drama, the picture could have been improved immeasurably, and would have been more popular.

The cast has been well chosen, but Miss Kerr gets only occasional opportunities to reveal her talents. Largely she is keyed to one tone, an unemotional superior in command. Yet if she does nothing to enhance her reputation, she maintains it.

Most effective acting comes from Kathleen Byron who has the picture's plum as the neurotic half-crazed Sister Ruth. Old Vic graduate, this is her first big screen role, and she makes the most of it. Flora Robson gives her usual polished performance, and Jenny Laird and Judith Furse are good. It may not be Jean Simmons' fault that she does not live up to the novel's description of Kanchi, native girl. She has little to do as a native trollop who casts sidelong glances at Sabu, who plays the young general as though he were Sabu.

Farrar, having emerged from a series of indifferent roles, is superb as the British agent. Also excellent is eight-year-old Eddie Whaley. Doubtless the film will be shown in America after Miss Kerr's Hollywood debut as co-star of Clark Gable in "The Hucksters." It would be wise to do so.

Cane.

Sarge Goes to College

(SONGS)

Hollywood, May 3.

Monogram release of Will Jason production, directed by Jason. Features Freddie Stewart, June Preisser, Frankie Darro, Warren Mills, Noel Neill, Arthur Walsh, Alan Hale, Jr., Russ Morgan, Jack McVea. Screenplay, Hal Collins; original, Henry Edwards; camera, Mack Stengler; editor, Jason Bernie; songs, Will Jason-Henry Nemo, Buddy Kaye-Billy Reid; Val Burton, Sid Robin, Dick Howard, Bob Ellsworth, Russ Morgan, Mack David, Jack McVea, Dusty Fletcher, John Mason, Dan Howell. Previewed April 30, '47. Running time, **63 MINS.**

Freddie Trimball....................Freddie Stewart
Dodie Rogers....................June Preisser
Roy Donne....................Frankie Darro
Lee Watson....................Warren Mills
Betty Rogers....................Noel Neill
Arthur Walsh....................Arthur Walsh
Sarge....................Alan Hale, Jr.
Russ Morgan....................Russ Morgan
Dean McKinley....................Monte Collins
Prof. Edwards....................Frank Cady
Miss Koregmeyer....................Margaret Brayton
Capt. Handler....................Selmer Jackson
Eddie....................Earl Bennett
Mrs. Rogers....................Margaret Burt
Mr. Rogers....................Harry Tyler
Landlord....................Pat Goldin
Col. Winters....................William Forrest
George....................Irwin Kauffman
Russ Morgan Orchestra
Jack McVea Orchestra

Nine tunes and three orchestras leave little time for story in "Sarge Goes to College," latest entry in Monogram's Teen-Agers series. Film has better production values than previous entries in group and will prove okay for its release intentions.

Music is carried by Russ Morgan and orchestra, with specialties coming from Jack McVea and an all-star group made up of Wingy Manone, Candy Candido, Abe Lyman, Les Paul, Jess Stacy, Joe Venuti and Jerry Wald. Those names add values for teen-age ticket buyers.

Freddie Stewart handles vocals on three of numbers, "Two Are the Same as One," "I'll Close My Eyes" and "Penthouse Serenade." Songs register well as piped by Stewart. "Blues in B Flat" is a standout as delivered by the all-star group, and Morgan gives "Somebody Else Is Taking My Place" slick treatment. Freak "Open the Door, Richard" has the McVea orch acting out the knocking.

Plot is stretched pretty thin in tell-

(Continued on page 26)

TELENEWS DIGEST IN DISAPPOINTING BOW

Feeling they needed material to supplement the regular output of the five newsreel companies. Telenews, Trans-Lux and Embassy newsreel theatres last week inaugurated a new service, labeled Telenews Digest. Initial release consisted of seven clips, all of mediocre interest, most of them somewhere between straight news and straight feature camera reporting.

Weekly reel is compiled by the Telenews circuit, which operates 13 houses, and is sold to the other two chains. It may later also be offered to theatres generally. Production manager Robert Kingsley is determined that it shall not be composed of "library stuff" and is attempting to line up domestic and foreign freelancers and services to keep him supplied, but his problem is obvious. Anything of real news value, or of great interest otherwise, is almost certain likewise to be desired by the regular newsreel outfits, leaving nothing but the dregs for Telenews, unless it is able to make some very unusual tieups.

First of the releases tends to bear this out, for while most of the stuff admittedly isn't from the libraries, perhaps it would be better if it were. As it is, it's kind of second-rate news. And it's all foreign—except for one clip of semi-longhair piano playing done as a straight musical interlude. Arthur Koch performs "Tales From Vienna Woods" in about a two-minute run-through.

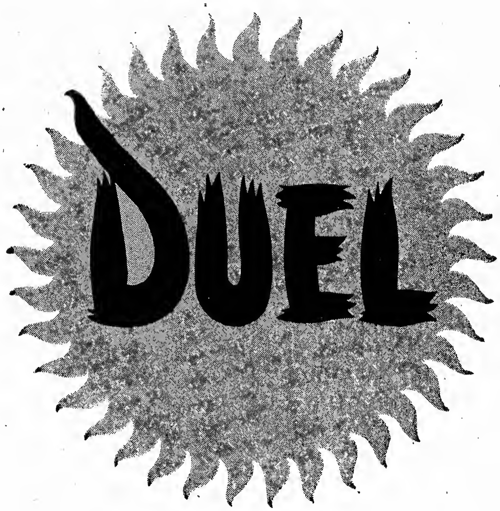
Otherwise, there are some mediocre shots of Palestine; a Sikh religious festival in India; shots of a couple European fairs and trade expositions; Russian Arctic outposts; Poles moving west into territory taken from Germans after the war, and Nazi prisoners of war being trained in religious orders in Algiers. Photography varied greatly in quality, most of it being below regular newsreel average. European carnival footage, in fact, was so dark faces and details were shadowed out.

Embassy Newsreel on Broadway, where the reel was caught, did not use it as an entity, but shirttailed the various clips, where possible, onto regular news clips on the same subject. That's a good idea, except the sharp, untransitional cutting from one clip to another is disconcerting to eye and ear.

Also released during the past week is a much-heralded "exclusive eye-witness account of religion in Russian," shot by documentary-maker Julien Bryan and issued with fanfare by Pathe. It's quite a disappointment, although it does serve the purpose of proving that the Soviets allow freedom of worship behind their curtain. Running about five minutes, it consists of shots of churches, mosques and synagogues and some of their worshippers and clerics, plus a curious, albeit interesting, interview with a priest from Pawtucket, R. I., who officiates in a Russian Roman Catholic Church. Considerably more engrossing are shots of Moscow and Stalingrad, with which the Bryan material is tied in by the Embassy, made by newsreel photogs covering the Foreign Ministers Conference.

Herb.

today
is



day

a great day in
motion picture
history

Manhattan

Capitol
Commodore
Delancey
83rd Street
Lexington
Olympia
Orpheum
175th Street
72nd Street
Sheridan
Victoria
Inwood

Bronx

American
Boulevard
Fairmount
National
167th Street
Paradise
Post Road

Brooklyn

Alpine
Bedford
Pitkin
Gates
Kings
Oriental
46th Street
Metropolitan
Coney Island

Long Island

Plaza
Triboro
Valencia
Woodside
Prospect

DAVID O. SELZNICK'S

DUEL in the SUN

IN TECHNICOLOR

Directed by KING VIDOR

will begin its unprecedented engagement at the Capitol and 49 other theatres in City and Suburban New York. There will be approximately 230 performances of this picture each day and 563,000 seats available daily to the vast audience that Audience Research Institute (highest "want-to-see" of any unreleased picture yet surveyed) predicts awaits this picture.

New Jersey

Loew's Jersey City
State, Newark
Traco, Tom's River
St. James, Asbury Park
Strand, Perth Amboy

Opening
May 8th

Rivoli, New Brunswick
Strand, Freehold
Strand, Long Branch
Strand, Red Bank

Opening
May 11th

Palace, Flemington
Newton, Newton
Gem, Frenchtown
St. Cloud, Washington

Westchester

Loew's New Rochelle
Mount Vernon
Loew's White Plains
Loew's Yonkers

Connecticut

Plaza, Stamford
Loew's, Bridgeport

Upstate New York

Broadway, Kingston

U. S. Plays Still Dominate Budapest's Legit; 'Mice' Tops, 'Spirit' Also Big

Budapest, April 25.

American plays dominate the current Budapest legit houses. Steinbeck's "Of Mice and Men," starring Zoltan Greguss, is topper at the Madach theatre. Play drew rave notices. Performances are strong and sincere. Commy-dominated local press liked Steinbeck's ideological line, which always helps the notices these days in Middle Europe.

Noel Coward's "Blithe Spirit" is strong at Raday theatre. Adaptation by Adorian Stella, whose own "Janinka" just closed after 120 performances. That's a big run here. Femme stars are Klara Tolnay and Vera Semyei, with Ella Gombastogi featured.

"Claudia," starring Franziska Gaal, closed after 80 shows and moderate biz. Criz called it personal triumph for Gaal but didn't like the piece. Jaques Deval's "White Room" flopped after three preformances.

Only native script currently amounting to much is Julius Hay's "Ruins" at National theatre. Features strong leftist content with oblique references to recently uncovered "rightist conspiracy against Hungarian Democracy." Enjoys strong patronage from Moscowish political groups.

"Rigo Jancsi," native musical by Stefan Bekessi opens shortly, with favorable advance word-of-mouth. It's an adaptation of the real life romance between a gypsy fiddler in early 1900's with a Hapsburg Princess.

In general, Budapest's legit theatre still shows few signs of returning to prewar eminence when it fed many hits to the outside world. Most successful plays since the war, with few exceptions like "Janinka," have been imports, mostly from the U. S.

51 Plays Cleared For Yank Zone in Germany; '3 Men' Best in Berlin

Berlin, April 29.

Fiftyone plays have been copyright-cleared for the U. S. zone of Germany by the four-Power Military Government Information Control Division. These plays currently being presented in the American Occupation Zone and Berlin sector:

"Adding Machine," "Ah Wilderness," "Awake and Sing," "Biography," "Ethan Frome," "Family Portrait," "Men in White," "My Heart's in Highlands," "On Borrowed Time," "Our Town," "Skin of Our Teeth," "Gaslight," "Saturday's Children," "Three Men on a Horse," "Thunder Rock," and "Uncle Harry."

Repertory of theatres in smaller towns of U.S. zone shows a marked improvement over that of last year. Aside from the many American plays being performed, there are many revivals of classics. Of all American plays currently appearing in Germany, the most popular is "Three Men on a Horse," which had played 169 consecutive performances in Berlin.

"The Skin of Our Teeth," the Thornton Wilder play, probably because of its philosophy on destruction, has been adjudged the most interesting play presented in Munich since the occupation began. "Biography," by S. N. Behrmann, had its first performance here this week. Several newspapers termed it the finest comedy performed in Berlin.

"Ethan Frome," by Owen and Donald Davis, and "Saturday's Children" by Maxwell Anderson, had their prcems in Stuttgart.

Military Government had granted 406 licenses for legitimate theatres, variety shows, circuses and cabarets by last March 31.

2,000,000 GIs in Britain Missed at the B.O. Abroad

James Pattinson, sales director for 20th-Fox, Ltd., who arrived Friday (2) aboard the Mauretania for a week of homeoffice conferences, described the sales outlook in Britain as "promising," but added he doubted grosses would ever measure up to the lush receipts racked up in the war years. "Some 2,000,000 American troops have returned home," he said, "and their absence has been felt at the boxoffice."

Pattinson, who was accompanied by his wife, will return to London May 9 aboard the Queen Elizabeth.

55 U. S. Pix Now Playing Budapest With Runs Brief

Budapest, April 22.

There are 55 U.S. films currently playing here but few are strong enough to run more than two weeks. Outstanding hit is Metro's "Mrs. Miniver," which is smash at the Capitol and Kossuth, being in third weeks at both houses. "How Green Was My Valley" (20th) is good for third stanza at the Studio but only average at the Unio and off in second week at the Vilagossag.

Another great hit in Budapest is "Five Graves to Cairo" (Par), at the Lloyd. Oddly enough it is weak at the Corvin. Others making a good showing include "Arabian Nights" (U), in two houses: "Babes on Broadway" (M-G), "More the Merrier" (Col), "Now Tomorrow" (Par) and "Dr. Jckyll and Mr. Hyde" (M-G.

HYLTON SETS MAMMOTH LONDON MUSIC FEST

London, April 30.

Jack Hylton has closed deal with F. S. Gentle, chairman of the Greyhound Racing Assn., owners of Harringay Arena, to stage a London Music Festival there June 7 to July 6. Aim is to make this the world's biggest music festival, with a lineup of over 50 of the finest conductors, orchestras and soloists in Europe and America.

Skedded to appear are the Royal Philharmonic Orchestra, Liverpool Philharmonic Orchestra, London Symphony Orchestra, French National Orchestra, Sir Thomas Beecham, Otto Klemperer, Andre Kostelanetz, Stanford Robinson, Manuel Rosenthal and Dr. Malcolm Sargent. Soloists include Margherita Carosio, Robert Casadesus, Rina Gigli, Ida Haendel, Betty Humby-Beecham, Eileen Joyce, Marjorie Lawrence, Moura Lympany, Nino Martini, Torsten Ralf, Jennie Tourel and Patricia Travers.

Last concert of the series, July 6, will feature two combined groups, the Royal Philharmonic and French National Orchestras, a total of over 200 musicians, conducted by Sir Thomas Beecham.

Harringay Arena seats 10,000, and prices will range from 30c. to $2. Expected that over 250,000 will attend the 26 concerts.

Actor Cleared of Taint

London, May 6.

Filmactor Anthony Steane was exonerated last week of a charge of broadcasting for the Nazis during the war. Court of Criminal Appeal reversed a conviction of a lower court which sentenced him to a three-year term in prison.

In clearing Steane, Lord Chief Justice Goddard held the actor had participated in broadcasts under duress, fearing for safety of his wife and kids. Actor and his family were caught in Germany when war broke out.

Nathan Scouting

Paris, May 6.

John B. Nathan, Paramount foreign exec, has left for a three-week trip to Rome and Cairo. He will return for the Brussels festival early in June.

Following that, Nathan and his wife plan a one-month visit to America.

MEX ACTOR'S FIRST MASS

Mexico City, May 6.

Jose Mojica, one of Mexico's leading singers and film actors some years ago who became a monk in Peru and is now serving in a monastery near Lima, will be ordained a priest July 13.

He will sing his first mass in the Lima Cathedral July 27.

Aussie Orch for Ballet

Sydney, April 29.

Local musicians will form the orchestra to be used by the Ballet Rambert, due for a season at the Princess, Melbourne, via the Fullers and Garnet Carroll next September.

Unit is bringing out 30 principals, plus two conductors, for the Aussie run.

'Spellbound' Big at Hague

The Hague, April 29.

Among the films playing here recently "Spellbound" is doing the best business. Passage theatre held the picture for five weeks. There also was a good reception from press and public for "Tomorrow Is Forever" which had its first showings simultaneously in Apollo and Metropole. The Asta theatre (now fifty-fifty Dutch American) played "Phantom of the Opera" for two weeks, but "Boom Town" did no boom biz, neither in Rotterdam nor here.

The Amsterdam Tuschinski is doing well with the English picture "Matter of Life and Death."

Peron Installs Show Biz Registration In 5-Year National Plan

Montevideo, April 30.

As part of his Five Year Industrialization Plan, General Peron's regime in Argentine plans the creation of "A National Register of Persons." Viewed with suspicion by most thinking Argentines, this bureau seems destined to create a considerable gimmick for show people there.

The bureau would take over from the Federal Police Dept., the job of registering all Argentine residents, and of issuing identification cards without which it is impossible to cross the river to Uruguay or to transact business.

However, one of the objects of this creation of the new bureau would be to eliminate the use of pseudonyms by any person whatever, so that if plain Juan Perez becomes a movie star, he must do so as plain Juan Perez and not as Don Juan Perezovsky de la Guardia. Authors, actors, painters and others would find themselves in the same boat.

This measure, if finally approved as it stands, runs counter to previous legislation, under the Copyright Law which stipulates rules for the registration of pseudonyms. On these grounds, the Authors' Rights Society and other associations are preparing to contest the measure, which seems to have no little motivation except the evident desire of certain elements to go all out in putting through their anti-semitic ideas.

MPEA LOSES 32 PIX IN AUSTRIAN BLAZE

Vienna, April 29.

Motion Picture Export Assn. suffered serious loss of prints in the recent film vault fire at Linz. About 32 pictures were destroyed when a reel caught fire from unknown causes inside the fireproof vault room. Blaze spread rapidly to all pix stored in former U. S. Army ISB Films warehouse. Some 200 prints of German-language films were also lost.

As far as MPEA is concerned, Wolfgang Wolf, Austrian chief, says the Linz loss won't hamper distribution. Many of lost prints were last year's releases and others are replaceable from stocks available in neighboring Germany.

Current London Shows

(Figures show week of run)

London, May 6.

"Bless the Bride," Adelphi (2).
"Born Yesterday," Garrick (15).
"Birthmark," Playhouse (3).
"Call Home Heart," St. James (4).
"Clutterbuck," Wyndham (35).
"Dancing Years," Casino (9).
"Eagle Two Heads," Globe (12).
"Fifty-Fifty," Strand (61).
"Here There," Palladium (5).
"Guinea Pig," Criterion (64).
"Jane," Aldwych (14).
"Lady Frederick," Savoy.
"Man Ministry," Comedy (18).
"My Friend Lester," Embassy.
"No Room Inn," Wint. Gdn (53).
"Now Barabbas," Vaudeville (9).
"Oklahoma," Drury Lane (1).
"Old Vic," New (27).
"Peace to Peckham," Princes (8).
"Perchance to Dream," Hipp. (107).
"Piccadilly Hayride," Wales (30).
"Power and Glory," Fortune (5).
"Present Laughter," Haym'ket (3).
"Proudly Present," Yorks (1).
"Red Mill," Palace (17).
"Romany Love," Majestys (9).
"She Wanted Cream," Apollo.
"Sweetest Lowest," Ambass. (53).
"1066 All That," Saville (2).
"Together Again," Vic Palace.
"Under Counter," Phoenix (75).
"White Devil," Duchess (9).
"Winslow Boy," Lyric (50).
"Worm's View," Whitehall (1).

20th-Fox Realigns Latin-Am. Keys To Spread Net for Upped Film Market

In a move to take advantage of the upped market potential in Latin America, 20th-Fox International prexy Murray Silverstone has realigned top personnel, placing a key executive in supervisory capacity in three capitals of the principal Latin American countries. Silverstone and 20th prexy Spyros Skouras recently toured Latin America.

Edward D. Cohen, previously supervisor of several South American territories, becomes supervisor of all Latin America, headquartering in Buenos Aires. William W. Sullivan, previously chief of Argentina, has been promoted to district manager of Argentina, Brazil, Chile, Peru, Bolivia, Paraguay and Uruguay, with headquarters in Rio de Janeiro. J. Carlo Bavetta, until now managing director of Brazil, moves up to district manager for Central America and Caribbean area, with headquarters in Mexico City.

No successors to Cohen, Sullivan and Bavetta have been picked yet.

Paris Embassy Probes Franco Ban on Lissim

Paris, May 6.

U. S. Embassy is investigating the action of the Spanish government in barring RKO's continental rep, Vladimir Lissim. Possessing an American passport and armed with a visa from Franco's government, he attempted to enter Spain on April 5.

Denied admission at the border, Lissim protested. Authorities showed him a German Hauptstaff report, dated 1941, in which the RKO exec was tabbed as undesirable since he had informed the FBI of numerous sabotage activities.

ACE MEX FILMHOUSES CUT ADMISSIONS TOP

Mexico City, May 6.

Price cutting of their own accord by the three largest cinemas here and the fixing of $4 (Mex) as the ceiling on local cinema admissions by the civic government aren't viewed with alarm by Mexico City exhibitors or anybody else in the local film trade.

Cinemas that voluntarily dropped their admittance nick are Fernando Garcia's Metropolitan, 5,000 seats; Colonial, 6,500 seats, Mexico's biggest cinema, and Coloso, 6,000 seats, of Oscar and Samuel Granat's circuit. Other exhibs point to size of these cinemas, with big volume trade, making it possible to drop their regular price to $2 (Mex.). Metropolitan, though, continues $4 (Mex.) as the charge during the first week of its pix. Rate is ceiling for other top firstrun cinemas in the first week of their feature offerings.

Ireland's New Shortwave Stations to Cost $684,000

Dublin, May 6.

Capital cost of Eire's new shortwave stations—beamed to provide programs for Irish in America and British Dominions—will be $684,000, according to Patrick J. Little, Minister for Posts and Telegraphs. Annual costs are estimated as—staff (including orch and actors), $176,000; other program expenses, $16,000; power, maintenance and renewals, $28,000.

Two aerial systems will be provided initially with two others skedded for later construction.

Chevalier Pic Preem

Paris, May 6.

Maurice Chevalier's first film since before the war, "Golden Silence," is slated for a gala world preem May 16 at the Palais de Chaillot here. Film was co-produced by RKO and French Pathe, with Rene Clair directing.

Picture has been retitled "Man About Town" for distribution in the U. S.

Sweden Bans 'Sleep'

Stockholm, May 3.

Too many murders in Warner Bros.' film, "The Big Sleep," with Humphrey Bogart and Lauren Bacall, have put it on Sweden's banned list.

Censorship board said that film was too brutal to be shown before Swedish audiences.

PAR'S SWISS SWITCH

Paris, May 6.

Paramount has switched franchises for distribution of its product in Switzerland, signing on with Star Film Co., headed up by Jules Jendre. Par films were formerly distributed in Switzerland by the I.O.S. firm.

Selznick's Barker Due Back

Paris, May 6.

Cecil Barker, executive assistant to David O. Selznick, who's been here setting continental distribution of "Duel in Sun," returns to N. Y., May 18, after visiting London.

Selznick talent scout Genia Reissar also is returning to London from Italy via Paris after a week's survey of Italian players.

Boris Morros, Federal Films' prexy, visiting Paris for few days with his wife.

French Producer Fears Hollywood Raids On All Top Native Talent

Stockholm, April 22.

French film industry is waging a hopeless fight against Hollywood's talent raids, according to Gallic producer-director Bernard Rolland, currently in Sweden to buy film. American producers, he said, are taking all of our promising artists and are attracting them with such wages that the French never would be able to compete.

Citing the case of Corinne Calvet, Rolland declared that she was guaranteed $20,000 for her first film with Paramount. That's equivalent to 4,000,000 francs, he stated, while French film companies can't afford to pay a newcomer more than 200,000 francs. Under such circumstances French producers this year already have lost some seven promising players.

As a solution to the problem, Rolland proposes an "Inter-European" co-operation where talent would be pooled among various European film producers. Such an arrangement already has begun, he said, between his own company and Sweden's Sandrew Bauman Film Co. and the Swedish Kungsfilm Co. If this isn't done he fears no young artists would be left in Europe.

Rolland, who is accompanied here by Georges Senamand, of Lutetia Films Co., picked about six pictures which he thought would have strong appeal for France. They are "Appassionata," "The Brother's Wife," "Are the Doctors Coming," "I Am Fire and Air," "Failure" and "Children from the Frostmo-Mountains."

Kanin's 'Yesterday' Solid Click in Oslo

Oslo, April 22.

Garson Kanin's "Born Yesterday" recently preemed at the Det Nye Theatre, with Tore Foss and Else Heiberg in the leads.

Hans Bille is being lauded for his direction. The U. S. hit is expected to continue well to the end of spring. Arne Skouen made the Norwegian translation.

Coen Vamps Puerto Rico

Eugene A. Coen, manager of Metro's branch in Puerto Rico, has submitted his resignation to re-enter the travel agency business. Coen will direct the Peerless Travel Bureau in New York which he established in 1923.

Norman Beckett, former Metro auditor, will succeed Coen as branch manager.

RKO'S STRAMER TO PERU

Hugo Stramer was appointed RKO manager for Peru last week by Phil Reisman, RKO foreign chief. He replaces Ricardo Canals, who has been switched to company's Colombia office.

Stramer formerly was RKO's traveling auditor in Latin America.

17,000 Yanks to Aussie

Sydney, April 29.

Nearly 17,000 Yanks will invade this territory next month. They belong to the U. S. Pacific Task Force heading for Aussie headquarters and maneuvers near here.

Show biz is looking for an upbeat there.

U. S. Films Dominate Product Set Up for German Youths' Program

Berlin, April 29.

U. S. films predominate in the pictures made available by Military Government for use of the German Youth Activities Program, according to the report of the Military Governor, General Lucius D. Clay. At the end of the month there were 46 American, Allied, Swiss and German films on hand for the youth reeducation and democratization work, one of the major objectives of the occupation.

U. S. feature films okayed are: "100 Men and a Girl," "Dr. Ehrlich's Magic Bullet," "Human Comedy," "Young Tom Edison," "Madame Curie," "Seven Sweethearts," "Gold Rush," "Dangerous Journey," "All That Money Can Buy," "Abe Lincoln in Illinois," "Magic in Music," "Going My Way," "Adventures of Mark Twain," "Story of Louis Pasteur" and "Union Pacific."

In addition there are 20 American documentary films on the list.

Synchronization facilities which have been established in Berlin and Munich are sufficient to provide for German-language synchronization of 50 films annually. In addition to American films, five French and several British films are being dubbed with German-language tracks in Berlin and Munich. Tests for the 72 speaking parts in the American film, "Ziegfeld Girl," were completed in December and German-language synchronization was undertaken at the Tempelhof Studios.

The German plant near Frankfurt, manufacturing film base, was damaged by fire on January 9. As a result no further manufacture of this material can be expected for about six months.

Procurement of $35,000 worth of motion picture film base to be used for the U. S.-British newsreel, "Welt im Film," was approved by the military Government.

FRAN GAAL DUE IN U. S. AS FASHION EXPERT

Budapest, April 29.

Franciska Gaal, top Hungarian stage actress who played in Hollywood prior to her wartime enforced stay here, boats to New York on the America May 17, along with husband Ferenc Dajkovich. He is a lawyer and member of Parliament. Miss Gaal, who last appeared here in Rose Franken's "Claudia," is passing up a film role previously announced to be shot by Russ-sponsored Kollektiv Film in Vienna.

After playing the lead in Paramount's "Buccaneer" in 1938, she went home to see her ailing mother. War's outbreak caught her there. She lived in cellars through the siege of Budapest. After liberation she went to Russia as guest of Soviet Marshal Voroshilov for a personal appearance tour described in Commy-controlled Hungarian press as huge success.

Miss Gaal plans to show magyar fashion creations in N.Y., bringing a big wardrobe from Klara Rothschild's Budapest atelier. She has no U.S. contract but will look for Broadway legit roles or film pacts.

'Liberte' Received Rudely By Paris Partisans

Paris, May 6.

Politically partisan audience, many of whom were wearing Buchenwald concentration camp garb, thoroughly disrupted the Saturday (3) performance of Jean Deletraz' play, "Vive La Liberte," which opened at Les Varieties last week. Play is a political skit with strong Gaullist sympathies, and allegedly ridicules current government.

Police reserves were forced to oust many patrons, with scores being arrested. Audience sang the "Marseillaise" during the melee and insisted that the play's run be discontinued.

Paris Mobs Hayworth

Paris, May 6.

Rita Hayworth's arrival here has caused a near-sensation. Escorted by Lacy Kastner, star was greeted by throngs at the station following her tour of Holland.

Miss Hayworth will receive the press today (Wed.). Actress is also due to broadcast while here.

Mex Border Curfew Laws Scare Nitery Operators

Mexico City, May 6.

Nightspot operators in the provinces fear sharp loss of biz and even shuttering of their places due to anticipated spread of action of the government of Tamaulipas state, on the Gulf coast, touching the eastern Texas border.

Tamaulipas government has ordered a 10 p. m. curfew for Matamoros, across from Brownsville, Tex., much-liked by U. S. border tourists. Order is relatively light as far as cabarets, niteries and bars are concerned. They must close at midnight and women employed by them must be definitely off the premises at 2 a. m. But the operators beef that midnight is just when their biz begins.

Curfew is expected to cover all Tamaulipas cities pronto, and is expected to be copied by most other states, particularly those that touch the U. S. border. Understood that the Tamaulipas government figured night life in Matamoros was too much of a headache.

MPA's McCarthy Sets Up Confabs on Geneva Meet; Wallis to Belgian Fete

Paris, May 6.

Frank McCarthy, Motion Picture Assn. overseas rep here, leaves for Brussels tomorrow (Wed.) for a three-day stay. He'll be accompanied by RKO's European flack, Elias Lapinere. Latter arranged a series of meetings with various Belgian ministers as well as American Ambassador Admiral Allan Kirk.

First of the American celebs slated to appear at the forthcoming Brussels Film Festival are Rita Hayworth, Ray Milland, Jose Iturbi and producer Hal Wallis. In England for the last month in connection with filming his "So Evil My Love" at the Denham studios, Wallis was recently in Paris contacting Claude Dauphin and ballerina Tamara Toumanova. Latter's husband, film writer-producer Casey Robinson, is scheduled to leave for New York May 12 after a two-week stay here.

In conjunction with his Brussels trip, McCarthy will either huddle there with MPA attorney Allan Dulles or the pair may get together in London. MPA legalite, who arrived last week on the Queen Elizabeth, will act as Hollywood's representative at the international trade parleys now in session at Geneva. Understood McCarthy will brief the attorney on European conditions.

PAR PULLS STUNT WHEN PORTUGAL BANS 'BELL'

Paris, May 6.

Portuguese government censors have barred Paramount's "For Whom the Bell Tolls," ostensibly because of the film's anti-Franco theme.

Par foreign officials, anticipating the decision, pulled a neat economy stunt in subtitling. Instead of furnishing a print with new Portuguese titles, the company offered one titled in a Portuguese dialect for the Brazilian market, where "Bell" has already played. With a different dialect than the language spoken in Portugal, the titles could be understood but a new version would have been necessary if the film had been okayed for that country.

Pascal Picks Eire Castle As Site For Studios

Dublin, May 6.

Producer Gabriel Pascal has reportedly acquired extensive lands at Shanganagh Castle, about nine miles from Dublin, as a site for studios, and is said to have arranged for necessary equipment, despite current shortages. Neither Pascal nor his Irish associates are talking and a press conference recently set was called off. Pascal is expected here next week.

Mercury Films, another enterprise, which acquired another famous Irish castle, Gormanstown in County Meath, is reportedly readying the property for operations although no production plans have yet been announced.

Yanks Still Popular

Apparently even the "Iron Curtain" isn't entirely effective in blocking out popularity of the United States, despite increasingly frequent reports that they like Americans less and less abroad. Bucharest filmgoers, who have been packing the Trianon theatre to see "Yankee Doodle Dandy" (WB), are spontaneously applauding sequences showing the American flag, according to a report from Nicholas Cazazis, Motion Picture Export Assn. manager in Rumania.

Cazazis declares the strong display of pro-American sentiment is stirring plenty of comment. In some cases, he states, applause is accompanied by loud cheers.

Budapest's Show Biz Hit by High Tax, Coin Dearth

Budapest, April 29.

Ben Blumenthal, New Yorker known in European theatre operating and management fields, flies home May 5 after inspection trip covering his continental properties. He started this trip in March.

While here, Blumenthal talked with Hungarian government ministries about his 1,400-seat legit house, the Vigszinhaz. Once the city's playhouse, it was severely damaged in the fight for liberation of Budapest. Blumenthal estimates damages at $800,000 of which Hungarian government is obligated to pay him two-thirds as a United Nations national under terms of peace treaty if and when pact goes into effect.

Vigszinhaz was the only Budapest theatre seriously damaged in the war but many others are in a sadly run-down condition, needing repairs which they're not likely to get while present economic conditions continue. High amusement taxes and the small amount of cash in circulation are seriously hampering show biz, Blumenthal reports, with municipality and Hungarian state loaning operational dough to theatre owners rather than see houses close and tax revenue disappear altogether.

Blumenthal's two 3,000-seaters in Berlin, Plaza and Scala, are still in operation. He would like to sell out, but there's no present way of changing foreign payments back into dollars for export.

MAY DAY HITS MEX PIX B.O.; OTHER BIZ BOFF

Mexico City, May 6.

Mexico's most strictly observed holiday, Labor Day, May 1, this time hit amusement biz in different ways —total loss for the cinemas, land-office for theatres, niteries, spectacles and circuses. Every cinema in the land had to shutter for the day to allow their strongly laborite help to participate in parades, etc. Cinemas' loss for the day was figured at around $1,500,000 (Mex.) for the 1,411 in Mexico.

Theatres, niteries, spectacles and circuses were allowed to present late night shows, so late that film men figured it not worthwhile to open up at that time, though they could have. Shows ran late, all to boff biz.

'Captain' Gets Subtitles For S.A., Voice for Europe

Hollywood, May 6.

Spanish and Portuguese subtitles will be used by 20th-Fox on prints of "Captain from Castile" for showing in Central and South American markets. Film fans in south-of-the-border countries don't like dubbed pictures.

Dubbing will be used on prints destined for the European trade, including France, Spain and Germany.

Shawn May Do Anzac Dance-Lecture Tour

Sydney, April 29.

Ted Shawn will do a major Down Under dance and lecture tour after completion of his season with the Theatre Guild in Perth. Dancer will also make a special study of native dances during his stay here.

Understood that some major circuits have made offers to Shawn for a season here and in New Zealand.

Tait Fears Costly N. Y. Casts Plus Taxes, Exchange Rates May Hamper Plans For Many U.S. Shows in Aussie

Sydney, April 29.

E. J. Tait, head of major Williamson-Tait legit chain, told newspapermen on his return from N. Y. that big and costly casts in current Broadway shows are a major obstacle to importing shows for Aussie tours. Tait said that the casts all included top names, and hence it would be difficult to stage such productions Down Under. In addition, managers, would have to count in the coin amount needed for air transport and the difference in rate of exchange on salaries. Also, the hike in Aussie home tax on all earnings would have to be figured.

Tait said that he was considering many Broadway productions, however, for Aussie runs, and that final details would be handled in N. Y. by Dorothy Stewart, W-T rep there. Tait indicated an announcement would be made soon as to the cast of "Annie Get Your Gun," for a run down here. The W-T chief was most optimistic regarding the future of the Aussie legit stage. He was hopeful of arranging for a continous flow of attractions from both U. S. and England before the year's end.

Two big shows hitting strong box-office under the W-T management here are "Follow the Girls" and "Gay Rosalinda." Right now there is a yen for ace musicals here, with some evidence that during the war years patrons saw too much of strictly film entertainment. In Sydney, with over 1,000,000 prospective theatregoers, there is only one legit house in the city proper run by W-T. There is another on the city's outskirts operated by Whitehall Productions and successfully. Latter goes to Metro for pictures in a couple of years. Before talking films, there were six to eight stageshow houses operating here.

Probably it will be some time yet before the government gives the green light to new theatre building. Okay on theatre construction would see the Fullers and Dave Martin going in for new houses. Martin heads the powerful Tivoli vaudevue loop, but he also has plans for legit.

English Equipment Due On Mexican Market

Mexico City, May 6.

English-made projection machines and sound and other cinema equipment debut on the Mexican market about May 15 when Deksa company, formed here by Jacob Epstein and Joseph Datshkovsky with the aid of some local banks, is scheduled to begin business. Epstein has resigned as gen. mgr. in Mexico for Universal, a post he held for years, and Datshkovsky was for long time sound and projection expert for RCA here. Vincent Palmeri is acting Universal manager.

Epstein-Datshkovsky enterprise will handle equipment made by G. B. Kalee, London, Rank subsidiary; 16m projectors of Natco, Chicago, as well as 16m and 35m pix.

Flacks Want to Better Coordinate Foreign Pic Distrib With Publicity

Method of slashing the heavy quantities of publicity going abroad which don't pay off at the b.o. was mulled at two conclaves of major company pub-ad execs in New York during the past week. Meeting as the Public Information Committee of the industry, flacks attempted to solve the problem of press matter going abroad for pix that will never play there and for pix that may not go into international distribution in certain countries for years.

Initial meeting was held last Thursday (1) and was followed by another yesterday (Tuesday), at which foreign department publicity chiefs were called in, as well as Perry Lieber, RKO's top studio flack and chairman of the Coast branch of the PIC, who happens to be in New York currently in company of Dore Schary, his studio boss.

Foreign papers and magazines with correspondents in Hollywood, it was pointed out, are being fed by these writers with stills and stories on pix still in production. Even if these films do go to the countries where the publicity appears, the press material is so far ahead of the film that it is virtually wasted. Inasmuch as any effort to stop this might lay the industry open to charges of censorship, only cure suggested was an effort to call the attention of the foreign correspondents to the problem and help them take a more constructive line.

Many papers not having their own correspondents are serviced through local branches of film companies in foreign countries. In these cases, direct control is possible via choice of stories and stills sent to the branches. That's considered each company's individual problem, but there was discussion of overall industry policy on it.

Budapest Publishing Biz Drags Bottom

Budapest, April 22.

Publishing business faces still more difficulties here than show business because of paper shortage. And there are few people who can afford books because they cost too much. For example the price of "For Whom the Bell Tolls" is 60 forint, equal to a week's salary of many.

But "Arch of Triumph" broke all records in sales. It was published in November last year, and a second edition appeared less than a month later. The third edition came out on Jan. 2 this year. Total of 10,000 volumes were printed and the book still is the talk of the publishing business. In the past these figures would not mean a success but now it rates terrific. On the other hand "Ulysses," by James Joyce, failed completely. Such a flop is blamed on the price, 220 forint or about $20.

Total footage of films imported into Ireland last year was 7,571,191, compared with 7,307,151 in 1945, according to Eire Dept. of Industry and Commerce report.

MPEA SETTING PLANS FOR POLAND DISTRIB

E. Van Dee and Alexander Zablodowski were named last week as manager and sales manager respectively in Poland for Motion Picture Export Assn. according to word from Irving Maas, MPEA general manager, who's now in Europe. Van Dee is in Warsaw making plans to release first group of U. S. films under terms of MPEA-Film Polski pact approved by Polish government about two weeks ago.

Zablodowski, who formerly was with Universal and RKO, is setting up headquarters in Lodz in order to have close liaison wtih Film Polski.

Equity in Aussie Seeks Radio Pay for Vauders

Sydney, April 29.

Actors' Equity here is threatening to taboo Tivoli circuit unless broadcast fees are paid to artists playing the loop and called on to do radio appearances for the Australian Broadcasting Commission, operating the national (non-commercial) stations. Equity alleges that coin is paid to the chain, but not to the artist.

Spokesman for Tivoli said that contracts call upon an artist to make one weekly broadcast if called upon to do so. He claimed this is a standard form of contract signed by all overseas players.

Burger on Loew's Int'l Bd.

Samuel N. Burger, Loew's International sales manager, has been named to the company's board of directors. Burger was named sales manager last March, when the position was first created.

Burger joined Metro's domestic sales staff in 1923, transferring to the international department in 1930 as special sales representative. In 1940 he was named director of sales for Latin America and in 1944 became Latin American regional director.

FROM THE BIGGEST FIGURE IN THE INDUSTRY

THE BIGGEST ENTERTAINMENT MIRACLE!

MAUREEN O'HARA • JOHN PAYNE in "MIRACLE ON 34TH STREET" with EDMUND GWENN • Gene Lockhart • Natalie Wood • Porter Hall • William Frawley • Jerome Cowan • Philip Tonge • Written for the Screen and Directed by GEORGE SEATON • Produced by WILLIAM PERLBERG • Story by Valentine Davies

THE BIGGEST SUSPENSE HIT!

PEGGY CUMMINS • VICTOR MATURE • ETHEL BARRYMORE in "MOSS ROSE" with VINCENT PRICE • Margo Woode • George Zucco • Patricia Medina • Rhys Williams • Directed by GREGORY RATOFF • Produced by GENE MARKEY Screen Play by Jules Furthman and Tom Reed • Adaptation by Niven Busch From the Novel by Joseph Shearing

THE BIGGEST OUTDOOR ADVENTURE!

"BOB, SON OF BATTLE" in TECHNICOLOR • Starring LON McCALLISTER with Peggy Ann Garner • Edmund Gwenn • Reginald Owen • Charles Irwin Directed by LOUIS KING • Produced by ROBERT BASSLER • Screen Play by Jerome Cady • Based on the Novel by Alfred Ollivant

THE BIGGEST MUSICAL SENSATION!

"I WONDER WHO'S KISSING HER NOW" in TECHNICOLOR • Starring JUNE HAVER • MARK STEVENS with MARTHA STEWART • REGINALD GARDINER Lenore Aubert • William Frawley • Gene Nelson • Truman Bradley • George Cleveland • Directed by LLOYD BACON • Produced by GEORGE JESSEL Original Screen Play by Lewis R. Foster • Additional Dialogue by Marion Turk Dances Staged by Hermes Pan

20th CENTURY-FOX

AND THE BIGGEST COMING EVENTS ARE—MOTHER WORE TIGHTS in Tech

Miracle on 34th Street
Moss Rose
BOB, Son of Battle
in TECHNICOLOR!
I Wonder Who's Kissing Her Now
IN TECHNICOLOR
FOXES OF HARROW
NIGHTMARE ALLEY
FOREVER AMBER in Technicolor
GENTLEMAN'S AGREEMENT

D.C. Okays Nine More Theatres As Congress Axes Building Controls

Washington, May 6.

Government continued to okay theatre construction projects last week, as commercial building controls were axed by the House of Representatives. Nine theatre projects got the green light from the Office of Housing Expeditor.

Biggest of these was a $53,000 job to lay the foundation and framework of a theatre for the Ammar Bros. Government also approved a $25,000 expenditure by R. C. Cobb, Jr., to alter and remodel a building for use as a theatre in Fayette, Ala.

There were several $10,000 jobs for motion picture theatres—at Rising Sun, Md.; Kalispell, Mont.; Urbandale, Ia.; and Pilot Rock, Ore. Also approved was a $10,250 summer theatre at Cresco, Pa.; and $2,300 for a new screen and projection booth at Franklin, Pa.

The rent control extension bill passed by the House on Thursday (1), provided for the lifting of all curbs on commercial construction. However, there is one gimmick. If the situation remains tight, construction for recreation and entertainment can be held up. The bill has to face the Senate.

Miami Opens in Florida

Miami, May 6.

Wometco chain, one of largest in south Florida, preemed the Miami, new flagship, here last night with "Carnival in Costa Rica." The new 1,800-seater is the 22d in the circuit.

J. M. Shepard is managing director of the new house with Tom Rayfield as manager.

3 New Houses For Texas

Decatur, Texes, May 6.

Plans for a third theatre here with 600 seats has been announced by H. S. Usry and L. R. Kincaid, who already have two houses in city.

H. Ford Taylor plans to open his new 600-seat Ritz theatre at Ballinger, Texas, May 15. Replaces one that was destroyed by fire early this year.

Forrest Dunlap of Dallas plans to build a Drive-In at Port Aransas, Texas. Dunlap heads a circuit of six houses in the state.

WOMEN JOIN IN K.O. TO MO. PIC CENSOR BILL

St. Louis, May 6.

Mrs. A. F. Burt, founder and president emeritus of the Better Films Council of Greater St. Louis, and Mrs. Robert E. Collyer, representing the Legion of Decency, assisted theatre owners and distribution companies in defeating the proposed motion picture theatre censorship bill in the Missouri Legislature last week.

Mrs. Burt told members of the State House Educational Committee, which was handling the measure, that theatre owners, particularly in St. Louis, had never objected to eliminating scenes which the Council found objectionable. Mrs. Collyer told the solons that the Council of Catholic Women had resolved its objection to the bill. Fred Wehrenberg, national prez of the MPTOA; James Arthur of Fanchon & Marco, and Joe Ansell of the Ansell Bros. Circuit of Theatres, headed the delegation of theatre owners in the St. Louis area while theatres in Kansas City were represented by Arthur Cole, Sen Lawler and Richard Biechele.

Arthur told the committee members that people resent censorship and stated that motion pictures have not contributed to juve delinquency. In denying that films glorify crime, Wehrenberg said "there are more convictions in the movies than in the courts." Cole asserted that censorship is "as un-American as Hitler" and that children in the six states which have state censorship bills are no more moral than teenagers in Missouri.

Representative Harry Schendel, St. Louis, author of the bill, told the committee that he introduced it "most reluctantly because I think it is dangerous to try to regulate the morals of the people." Schendel, said, "However, I've seen some movies recently that are a disgrace to be shown to children. Many parents won't let their children see the wrong type of entertainment but others just give their children some money and tell them to go to a movie without knowing whether the show is proper." "San Quentin," "Her Sister's Secret" and "The Outlaw" were singled out by Schendel as objectionable pictures for children.

Film Attendance

Continued from page 3

gagement are generally somewhat higher than last year as a result of upped terms and increased admission prices, which will be helpful on the balance sheets when the majors do their annual income totting-up.

Those Mounting Costs

On the other side of the ledger are increased costs, so that while the income picture looks okay, the net profit angle is a bit more bleak. Charges are up all along the line, from production right through distribution and theatre operation, so that, despite a generous increase in gross over last year, the result may be a drop in net for some companies.

The foreign situation for the 17 weeks is phenomenal on two counts. First is the sheer drop of British theatre biz, brought about by the coal shortage, storms and generally severe weather during the period. British income received by American companies is off from 8% to 12%. On the other hand, income from the rest of the world other than U. S., Canada and England, is up from 15% to 20%.

That means that the take from abroad is about equal to what it was in 1946, or just a few percentage points higher, since British income generally amounts to about 60-70% of the entire receipt from abroad. In other words, a 20% gain in the rest of the world would be just about offset by a 12% drop in England.

U.S. Pix Top Pre-War Biz In Europe Despite Curbs

Despite drastic limitations in many European countries today, American pictures are bettering pre-war grosses in a majority of key cities, according to a summary made by Motion Picture Export Assn. this week. This showed U. S. films of MPEA member companies as solidly represented in theatres of Czechoslovakia (always a vital European market to American distribs), Holland, Rumania and Hungary. Upbeat in biz despite all handicaps is traced to fact that MPEA is picking out only top Hollywood product to send over to Europe, and not shipping lesser pictures.

MPEA report showed U. S. product finally gaining a hold in Rumania, there being eight MPEA films playing in Bucharest as against four from all competitor companies. Before the war, American films there had an average first-run draw of about 35,000 people; today it is about twice that number.

Even in countries where native productions get a strong play, American product has not been hurt materially as to playing time. U. S. films have been playing in 10 of Budapest's first-run outlets.

MPEA product is running in every Dutch city with important first-run and subsequent-run situations. Same favorable situation applies to Prague, Czech capital city.

Pommer's Plans

Continued from page 3

not born in this country. Pommer is an American citizen, but was born in Germany. It's reported that if the State Dept. enforces the ruling, Pommer is prepared to remain in the Reich, working on his own under whoever is named to succeed him.

Otherwise, fatal ending for Pommer may come as a result of the uproar caused by the granting by the AMG and State Dept. a few weeks ago of permission to export the German pix. It appears not unlikely that the permission will be recanted as result of organized squawks by American industryites and others, who fear the spread of German ideology, not so much in subject matter of the pix, but by the very fact the German industry is back in operation so quickly after the war. They recommend a hiatus of at least 20 years before German-and-Austrian-made pictures are allowed to be exported. They particularly fear the showing of such films in Argentina, Spain, and other countries, where the roots of Nazism are known to still exist.

Sensitive Scribs Want Their Share of Honors

Hollywood, May 6.

Burned by the perennial brush-off given to screen writers for their contributions to the "best films of the year," Screen Writers Guild has drawn plans for a Writers' Film Award to fill the publicity gap. According to the SWG braintrusters, an annual award, to be selected by Guild members, would help make the public and the Academy of Motion Picture Arts and Sciences aware that the writer is as important as a film's producer, actor or director.

SWG is particularly hot over the treatment given in the New York dailies to the Academy "Oscars" handed to scripters. Their checkup revealed that the writer awards were tucked away in newspaper limbo, hard by the obituaries and classified ads. The N. Y. Sun, they point out, after distributing actor, director and producer "Oscars" on its front page, put the writer mentions under "minor awards" on page 15.

Also rankling the SWG is the fact that a number of publications have begun to issue annual film awards with no mention of the scenarists. SWG leaders sourly remark that many fan mags think scripts are found under a rock.

Film Reviews

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Sarge Goes to College

ing of Marine sergeant who is sent to college for relaxation before facing critical operation. There's the usual college show in preparation, puppy-love misunderstandings and prissy teachers as framework for songs and antics. Will Jason, as producer-director, manages interest in telling the slight story through spotting of tunes and handling of players.

Stewart, producer of school show, June Preisser, Frankie Darro, Warren Mills, Noel Neill, Arthur Walsh, make up the junior college set and will please their fans. Alan Hale, Jr., does well by title role as dumb Marine. Mack Stengler's lensing is good and other credits aid in lending production polish. *Brog.*

The Road Home
(RUSSIAN-MADE)

Artkino release of Leningrad-Riga Film production; Stars Oleg Zhakov and Anna Smirnova. Directed by Alexander Ivanov. Screenplay, Fedor Knorre; camera, Ivan Goldberg, Alexander Zavialov; English titles, Charles Clement. At Stanley, N. Y., starting May 1, '47. Running time, 80 MINS.

Yanis .... Oleg Zhakov
Ilga, his wife .... Anna Smirnova
Voldemar, his brother .... Nikolai Chibbius
The Miller .... Vassili Vanin
Milda, miller's daughter .... Anna Petukhova
Karlis, the mechanic .... Victor Merkuriev
Christina, his wife .... Ludmila Sukharevskaya
Partisan Leader .... Gregory Michurin
Col. Grabbe .... Vassili Politseimako
Lt. Brenner .... Georgi Spiegel

(In Russian; English Titles)

The Soviet film-makers have whipped up a fast-moving melodrama of the partisan underground operations in "The Road Home." Because this picture combines a passable story and action with some above-par performances, it looks to do smart biz at Russian arty houses in the U. S. Certainly it is a vast improvement over several recent laborious Russian cinematic efforts.

This is from the Riga and Leningrad studios of Russo's vast film industry and bespeaks the strides taken by these plants as compared with some other Soviet studios. Despite this being basically another war story, "Road Home" incorporates enough newness to the familiar underground fighter plot to whet interest. Starts off showing a Russian trying to escape from a train bearing citizens to a German concentration camp in his effort to see his home and family again. From this it swings into somewhat familiar scenes as the partisans try day and night to hamper the hated invading Nazis.

Idea of the one daring former prisoner trying to battle the German troops single-handed in a small Latvian village develops two exciting manhunts. Director Alexander Ivanov has smartly stressed the melodramatic phases, employing unusual lighting and camera work to highlight the more dramatic passages.

Oleg Zhakov, as the persistent peasant who is always ducking the enemy Nazis, and Anna Petukhova, as his brother's sweetheart, almost theft the film. Anna Smirnova, a looker, as his wife, is given star billing but has too little to do. What little she figures in the plot is well done. Victor Merkuriev, the expert mechanic who pretends being friendly to the Germans though the key figure in the underground movement, is especially good in a minor role. Nikolai Chibbius, as the escaped prisoner's brother, chips in with a clear portrayal despite his unsympathetic part as the lad who joins up with the Germans.

Camera work of Ivan Goldberg and Alexander Zavialov is remarkably fine. *Wear.*

Inside Stuff—Pictures

Most of the talent and story execs of the major companies were considerably impressed last week with the virtuosity of Gian-Carlo Menotti, whose double-billed "music dramas," "The Telephone" and "The Medium," opened at the Ethel Barrymore theatre, N. Y. Menotti did the music, lyrics and book.

While the two brief operatic plays were not considered suitable as bases for feature films, it appears very likely that the composer-author might get the nod from one or more of the studios. Since his music was said by the film o.o.ers to be of excellent quality and at the same time very singable, considerable thought is being given to evolving a screen idea in which his talents might be usable. He's a 34-year-old Italian who came to this country about 10 years ago and scored highly in the musical world before his entries opened in legit territory last week.

Konrad Bercovici's plagiarism suit against Charles Chaplin, which was settled for $95,000 last week, was generally looked on in industry legal circles as fairly much a decision for the plaintiff. Especially in view of Chaplin's disavowal in court of having used Bercovici's yarn for "The Great Dictator," film on which the suit was based.

Settlement was reached after several hours of huddles by Chaplin and attorneys for both sides. Federal Judge Harold P. Burke said "both sides appeared glad for an opportunity" to work out a settlement.

Of the 95G, $5,000 was for expenses at the trial, with $90,000 the actual damages to be paid by Chaplin. Agreement stipulates that Chaplin is sole author of "The Dictator" story and gives him rights as well to Bercovici's "The Haymarket Riot" and "Cry of the Wolf," never produced as yet. Settlement also releases UA, which handles Chaplin's pictures. Bercovici originally had asked over $5,000,000 in his suit.

Rod Geiger, ex-GI producer of "Open City," currently in its second year at the World theatre, N. Y., returned to New York from Italy this week following completion of his second feature, "Paisa." Latter was heavily bid for by Loew's International and other major distributors, but Geiger turned over U. S. distribution rights to Mayer-Burstyn, who are also releasing "City."

Geiger returned to N. Y. to begin production on a third feature, "Christ In Concrete," from the novel by Pietro di Donato. Producer expects to start the story of an Italian immigrant family here in N. Y., but may take American actors to Italy for interior shots to get authentic sets for the early life of the immigrants. Geiger has also bought screen rights to an unidentified book dealing with Negroes in the U. S., which he plans to lens following the completion of "Christ."

Difficulties encountered by "Abie's Irish Rose" (UA) because of charges of racial caricaturing laid against it have resulted in some doubt as to whether the film will meet its production and distribution cost. It does fairly good business in most spots it plays, particularly in smaller towns, but it hasn't been getting enough dates. Many theatres and circuits figure it controversial and won't book it.

Made under Bing Crosby Productions label, The Groaner actually has a relatively small investment in it. It's believed to amount to not more than about $60,000. Two-thirds of the $550,000 production cost was put up by a bank and film financing company, with the other third shared by Crosby, Noel Gurney and Del Webb, who is a one-third owner of the N. Y. Yankees.

Novel method of taking advantage of a film's title for special advertising tieins was carried out in New York daily newspapers last Saturday (3) by the 20th-Fox publicity staff. With the Kentucky Derby the major topic of interest that day, 20th took small two-column ads in the sports section of each paper, directly below the stories on the Derby, to plug its "Homestretch," a picture about racetracks current at the Roxy.

Copy, in straight boldface type, read: "See the Kentucky Derby and all of the world's other outstanding races and tracks in 'The Homestretch,' the 20th Century-Fox technicolor triumph." It's to be noted that the picture is being released at this time to take full advantage of the racing season.

Two major studios were stumped by production problems involved in "Wake of the Red Witch," a sea tale, but Republic stepped in with the solution. Metro and another big lot figured the picture would cost around $5,500,000 and passed it up. Edward Ludwig, Republic director, persuaded Herbert Yates to buy the story for $100,000, and figured out a way to produce it for about $1,000,000. Currently Ludwig is assigned to direct "The Fabulous Texan," after six months on the lot waiting for something to happen.

When Joseph Bernhard took over Screen Classics and the national distribution of 20 United Artists reissues, he discovered that the rights in the southern territory had been sold for $60,000 to an exchange man in Texas. Bernhard offered $60,000 for the rights but the Texan came back with an offer to sell for $300,000.

Twin beds occupied by Franchot Tone and Lucille Ball in "My Awful Wife" were too close together to suit the British censors, who insist that beds must be at least 12 inches apart. Two days of refilming cost Columbia $30,000, at the rate of $2,500 per inch for the retakes.

Film Money In France

Continued from page 11

that the U. S. industry wants the money to be figured on the rate of exchange in effect when it first requested that funds be transferred, while the French claim it should be figured on the prevailing rate of exchange with a vastly devalued franc.

Another major point of difference is the French insistence that the U. S. industry's take from their country be limited to no more than $3,000,000 yearly for the two years in question, which they claim was the average amount withdrawn from France before the war. U. S. companies declare, however, that that figure no longer prevails; firstly, because domestic production costs have skyrocketed tremendously since the war's end and secondly, because French grosses have gone up correspondingly, with attendance far above the prewar peak.

$5,000,000 Net in France

U. S. trade sources estimate that, during the first year of the Blum-Byrnes pact, which won't be completed until next June 30, the net for American companies in France will amount to $5,000,000—and that under the current rate of exchange. Total revenue is probably much higher than that, it's alleged, since at least another $2,000,000 is spent yearly in France for dubbing purposes. In addition, there's the added cost of physical distribution, etc., much of which goes to French labor.

American trade officials claim there is at least 881,000,000 francs in blocked currency accumulated in France until June 30, 1946, which should be taken into consideration in the huddles. This includes 425,000,000 francs in film revenue from 1939-1945 when the franc was devalued and 396,000,000 francs from 1945 to July, 1946, when the pact went into effect. Rate of exchange has stood pat so there's no argument over revenue since then. In addition, though, the Americans claim the French owe them another 60,000,000 francs in revenue from the 40 films taken into France by the Office of War Information immediately after the war. French disclaim that completely.

All that's been remitted from France to date has been 25% of the total the French claim is owed, which was transferred in December, 1946. Negotiations on establishing the ceiling, meanwhile, are expected to start as soon as French film industry leaders return from the current International Trade Conference in Geneva.

Now they call it
THE SEA OF GROSS!
+
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+
+
THE Sea of Grass
Conrad Richter
$
"It adds up to a terrific attraction wherever it plays!"
M-G-M presents SPENCER TRACY, KATHARINE HEPBURN, ROBERT WALKER, MELVYN DOUGLAS in "THE SEA OF GRASS" with Phyllis Thaxter, Edgar Buchanan, Harry Carey, Ruth Nelson, Robert Armstrong. Screen Play by Marguerite Roberts and Vincent Lawrence. Based on the Novel by Conrad Richter. Directed by ELIA KAZAN. Produced by PANDRO S. BERMAN.

ODD MAN OUT IS IN!

"Odd Man Out" is one of the biggest hits in the history of Loew's Criterion New York

JAMES MASON in "ODD MAN OUT" —THE YEAR'S GREATEST HIT—IS AT LOEW'S CRITERION B'way & 45th St. OPEN TO 4 A.M.

"Ranks with the greatest of all motion picture achievements! Something to rouse an audience into cheers!"
—*Cook*, World-Telegram

"The best film we've seen so far this year... continuous suspense... flawless performances!"
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"Thrilling and highly suspenseful... will be found on all the lists of best films of the year!"
—*Cameron*, News

"Terrifically tense and dramatic... a picture to see and then go home and talk about!"
—*Crowther*, Times

"Extraordinarily exciting! James Mason is altogether splendid ...Very much worth seeing!"
—*Barnes*, Tribune

"One of those masterpieces which will be hailed for years to come! Comparable to the greatest!" —*Winsten*, Post

"Powerful, superb drama! Will stay with you for a long, long time!"
—*Pelswick*, Journal-American

"Exciting! Crowded with fascinating characters, tense scenes... an unusual film."
—*Creelman*, Sun

J. ARTHUR RANK presents
JAMES MASON
in CAROL ("Night Train") REED'S Production
ODD MAN OUT
an adventure in unbearable suspense!
also starring ROBERT NEWTON with
Cyril Cusack • Fay Compton • Elwyn Brook-Jones
F. J. McCormick • Denis O'Dea • Maureen Delany
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and introducing KATHLEEN RYAN
A TWO CITIES FILM • Produced and Directed by
CAROL REED
Screenplay by Robt. Sheriff and R. L. Green
Released through UNIVERSAL-INTERNATIONAL

Universal International

Par Sues F&M for $612,000, Asks Return of Two L.A. Film Houses

Los Angeles, May 6.

Suit for $612,000 was filed here by the Paramount Theatre Corp. against Fanchon & Marco, operators of the Los Angeles Paramount and Hollywood Paramount theatres. Action includes a plea for a Federal court order turning the two film houses back to Paramount. Suit is an aftermath of the recent anti-trust decision.

Paramount declares that F&M leased the two houses in 1939 on a 10-year basis, which was later extended to 1952. Complaint continues that when Paramount sought to regain control of the houses, under a clause in the lease, the request was denied.

Paramount takes the stand that the U. S. Supreme Court verdict which cancelled the franchise agreement also cancels the lease.

Within recent weeks Paramount has taken over three San Francisco theatres from Fox-West Coast as a result of the court order breaking up pools. The two houses involved in the current action have been consistently among the top grossers in their sector. Their combined take for the 1945-46 season was approximately $1,853,800.

16m Abroad

Continued from page 9

to already blocked francs and yen and pesos which may never be exportable.

Also, in most territories where quotas apply or threaten against Hollywood's output, no distinction is made between 35m and 16m prints. So bringing in the narrow-gaugers may only mean a reduction in number of standard pix and playing time allowed, which doesn't make sense no matter how the distribs look at it.

Shortage of Equipment

Topping off all the other difficulties, of course, has been the shortage of 16m projection equipment. Would-be operators of such theatres just haven't been able to get the gear they need. That situation has considerably eased now, however, with deliveries being made by manufacturers in 30 to 45 days, and sometimes less.

As things now stand, there are only two territories in which the 16m distribution means anything—Latin America and the Philippines. There are plenty of the sub-standard theatres, of course, in France (about 3,000) and other European countries, but no point developing them as customers because of the currency restrictions.

Latin America has about 125 of the 16m houses now operating and the Philippines about 80, according to latest estimates. A few more are being gradually developed in both territories and in other countries, but it is slow going. American distribs, except in isolated cases, are not willing to finance purchase of equipment or erection of theatres. They have aided prospective exhibs obtain equipment, however, generally through manufacturers' agents in the territory, rather than directly from the U. S.

Metro and RKO

Since Metro and RKO are the only two companies highly active in the field, they have made a close, if unofficial, alliance. Neither of them has enough 16m product to support theatres full time, so when either of them ties up a new customer, it rings in the other to share the supply problem.

Paramount and 20th-Fox have made an official amalgamation for 16m overseas, but the new company is still in the exploratory stage and not yet actively engaged. Universal and J. Arthur Rank, with whom it is partnered in 35m operation, are setting up a new company for international 16m distribution, but likewise are not active yet. U's 16m domestic subsid, United World, is most important company in the field here, but is selling only schools, colleges, and other such non-commercial accounts.

Warner Bros. and Columbia have been just getting their feet wet in the 16m ocean, testing to see if they'd enjoy coming in, while United Artists has done nothing at all in that direction.

RKO and Metro have between 60 and 75 programs available in 16m. They've been using about 20 prints of each, half in English and half in Spanish, plus one or two in Portuguese.

Jolson's Song 'Requests' Sparkplug UJA Campaign

Motion picture division of the United Jewish Appeal's 1947 campaign to raise $170,000,000 for the relief of European refugees has launched a nationwide drive to top the quota allocated to itself. A total of over $1,000,000 has already been raised by Al Jolson through his talks and meetings with show biz execs and rank-and-filers during his recent stayover in New York. Jolson's aid in the campaign was enlisted by former Gov. Herbert H. Lehman and Henry Morgenthau, Jr., UJA leaders, and Barney Balaban. Requests for "Anniversary Song," etc., have fetched $50,000 down.

Paramount prexy, eastern chairman of the campaign's entertainment division, has also been sparkplugging the drive through a cross-country barnstorming tour, reaching exhibitors in outlying areas. Among the major contributions recorded to date are $300,000 from Harry and Jack Warner; $100,000 from Samuel Goldwyn, chairman of the Coast division; $75,000 from Barney Balaban; $60,000 from Walter Wanger and $25,000 from Jack Cohn, Columbia v.p. Lewis Rosenstiel, head of Schenley Co., also contributed $300,000.

Dore Schary

Continued from page 4

shouldn't inhibit a good writer from telling a story," he followed through. "There are many mature subjects which can be treated well without any interference from censors. It isn't necessary to write about incest and sodomy."

Example of what RKO intends doing with Bs are "Boy with the Green Hair" and "The Setup," two low budgeters planned for the coming year, Schary declared. The first is an unusual anti-war fantasy while the second is also a very odd pic on prizefighting in which there are no dissolves and the film's entire action takes the identical time that it would if clocked in life.

12 Top-Budgeters

RKO's product lineup next season includes 12 high budget pix planned for the company studio, an undetermined number of Bs, and some indie pix which the company will distribute, Schary disclosed. Just how many films will be made altogether and how big a backlog will be built up depends on current confabs with Ned Depinet, exec v.p. in charge of distribution.

Turning to war films, studio chieftain said his company had none under consideration though other companies may be eyeing the field. It's Schary's belief that the six-year hiatus which intervened between the end of World War I and the war film cycle which "The Big Parade" touched off may be a lot longer this time. That's because fracas II affected a much wider slice of the public, he added.

"When we do turn to war films, we must be more foresighted and analytical than we were then," he continued. "We should avoid the cynical approach which made it appear as though those who fought were suckers. That approach prevented us from mobilizing in 1931 and stopping the Japs. Films must say that war is ghastly but they must also teach that evil is a terrible thing and should be batted down whenever it crops up."

It's Schary's "guess" that production costs have finally reached their peak. "I can't see us going on at increased cost," he added. "The drop in costs can be achieved without cutting employment. Rather, we must make films in less time—that's where the big edge is." "Crossfire," for instance, he said, pic produced by Adrian Scott and directed by Edward Dmytryk, was shot in 23 days because "it didn't make sense" to spend too much on a "daring and speculative" venture. Film is a strong tract on anti-Semitism which Schary wants released as early as possible.

Schary expects to huddle with J. Arthur Rank on future joint production plans in England. He returns to the Coast Saturday (10). He was elected as v.p. within the last few weeks.

'Boycott' Lyceum, Mpls., For Booking 'Outlaw'

Minneapolis, May 6.

Because the Lyceum, legit roadshow house, booked "The Outlaw," a "boycott" has been imposed on the theatre by the Legion of Decency and two Catholic organizations have cancelled their rentals. One was for an address by the Msgr. Fulton J. Sheen, originally scheduled for May 26, and the other St. Margaret Academy graduation exercises.

Picture is in on percentage deal after Paramount passed it up. It's now in its second week and doing smash, helped by publicity given to attempts to have the mayor ban it.

Breen's Nix

Continued from page 9

$4,000,000. Pic needs some revamping because the Breen office has ordered amputation of the film's funniest sequence—one in which British comic Sid Fields does a takeoff on a swish. That effeminate scene is part of a vaudeville show depicted in the film and is considered Fields' piece de resistance. "Heart" has had a steady run of bad luck since the pic already has been reshot in large part for Yank audiences.

'Fanny By Gaslight'

Gainsborough's "Fanny by Gaslight" which stars James Mason, Phyllis Calvert and Stewart Granger is also currently in troubled waters. Pic centers about a multiple dwelling in London and leaves no doubt that the basement apartment is being used as a brothel. Breen has objected strenuously and wants that locale re-done to transform the cellar-dwelling to a dancehall. United Artists, U. S. distrib of the Rank pic, has had the film on its shelves for close on two years.

Anglo-American standards have been clashing ever since British pix started streaming west last year. "Notorious Gentleman" led off the feuding when PCA administrators insisted that a chamber pot which Rex Harrison hoists atop a flagpole be switched to a stovepipe hat. "Wicked Lady," another Rank release via Universal, came in for much solider snipping when Breen objected to the neckline of Margaret Lockwood's period costume. That was crayoned skyward and number of sequences were deleted before pic was passed amid massed howls by British pundits and critics.

"Dead of Night" was also worked over by the Breen forces with the net result that an entire subordinate plot was scissored before release. It's reported that "Caravan" which Eagle-Lion will handle in the U. S. may also take a going-over before it plays U. S. screens.

Wartime Devices

Continued from page 11

to have the same formulae for the system as the Russians obtained from the Germans, but haven't yet been able to adapt them, with a consequent great waste in processing the film. Russians, on the other hand, have used the process profitably.

Chief tieup in development of the Ansco color process, which, like Agfa, is a monopack system, is believed to be in the lack of laboratory space available for processing the film. General Aniline & Film Corp., which owns the process, is going very slowly on it, under the decision that it won't be released to the majors for commercial use until its completely developed. GAF currently processes the film only in its Houston Labs in Hollywood, but has licensed it for experimental purposes to both Jerry Fairbanks and RKO-Pathe for the shooting of commercial shorts. In addition, United Productions of America, new indie outfit, will use the Ansco film for a German version of "Brotherhood of Man," now being made for the Civil Affairs division of the War Dept. for distribution in German commercial filmeries.

Levinson expressed greatest hopes for the magnetic sound recording, which he declared would greatly enhance the current fidelity of sound reproduction. Chief problem remaining revolves around a method of adding the sound from the magnetic tape to the side of the film, he said, but added that this will probably be solved in the near future.

Goldman's Failure to Reopen Philly Erlanger May K. O. His 425G Verdict

Philadelphia, May 6.

The eight majors have made a sudden new move to pull the rug from under William Goldman's $425,000 anti-trust verdict and the sweeping Federal court injunction which governs selling practices here. Claiming that Goldman's own conduct recently has disapproved his case, the majors have filed application to reopen hearings and dismiss the suit on the basis of new evidence.

Crux of the new plea is the argument that the Philly exhib, by failing to open his Erlanger theatre after product was made available to him by order of the court, is admitting that the house can't be operated profitably on first-run product. Goldman had won his chunk of balm on the contention that he had been forced to shutter the Erlanger, and thereby lost handsome profits, because the majors wouldn't sell anyone but the Warner circuit.

Behind the new legal tactics is also an attempt by the majors to head off another $1,000,000 or so in additional damages. Goldman won his $425,000 verdict for the period from December, 1940, to December, 1942, and there's still four years unaccounted for in legal actions which are sure to come.

Between Dec. 19, '46, and April 25, '47, the petition alleges, all majors but 20th-Fox offered Goldman a total of 63 pix for first-run. No offer was made by 20th because it has its own house, the Fox. Goldman during that period, it's said, bought four films for his Goldman theatre; eight for the Karlton, and four for the Keith, but none for the Erlanger. Instead, he preferred to keep the latter house barred.

"The refusal of Goldman to operate the Erlanger theatre," petition summed up, "and his willingness to exhibit pictures first-run at his Goldman, Keith and Karlton theatres, which are inferior in size, appearance and physical appointments to the Erlanger, demonstrates that Goldman himself does not consider the Erlanger suitable for profitable exhibition of feature motion pictures."

In effect, the majors' argument is that Goldman is not entitled to a penny's damages because his conduct subsequent to his victory in the suit indicates that he was not forced to close the Erlanger. Application was filed in the circuit court on appeal by the majors from the sizeable damages is presently pending in that court.

Rank Adds U.S. Officers

Prefacing J. Arthur Rank's visit to the U. S., his American company has added to its roster of officers. John Davis, Rank's No. 1 assistant, has been named veepee of the company and Robert Weait, director of both Latin-American and 16m activities, treasurer. Davis, Weait and William Heineman, general sales manager of Universal's Rank unit, have also been named to the U. S. company's board of directors.

Rank is chairman of the subsid's board and Robert Benjamin, member of the law firm of Phillips, Nizer, Benjamin & Krim, is prez.

Rank's N. Y. Sked

Continued from page 9

Motion Picture Assn., and the MPA's board will fete the duo.

Tuesday (13): Confab of Rank and Davis with Arthur Krim, Eagle-Lion prexy, and Al Schwalberg, veepee heading sales, to talk handling of British product by E-L. Attendance at a board of directors meet of Pathe Industries, parent company of E-L. Invitees of Gus Eyssell, prez and managing director of Radio City Music Hall, at a luncheon slated in the theatre.

Wednesday (14): After a series of meetings, the party entrains for Chicago for a two-day stay. In Chi, Rank will huddle with J. H. McNabb, head of Bell & Howell, equipment manufacturer. He'll also meet A. N. Rauland, television expert.

Saturday (17): Due at Toronto for a number of meetings with officials of the Rank interests there, headed by J. Earl Lawson, prez of the Odeon Circuit of Canada and general director of Rank's Canadian activities.

Wednesday (21): Leaves Toronto by train for Vancouver. Davis leaves to return to England by air.

Rank and his wife will proceed from Vancouver to Los Angeles where the couple will visit their daughter, Mrs. Fred M. Packard, and take a first view of their granddaughter. They'll remain at their daughter's California home until July 17 when they return to England.

About 50 at Industry Dinner

Dinner by the Motion Picture Assn. for British producer J. Arthur Rank, to be held next Monday (12) at the Waldorf-Astoria, N. Y., will be limited to about 50 persons. Being invited are presidents, vice-presidents and a few other key execs from each company. No one outside the industry will attend.

Eric Johnston, MPA prexy, will preside at the dinner. He'll also be in New York today (Wednesday) and tomorrow for a special membership meeting to ratify a change in the Association's by-laws doubling the size of the 18-man directorate. MPA topper was to have addressed a meeting of the India Society in New York Monday (5), but was forced to cancel because of the press of business in Washington.

Krim East to Meet Rank

Hollywood, May 6.

Arthur Krim planes for New York after an extended series of conferences with Bryan Foy and other Eagle-Lion studio execs. He's returning east to be on hand for arrival of J. Arthur Rank. He will accompany Rank and Robert Young, Pathe Industries topper, on his trip west.

Canada Scales

Continued from page 4

level from which to recede, if necessary."

Another interest aspect of the termination of the Price Control Act, Franklin declared, is what demands distribs will make for increased rentals next season. Canada still operates on the block-booking system, with exhibs buying a full year's product in advance. Price control was still in force when this season's contracts were made, so distribs haven't had a chance to take advantage of its removal yet.

Franklin said biz on his circuit was off about 20% from last year, but still was well above the prewar average.

Film Revenue

Continued from page 11

Dividends paid totaled $12,358,349, equivalent to $1.65 per share.

Par's cash and Government securities on Jan. 4 totaled $33,437,813, while total current assets were $87,788,271, with a net working capital of $73,562,299 after deducting current liabilities. This represents an increase of $20,003,541 during the year.

Dollar revenues from the Continent have not climbed substantially since the war ended, Barney Balaban, company prexy, said in an accompanying statement. "Distribution centers have been reestablished in a number of these countries, but up to the present time only a few countries have been in a position to remit dollars. In other countries getting started again, it has been difficult due to nationalistic tendencies, government monopolies, and other regulations which restrict the distribution of American films. Everything is being done to open up these markets for American films on a fair and competitive basis."

Capital simplification, program which Par started 10 years ago and debt reduction will be fully completed within the year, Balaban said. The company will then have no outstanding interest-bearing obligations or securities senior to the common stock, other than $2,000,000 in notes due 1951, which are convertible to common stock.

Strike at the studio caused a considerable hiked cost of production, according to Balaban. As for theatre television, Balaban said the Paramount theatre (N. Y.) is studying the problem of the use of television on the screen.

HEY! THERE'S A LOT OF JACK HERE!!
The first 10 houses that have it are holding it! This week general release gets under way so make way for a happiness-maker!
FROM WARNERS NOW!
JACK CARSON
CO-STARRING
ROBERT HUTTON · MARTHA VICKERS · JANIS PAIGE
"LOVE and LEARN"
The Music
"WOULD YOU BELIEVE ME"
"IF YOU ARE COMING BACK TO ME"
"HAPPY ME"
WB
directed by FREDERICK de CORDOVA
Screen Play by Eugene Conrad, Francis Swann and I.A.L. Diamond • Adapted from a Story by Harry Sauber • Musical Score Composed and Adapted by Max Steiner • produced by WILLIAM JACOBS

Costly Precedents Hasten Distribs' Settlements With Suing Theatres

While the main anti-trust battle waits out the fall term of the U. S. Supreme Court, the majors are widening their tactics of patching up triple-damage skirmishes with exhibs via cash settlements of all likely looking suits. No longer certain of dismissals because of recent unfavorable precedents, the strategy of paying pre-trial balm to induce dropping of the anti-trusters is now taking on the appearance of a general policy. Latest maneuver in that direction is the compromise of the Lubeck theatre suit in Texas for a reported $35,000.

Negotiations are also under way on several other suits. One of these is the Riverside theatre action in Minneapolis in which lawyers for the majors are currently talking settlement with opposing counsel. Company legalites have also sounded out A. B. Momand, former Oklahoma exhib, who's suing currently in Boston. Momand, it's understood, is asking $500,000 to drop his action. He recently won a $750,000 jury verdict which the Federal district court set aside. The matter is now up on appeal before the circuit court.

With a total in excess of $20,000,000 in triple-damage actions now pending against the majors, pix companies are far from happy over the portents. Their switch in tactics had its recent start when payment of $235,000 was made to Ed Peskay, Greenwich, Conn., exhibitor who had claimed that his theatre was forced to shutter because of defendants' sales practices.

Peskay's case had been dismissed by the lower court on the ground that he had failed to prove damages but the William Goldman ruling in Philadelphia by the circuit court changed things. With his action closely parallel to Goldman's, Peskay promptly appealed and settlement followed. Incidentally, he received very little of the coin himself since the local bank had a substantial lien on it.

Meanwhile, there's been no lessening of the volume of exhib actions brought for past alleged wrongs, according to industry legalites. What the companies are fervently hoping for, however, is that the suits will dwindle away as the statute of limitations setting a time limit on their filing hits the point where the companies sold under court decree.

Picture Grosses

Continued from page 15

PITTSBURGH

Holding up well at $10,000, not too bad. Last week, it got $14,000.

Penn (Loew's-UA) (3,300; 40-70) —"Imperfect Lady" (Par). Biz here has been way off lately, and this isn't any better. Lucky to get $12,000, far from good. Last week, "Sea of Grass" (M-G), $16,000.

Ritz (Loew's) (800; 40-70)—"Sea of Grass" (M-G) (m.o.). Looks around $4,000. Last week, "Macomber Affair" (UA) (m.o.), $3,500.

Senator (Harris) (1,750; 40-70)—"Kit Carson" (PRC) and "Last of Mohicans" (PRC) (reissues). Doing good biz at $5,000, better than house has done in some time. Last week, "Song of Scheherazade" (U) (m.o.), yanked after four days, weak $2,000.

Stanley (WB) (3,800; 40-70)—"Sea Hawk" (WB) and "Sea Wolf" (WB) (reissues). Also doing above recent average in town. Nice $15,000 or near. Last week, "Suddenly Spring" (Par), $14,000.

Warner (WB) (2,000; 40-70)—"Farmer's Daughter" (RKO) (2d wk). Holding up nicely at great $16,000 or near. Cinch to stay another. Last week, great $17,500.

'Daughter' Loud $17,000 In Buff.; 'Yearling' Big 20G, 'Framed' Hot 17G

Buffalo, May 6.

Outstanding new pictures are drawing sturdy biz this week. "Yearling," "Framed" and "Farmer's Daughter" look solid. "Daughter" shapes as especially sock at the Century.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Imperfect Lady" (Par) and "Philo Vance's Gamble" (PRC). Only $11,000 in sight. Last week, "Stallion Road" (WB) and "Sweetheart Sigma Chi" (Mono), good $15,000.

Century (20th Cent.) (3,000; 40-70) —"Farmer's Daughter" (RKO) and "Falcon's Adventure" (RKO). Rousing $17,000 or over. Last week, "Trail Street" (RKO) and "Beat Band" (RKO), neat $15,000.

Great Lakes (Shea) (3,400; 40-70) —"The Yearling" (M-G). Sock $20,000. Last week, "Suddenly Spring" (Par) and "Easy Come" (Par), $19,000.

Hipp (Shea) (2,100; 40-70)—"Suddenly Spring" (Par), and "Easy Come" (Par). Trim $8,000 or near. Last week, "Sea of Grass" (M-G) (m.o.) (2d wk), $8,500.

Lafayette (Basil) (3,100; 40-70)—"Framed" (Col) and "Millie's Daughter" (Col). Stout $17,000. Last week, "Smash-Up" (U) and "Secret of Whistler" (Col) (2d wk), fancy $11,000.

Teck (Shea) (1,400; 40-70)—"Plainsman and Lady" (Rep) and "Brennan Girl" (Rep). May hit $4,000. Last week, "Macomber Affair" (UA) (m.o.), $3,500.

'Life' Wonderful $10,000, Seattle; 'Smash-Up' 12G

Seattle, May 6.

Everything is offish this round. Despite this downbeat, "It's Wonderful Life" will be big at the Liberty, and outstanding film in town.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Sinbad" (RKO) (m.o.). Good $5,000. Last week, "Open City" (Indie) (2d wk), $3,900.

Fifth Avenue (H-E) (2,349; 45-80) —"Macomber" (UA) (2d wk). Okc $6,000 in 5 days. Last week $11,800.

Liberty (J & VH) (1,650; 45-80)—"Wonderful Life" (RKO). Big campaign helping to big $10,000 or better. Last week, second of "Dead Reckoning" (Col), oke $7,100.

Music Box (H-E) (850; $1-$1.50)—"Best Years" (RKO) (6th wk). Stout $6,000 after $7,500 last week.

Music Hall (H-E) (2,200; 45-80)—"Red House" (UA). Trim $9,000. Last week, "Lost Honeymoon" (E-L), pulled after 5 days at sad $3,900.

Orpheum (H-E) (2,600; 45-80)—"Smash-Up" (U). Good $12,000 or over. Last week, "Pursued" (WB), $11,700 in 9 days.

Palomar (Sterling) (1,350; 45-80)—"Down Missouri Way" (PRC) and "Don Ricardo Returns" (PRC) plus stage, headlined by Ivy Anderson. Only $6,000. Last week, "Lone Star Moonlight" (Col) and "Figleaf for Eve" (Indie) plus John Calvert on stage, $6,800.

Paramount (H-E) (3,039; 45-80)—"Captain Fury" (FC) and "Captain Caution" (FC) (reissues). Fair $7,000. Last week, "Sinbad" (RKO) (2d wk), fair $7,100.

Roosevelt (Sterling) (800; 45-80)—"Pursued" (WB) (2d wk). Good $5,000 or near. Last week, "Song Scheherazade" (U) (3d wk), $4,300.

Mirisch-King

Continued from page 9

will double as associate producer; "Last of the Bad Men," an oater by Jay Monaghan; "Focus," a novel by Arthur Miller, and "Dangerous Ground," murder yarn by Francis Still Wickware.

Kantor All-Out in Pix

Des Moines, May 6.

MacKinlay Kantor, now associated with King Bros. in film production, is advance man at his old home in Webster City, Ia., to make arrangements for the filming of "Gun Crazy." Frank King is arriving in Webster City this week, and the staff and technicians will come in as soon as housing and other facilities can be obtained.

Kantor says he is going all-out on picture production and is either going to make a big success of it or a big failure. He says he won't write another book in many years. "After all," he said, "I've written 19 books now and I've been at it for 26 years and I've had everything. You write books that sell and don't sell, and you get bad reviews and good reviews, and you write stories that everybody notices and you think you are on top of the world, and then nobody notices the next one you write."

Kantor says he has changed publishers too, switching after 19 years from Coward-McCann to Random House, which will publish his latest book, "Midnight Lace."

EXHIB SELLS SCRIPT

Seattle, May 6.

Irving Barry, booking mgr. for Evergreen and Hamrick-Evergreen in Seattle and this state, has sold his first original story to the films.

It's titled "Dealer's Choice," which Eagle-Lion will produce.

H'wood Labor

Continued from page 3

as an indication that nothing positive had come out of them.

More Complications

Hollywood, May 6.

The complicated Hollywood labor picture took a new turn with revelation that the AFL executive committee has issued a new interpretation of the first clarification of Dec. 26, 1945, directive covering set erection jurisdiction. New definition states all assemblage of sets on stages comes under IATSE, but that construction of these materials is properly the right of the Carpenters union. A wire to that effect was read at the regular Sunday (4) mass meeting of the Conference of Studio Unions by James Skelton, biz agent for the Studio Carpenters local.

Whether the new definition will solve the Hollywood jurisdictional troubles is open to question. New ruling carries strong rap for unions not complying. The executive committee notified AFL prexy William Green it wishes for charter revocation of any local not complying.

Commenting on Green's statement, Richard F. Walsh, IATSE prez, said: "The interpretation is unacceptable to us and there is nothing to bind the IATSE to it. Mr. Green and the AFL executive council have no power to change the original wording of the arbitration award. If they had such power, then there was no arbitration award."

Crosby Shorts

Continued from page 4

ed over the years after storing their product in Hollywood vaults. Stuff, it seems, can be bought for a song, then doctored cheaply and distributed widely. Cited by them are such companies as Peerless Pictures and Arrow Productions which have unbought material waiting for resuscitation.

"Road," which Savini asserts will do $500,000 on a $20,000 investment is booked for the entire Warners' circuit, full-week. A playing time, as well as the Fox-West Coast chain. It's not the first of the series, because Savini-Pollard turned out a Danny Kaye melange which netted $100,000 for the twosome.

Production of "Road" and its announced release was made amidst loud protests from Paramount and threats of legal action. Imbroglio started when Astor Pictures, Savini's outfit, gave the pic its initial title, "Groanin' My Way." Seeking to placate Par's toppers, Astor switched to its present label but Par still squawked. Savini then promptly filed the title, "Road to Paramount," with the registration bureau of the Motion Picture Assn. and then resigned just as promptly.

Smoke of battle has cleared since and Savini-Pollard claim that there's no ruffled feelings on Par's part now. Payoff, they say, is that "Road" preemed at a Paramount house, the company's showcase in Newark.

Belgium Festival

Continued from page 4

gentina's Cinemagrofica Interamericana is entering "In Cold Blood" (Luis Saslavsky), "Albeniz" and "Kreutzer Sonata." Official State Committee of Danish Films is sending two educationals.

Lavish Entertainment

Lavish entertainment plans are being mapped for visiting film stars and execs who'll atte[illegible] the Film Festival here. Gala [illegible] [illegible]ture will be on June 1 at Brussels Palais des Beaux-Arts with P[illegible]e Vermeylen, Home Minister and prexy of Festival's Administrators Board, welcoming the gathering. Concert of Belgian music will follow as well as showing of "The Founder," on life of Leopold I.

Brussels will honor its guests with a revival of a 14th century procession and costume plays. City of Antwerp is slated to receive the delegates on June 19. Reception, motor launch trip along the Scheldt, an exhibition of Rubens sketches and a banquet are on the schedule.

Liege plans to fete the delegates on June 28. On the following day, American festival participants will make a pilgrimage to Bastogne, key point in the German Ardennes offensive. Many pageants and art exhibitions have been organized specifically for the Film Festivals foreign guests. Some 11 paintings will be exhibited at the Palais des Beaux-Arts.

Metro Plans Release Stepup; Drops Arbitration in Favor of Straight Talk

Metro, with an eye to sales chief William F. Rodgers' declaration that it can't wait for the final decree, is expected to eliminate henceforth any provisions for arbitration in its sales policy under the assumption that it can better negotiate with disgruntled exhibitors—and to their advantage—by itself. In addition, with production stepped up to its highest peak in recent years, Metro is expected to boost the number of monthly releases beginning next fall over the two or three films currently released every four weeks.

Those were some of the highlights of the company's first national sales meet since the start of the war, which wound up Sunday (4) after a week's session at the Hotel Astor, N.Y. More than 115 delegates, including every homeoffice executive, and the field sales force from division managers down to head bookers from the exchanges, attended the meet. Regional meets, at which Rodgers and his staff will brief the remainder of the field force on the outcome of the conference, are expected to be called in the near future.

Decision to take over directly any arbitration proceedings wherever possible is a followup to Rodgers' declaration that the company must go ahead with those phases of the decree it thinks might be included in the final decision, regardless of the current stay. Rodgers reportedly pointed out to the delegates that Metro has always attempted to negotiate directly with any exhib who believes he might have a squawk, under the assumption that the trouble seldom lies with Metro but with competing exhibitors. In addition, Rodgers cited the inability of many small theatremen to pay for lengthy arbitration cases and Metro's disinclination to pay high legal fees when the issue might just as easily be settled via friendly, out-of-court huddles.

Sales Methods

As another step in anticipating the final decree, Metro will continue with its competitive bidding sales in some 50-odd competitive situations in which the system is currently in use. Instead of following the decree's proscribed mechanics of bidding, however, Metro will only offer a picture for bidding when one exhibitor in a competitive situation asks to take a crack at buying the film. In other situations, the company will continue to sell to its present customers unless the final decree rules otherwise.

Stepup in the number of releases monthly is not expected to take place until next fall, since Metro's current backlog of canned but unreleased pictures has been almost exhausted. Howard Dietz, ad-publicity veepee, pointed out to the delegates, however, that the studio now has 30 films in various stages of work or nearing completion, with another 15 ready to go before the cameras. These, plus three films that will be turned out this year at Metro's Elstree studios in London, is expected to build up a sufficient backlog of product for the release schedule to be substantially hypoed. Detailed report on the new product currently in the works was made to the delegates by advertising director Si Seadler, who returned two weeks ago from a trip to the studios.

Par-Liberty

Continued from page 9

can be worked out for him to take a place in the Par distribution setup, it's assumed the alternative will be a deal for buying up his contract. He left a division managership at Metro, with which company he had served many years, to accept the bid from Liberty.

Liberty also has quite a few other staffers on the business side in New York and production in Hollywood and their termination will have to be worked out, too. Among them are flacks Lou Smith on the Coast and Mort Nathanson in New York.

Incidentally, biz on "It's a Wonderful Life," Liberty's initialer, being distributed by RKO, has picked up considerably with the pic getting into smaller towns. It racked up some disappointing grosses in big cities, but seems to find its level in towns of 100,000 and less. Failure of the Jimmy Stewart starrer to click on the tremendous scale expected is figured one of the reasons back of the Liberty unit's decision to swing over to a major studio.

Current estimate is that "Life" will do $3,500,000 or a little better domestically and perhaps $1,250,000 or a bit higher in the foreign field. That will bring it out all right. Its negative cost was $2,830,000. Using the usual industry formula of figuring prints, distribution and advertising as adding seven-tenths to negative cost, Liberty would have to get about $4,800,000 to break even.

Zoellner Takes Over M-G Shorts Sales; Field Execs Shuffled in Decree Prep

William B. Zoellner, head of Metro's reprints and importations division, was named to act concurrently as shorts sales manager by M-G sales veepee William F. Rodgers at last Friday's (2) session of the company's sales meet in New York.

Zoellner, who was manager of Metro's Atlanta branch before coming to N. Y. to head up the recently-created reprints and importations' division, will continue to headquarter at the home office. Rodgers detailed Metro's shorts program for this season at the meet's closing session Saturday (3).

In a move designed to strengthen the work of Metro's field sales staff under the anticipated changes in sales policy imposed by the decree, Rodgers also announced four new promotions. In addition, he reshuffled the various districts supervised by different division managers and disclosed that central sales manager John J. Maloney would be the first field sales chief to spend a month at the home office.

Herman Ripps, heretofore district manager with headquarters in Albany, has been named field assistant to John P. Byrne, eastern sales manager. Ripps will continue to headquarter in Albany. Ralph W. Maw, district manager headquartering in Minneapolis, has been upped to assistant to Burtus Bishop, Jr., newly-appointed midwestern sales chief. Midwestern territory has been revised to include Chicago, Des Moines, Milwaukee, Minneapolis and Omaha.

John S. Allen, heretofore district manager headquartering in Washington, has been named field assistant to Rudy Berger, southern sales manager. Allen will move to Dallas, with Berger transferring his office from New Orleans to Washington. His territory has also been revised and now embraces Washington, New Orleans, Charlotte, Atlanta, Memphis, Oklahoma City and Dallas.

Frank C. Hensler, district manager with headquarters in Detroit, has been upped to assistant to John J. Maloney, central sales manager. Kansas City exchange has been added to Maloney's division, which now includes also St. Louis, Indianapolis, Pittsburgh, Detroit, Cleveland and Cincinnati. Sam J. Gardner, who was named several weeks ago to assist West Coast sales manager George A. Hickey, will move to San Francisco next week. Salt Lake City and Denver branches, formerly in the midwest territory, have been transferred to the Coast setup.

Briefs from the Lots

Continued from page 9

sequences . . . W. Lee Wilder lining up another feature for Albert Dekker and Catherine Craig to follow their current chores in "Mad Venture" at Republic . . . "My Awful Wife" third tag on the Columbia release formerly known as "Mating Call" and "Her Husband's Affairs" . . . Wallace MacDonald will produce "Wreck of the Hesperus," based on the Longfellow poem, at Columbia. Retrenchment wave at 20th washed publicists Hugh Lester, Oliver Hopps, Jim Simmons and Shirley Potash. . . Jack Cartwright sold "Press Deadline" and "Red Letter," to Screen Guild Productions . . . Monty Shaff's tiger-hunting film, "Man Eaters of Kumaon," into work June 1.

BIG ENGAGEMENT! Two Paramounts, Los Angeles and Hollywood

"The air is filled with music...above the average...rates kudos." LOS ANGELES DAILY TIMES

"Will keep audiences entertained." LOS ANGELES EXAMINER

EDDIE ALBERT

CONSTANCE MOORE · JOAN EDWARDS

a Great Big Wonderful Show!

HIT PARADE of 1947

"I Guess I'll Have That Dream Right Now"

"Is There Anyone Here From Texas?"

"It Could Happen To Me"

"Chiquita From Santa Anita"

"The Cats Are Goin' To The Dogs"

GIL LAMB · BILL GOODWIN · WILLIAM FRAWLEY

WOODY HERMAN and his ORCHESTRA

AND REPUBLIC GUEST STARS

ROY ROGERS and TRIGGER

BOB NOLAN and the SONS OF THE PIONEERS

Screen Play by Mary Loos · Original Story by Parke Levy · Songs by Jimmy McHugh and Harold Adamson · Associate Producer and Director, Frank McDonald

A REPUBLIC PICTURE

Now Playing at Broadway's Gotham, New York

Fox-Midwest Switches K.C. Tower To First-Run; Other Xchange Items

Kansas City.

About 1,300 picture house seats will be added to the first-run situation here when Fox-Midwest makes a major switch in its policy beginning May 9. Tower theater, long a stronghold of vaude combined with double features, will become the third house in the first-run combination with the Uptown and Fairway. Esquire theater, which has been a day-date teammate of the Uptown and Fairway since its remodelling in 1938, will drop out of the combo, but continue as a point of major operation maintaining top admission prices.

The move will add the 2,100 seats of the Tower to the 2,043 of the Uptown and the 700 of the outlying Fairway to make a total of 4,843, largest capacity for first-run day-date combo. Closest rival in size is Loew's Midland, downtown house, with 3,500 seats.

"Late George Apley" gets the nod as the first film to play the Tower-Uptown-Fairway under the new setup. It will play the standard scale used here for first-runs. The Esquire will start new policy with "The Westerner," a reissue, at the same 45-65c scale. Its capacity of 820 was never rated fully satisfactory for the combo situation since too small for its central downtown location. The new policy will make the Esquire available for various playdates including increased price films and other specials.

The triple-threat combo of Fox houses has been in effect here since late 1938. It has proved one of the most successful in the company's operation, which also includes subsequent-runs here and houses in principal towns of Kansas, Missouri, Illinois, Iowa and Nebraska.

Ia.-Neb. Allied Meet

Omaha, May 6.

Two hundred members of the Iowa-Nebraska division of Allied Independent Theatre Owners opened a two-day session here on Monday (5) to discuss legislation, tax problems, sales policies, percentage pictures, public relations and film rentals.

Maurice Wolf, representing the Motion Picture Assn., and Leon Bamberger, from RKO's N. Y. office, were among guests at the meeting. First day talks centered mainly on ways of establishing better relations with distributors.

Philly Salesmen Organize

Philadelphia.

A permanent organization of Philadelphia Lodge, Colosseum of Motion Picture Salesmen, will be formed here soon following prelim meetings.

New home of Warners exchange on North 13th opened.

Alterations have been completed at PRC-Eagle-Lion, with Fred Sandy, branch manager, and Joe Minsky, district manager, now in the new offices.

Philadelphia General Hospital last week was given two radios and two record changers by the Variety club.

Albany Salesmen Organize

Albany, N. Y.

The first steps to organize an Albany lodge of the Coliseum of Motion Picture Salesmen of America were taken at a luncheon meeting in Keeler's restaurant Saturday afternoon (3). A. M. Van Dyke, president of the Coliseum and 20th-Fox salesman in Chicago, and N. A. Provensher, secretary, and United Artists salesman in Milwaukee, were the principal speakers.

Under-16 Tabu Sticks

Toronto.

Board of Education here turned down the proposal of the Imperial Order of Daughters of the British Empire that the under-16 film ban be rescinded and that children of 14 years be permitted to attend cinemas unaccompanied by adults. Present regulation is that no moviegoer under 16 can enter a theatre, except special Saturday matinees, unless accompanied by an adult.

SRO Opens Buff. Office

Buffalo.

Selznick Releasing Organization has opened a branch office here with William P. Rosenow, formerly of Paramount, as manager.

Torodor Retires to Cal.

Minneapolis.

The first sale of a de luxe independent nabe here in many years transfers ownership of the 750-seat Ritz from Max Torodor to two relatives, Elmer Meyers and Sol Fischer, at reported price of $135,000. Torodor started in Minneapolis 30 years ago as an exhibitor on a shoestring and has had the Ritz for 24 years. He is retiring to California.

Fischer, one of the new proprietors, and his father own two other Minneapolis neighborhood theatres.

Kaliski to SRO in Pitt

Pittsburgh.

Joe Kaliski, who headed the old Educational exchange here for 13 years, named manager for Selznick Releasing Organization here. Office has just been opened, Kaliski coming back from Cleveland, where he's been a distributor recently.

Robert Stearn, head of Cooperative, and Harry Hendel, vet exhibitor, bought the old PRC building on Film Row and will install Screen Guild-Film Classics office there shortly. PRC took over old RKO headquarters when latter moved into its own building.

Jack Weltner resigned from RKO booking department to join PRC in a similar capacity. He replaces John Carroll.

Al Hostettler, formerly of managerial staff of Strand, Altoona, now managing Carnegie theatre equipment company in Johnstown.

Frank Laurets transferred his Rialto in Daisytown, Pa., to Durward Coe.

Carolina Film Foundation

Charlotte, N. C.

H. F. Kincey, president of North Carolina Theatres, Inc., elected chairman and national trustee of Carolinas Motion Picture Foundation at an organization meeting here. Fifteen members of a local committee were voted by 75 representatives of the industry at the conference. A slate selected by a nominating committee of D. B. Kizzah, representing Allied industries; Scott Lett, representing distributors, and H. H. Everett, of the exhibitors, was adopted.

Those named for one-year terms were: J. C. Long, Charleston, S. C.; Roy B. Rowe, Burgaw, and H. H. Everett, Charlotte, representing exhibitors; J. H. Dillon, Roy Erwin, George Roscoe, of Charlotte, representing distributors; and Blake Gryder of Charlotte, representing Allied.

Drastic Mo. Safety Code Killed

Kansas City.

Proposal to set up a theatre safety regulatory code, which would have required virtual overhaul of most theatres in Missouri, was killed at a recent session in the state senate. Proposed measure would have established regulations for widths of aisles, number of exits, fire prevention and a number of other rules.

Jerry Pickman No. 2 Man at E-L

Jerry Pickman upped by Eagle-Lion to No. 2 spot as ass't ad-pub director, newly created post. Pickman, who assumed his new duties Monday (5), will also continue as E-L's publicity manager, with Leo Brody assisting. Post was made necessary, according to Max E. Youngstein, top flack, as a final step in overall expansion of the company's sales and promotion setup.

Arthur Jeffrey, E-L's exploitation manager, and Hal Danson, ad head, left over the weekend for Dallas to join Youngstein in huddles on company's Zanesville, O., preem of "Repeat Performance" May 22. Trio will troop to Hollywood, before the preem, to conclave with Sam Israel, studio's top flack.

Duren's Jacksonville Par Post

Al Duren, Paramount's Atlanta sales manager, will head the company's new Jacksonville, Fla., exchange when that branch office opens June 1. Succeeding him in Atlanta will be Bill Holliday, salesman in Par's Charlotte office.

Par is reopening the Jacksonville exchange after operating it as a shipping station since 1939. Prior to then it had a full-scale exchange in the Florida town.

Columbus' Foreigner

Columbus.

First film house here devoted exclusively to foreign films is the World, in the Ohio State University campus section, which will open about May 15. Theatre will have 325 seats, and will be air-conditioned. First attraction "Brief Encounter."

Lebedoff Joins ITOSCA

Los Angeles.

Saul Lebedoff, former Minnesota exhib, was accepted into membership of the Independent Theatre Owners of Southern California and Arizona. Lebedoff recently turned over his Minnesota circuit to his son, Martin, and intends to acquire a new theatre chain on the Coast.

Allard Upped by Interstate

Dallas.

Jimmy Allard named to manage downtown Melba and Tower theatres for Interstate circuit, succeeding John A. Alterman. Allard has been manager of new Wilshire here. Frank Aydelotte, assistant at Majestic, named skipper of Wilshire.

Granada theatre at Brownwood, operated by Phil Isley circuit, has been closed. Isley continues its Plaza. With reduction of military personnel at Camp Bowie led to closing of Granada.

Remodeling of Rogue theatre at Matador completed. Also new sound and projection were installed. House is operated by Mr. and Mrs. L. H. Dirickson.

A. R. Milentz, Jr., continues operation of American and Park theaters at Liberty following recent death of his father. Young Milentz has assisted in the operation since his return from the Army.

Wieder Joins Preferred

Los Angeles.

Sidney R. Wieder resigned as San Diego city manager for Fox-West Coast and joined Preferred Theatres, Inc., as g.m. of five Southern California houses which are in process of divorcement from pooling arrangements with FWC.

Theatres are the Mission, Aztec and Plaza in San Diego, the Palace in Long Beach and the Nile in Bakersfield.

Humphries Philly Boothmen Sec

Philadelphia.

Charles Humphries appointed secretary-treasurer of Local 307, IATSE Projectionists, succeeding the late William Friedman, who served in that capacity nearly 25 years.

Sam Diamond succeeded Fred Sandy as PRC branch manager.

Wilson Turner resigned as salesman in the Harrisburg territory for Universal.

Lester Krieger and J. Ellis Shipman are convalescing after brief illnesses.

Special screening was held at the WCAU auditorium of "Les Miserables," French film, prior to its opening at the Poplar.

Krimstein Quits Chi Logan

Chicago.

Sam Krimstein, manager of Logan theatre for 14 years, resigned last week to join Irving Davis, theatre candy concessionaire. New manager, Stanley Lambert, took over duties for house May 1.

Gewinner Ga. Theatre Pub. Chief

Atlanta.

Holt Gewinner, Jr., named publicity director for the Georgia Theatre Co. He was formerly the company's publicity chief at Macon, Ga. He fills the post formerly held by Harvey Smith.

Gewinner has been in publicity, radio and newspaper work at Macon for more than ten years, having been on Macon newspapers and news editor on station WMAZ. Theatre Company's theatres in Macon, under Lamar Swift, manager of the Macon district.

F.P.'s Armand Feared Lost

Winnipeg.

The film biz here was shocked to learn of the likely fate suffered by Victor Armand, Famous Players' construction and maintenance supervisor for Western Canada. Armand was a passenger on the Trans-Canada Airlines plane which disappeared just before it was to land at the Vancouver municipal airport, April 27. Search parties have been scouring the rugged mountain country of British Columbia, but without results.

Little hope is held out that Armand may have survived. He was on his way to Vancouver on a routine flight since F-P recently opened a branch office there. He lived here.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over 1/4 Century
Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
SPORTSERVICE, INC. JACOBS BROS. HURST BLDG. BUFFALO, N. Y.

Tedford Aides Bowser In New Fox-W.C. Post

Hollywood, May 6.

A new executive post has been created by Fox-West Coast with William Tedford promoted to assistant to George Bowser, circuit's general manager. This marks the second FWC executive change in recent months, all aimed to permit Bowser more time to general supervisory duties and problems arising from consent decree operations.

With Tedford's promotion, circuit shifted Fred Glass from Northern California Division's valley district to Tedford's old post. Fay Reeder moves over from advertising-exploitation in San Francisco to take Glass' district.

Ask Receiver For Carolina Theatres

Charlotte, May 6.

Suit was filed in Mecklenburg Superior Court here asking that a receiver be appointed for Carolina Theatres, Inc., and Manor Theatres, Inc., of Charlotte. The application for the receivership was filed by E. M. Loew, Boston, Mass., theatre man; Philip Berler and others of Charlotte.

They said the defendant firms are operated by H. B. Meiselman of Charlotte and have houses in Charlotte and Ashville, N. C., and Columbia, S. C.

Traffic Hazard Stymies Toronto Drive-In, But Many Others Planned

Toronto, May 6.

Until further notice, film distributors here have been notified by the Motion Picture Censorship and Theatre Inspection Board that they must not supply Drive-In theatres with films. Understood also that Department of Highways officials are worried about potentiality of accidents resulting from heavy traffic conditions, particularly at close of last performance.

Meanwhile, residents in Toronto suburbs are up in arms at new drive-in theatres contemplated and have taken their complaints to the civic authorities. Residents are worried about petting parties, but James Brandon, general manager of Canadian Drive-In Theatres, Ltd., stated that, when his latest situation is opened, there will be two policemen and 30 ushers to break up any necking. Brandon also said that residents had been misinformed when they complained about a 9-foot board fence that would be placed around the drive-ins. Brandon claimed that plans called for a 30-inch picket fence and that the grounds would be landscaped.

Brandon has his permits from the Treasury Department, the Department of Highways and the Motion Picture Censorship and Theatre Inspection Board.

Thompson-Smith's 1st Of 5 Jersey Drive-Ins

Following opening of their Drive-In theatre on Route 29, Union, N. J., recently, J. J. Thompson and W. W. Smith are currently readying four more such theatres on the New Jersey main highways. Drive-Ins are now being built by Thompson-Smith in Paramus, Parsippany, Morristown and Trenton.

Thompson, general manager and executor of the Cocalis Enterprises, which recently leased nine theatres to Donald Jacocks' Alden Theatre Corp., is planning to operate the outdoor flickeries nine months during the year. Big thing in Drive-Ins now is the concessions' take, which in some spots will gross around $1,000 a month.

In Providence, Smith is currently pressing a legal suit against a Drive-In operator, E. M. Loew, for royalties allegedly due him on patents. Smith claims that hundreds of Drive-In operators have been infringing on his patents and is preparing a round of legal suits to collect 10% of the gross as his licensing fee. Smith claims to control the Drive-In patent, called the Hollingsworth plan, which is based on a series of ramps by means of which cars can drive into a lot without obscuring the vision of the occupants in front.

Flexer's Large-Scale Drive-In Building

Memphis, May 6.

Flexer Drive-In Theatres, Inc., plans to build 25 outdoor showhouses at a total approximate cost of $2,500,000. David Flexer, owner of two deluxe nabe theatres here and eight others in nearby towns, heads the outfit. Al Avery, RKO branch manager here since 1938 and associated with distribution for 26 years, resigned to become v.p., secretary and g.m. of the new company.

Local showman is known to have New York financing for drive-in venture and to have two sites already picked in major cities of mid-west. Expects to have from two to five al fresco houses operating by Labor Day, all 25 by start of 1949 season.

Grounds will be big enough for 700-to-800 cars, with large grass plot for kiddies to play if they tire of cars and also rows of benches for the grownups who do likewise. Managers will live on grounds in apartment which is included as part of the fancy entrance in order to have supervision the year round.

Flexer operates the Ritz and Peabody here, has been successful with a policy of prestige imports including "Brief Encounter" and "Henry V" at the Ritz. He also has three theatres in Mississippi and five in Tennessee outside Memphis.

Fabian Drive-In Near Philly

Albany, May 6.

Construction was started on April 17 on a new $75,000 Drive-In of the Fabian-Hellman chain of Albany, N. Y., on the outskirts of Philadelphia, according to Neil Hellman, circuit general manager.

This is the first such theatre in the Philadelphia area.

New York Theatres

Humphrey BOGART • Barbara STANWYCK • Alexis SMITH
In Warner Bros. Picture "The Two Mrs. Carrolls"
With NIGEL BRUCE
Directed by Peter Godfrey
Produced by Mark Hellinger
B'way at 51 St. WARNERS' HOLLYWOOD

Jack Carson • Robert Hutton
Martha Vickers • Janis Paige
In Warner Bros. Hit "LOVE AND LEARN"
In Person INA RAY HUTTON and Her Orchestra
Special LENNY KENT Extra PHIL BRITO
BROADWAY AT 47TH STREET WARNERS' STRAND

Cornel WILDE • Maureen O'HARA
"The HOMESTRETCH"
A 20th Century-Fox Picture in Technicolor
PLUS ON STAGE — HAZEL SCOTT • The BARRY'S
CARL RAVAZZA • HENNY YOUNGMAN
ROXY 7th Ave. & 50th St.

Continuous Doors Open 9 A. M. Last Feature 12:30
David O. Selznick's DUEL IN THE SUN
Capitol B'way & 51st St.

The Academy Award Picture! Winner of Nine Academy Awards!
"THE BEST YEARS OF OUR LIVES" ASTOR B'way & 45th St.

LORETTA YOUNG
JOSEPH COTTEN • ETHEL BARRYMORE
in "The Farmer's Daughter"
An RKO Radio Picture
RIVOLI
Doors Open 9:30 A.M. B'way at 49th St.

RKO PALACE B'WAY AND 47 ST.
LAWRENCE TIERNEY • CLAIRE TREVOR • WALTER SLEZAK
'BORN TO KILL'

RADIO CITY MUSIC HALL
Rockefeller Center
Claudette COLBERT • Fred MacMURRAY
"THE EGG AND I"
A Universal-International Picture
SPECTACULAR STAGE PRESENTATION

ALAN LADD • GAIL RUSSELL • WILLIAM BENDIX in CALCUTTA
A Paramount Picture
In Person DUKE ELLINGTON and his Orchestra • GOLDEN GATE QUARTETTE • BUCK & BUBBLES
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

LOEW'S STATE
ON SCREEN Thurs., May 8 EDWARD G. ROBINSON • LON McCALLISTER "The RED HOUSE"
IN PERSON Wally BROWN • Chucho MARTINEZ • Extra! SALICI PUPPETS

FCC Shoots the Works on Grants; Starts Ball Rolling on $5,000,000 Construction, 1,000 New Radio Jobs

Washington, May 6.

Over $5,000,000 will be invested in radio station construction and over 1,000 new jobs in radio will become available as result of FCC's record-breaking number of new station grants last week. Commission, in a single week working under forced draft to meet a May 1 deadline, churned out permits for 51 new standard broadcast stations and gave a green light for power boosts to an equal number of existing AM operators. In the same hectic week, Commission tabbed about 100 other standard broadcast bids for hearing, dished out proposed decisions in 10 long-delayed contests for radio channels and issued final orders in eight other cases. Sale or assignments of license of nine other stations won FCC approval in the same period.

Reason for the welter of actions was FCC's desire to meet its May 1 deadline, by which time Commission had committed itself to process all the applications in its hands when its three-month freeze went into effect Feb. 8.

Commission made the grade by acting on entire batch of 250 bids for fulltime and regional stations—requests which had been bogged down in FCC offices for as long as a year. These tough cases were normally processed at the rate of five a month, which means that FCC handled 13 times as many of them during the past three months as would be reached in the normal run.

Some Daytimers Wait

Commission did not, however, manage to clean its files of applications for daytime-only and local-channel stations. It acted on less than 200 out of a total of 300 of these requests, but estimates it will take only a few weeks' additional time to get these out of the way. FCC men were quick to point out that the freeze had been clamped on only to speed action on the tough cases and, therefore, had served its purpose. Commission met daily and held a special midnight session to complete action on these bids.

Although scores of hearings are in the offing, FCC is now almost up-to-date on bids for new standard stations. During the three-months' freeze, only 32 bids for new stations and 22 requests for improvements in present coverage reached FCC.

The figure of $5,245,000 worth of investment in new station construction was arrived at by pegging the conservative estimate of an average $25,000 to build a new local station, $75,000 as a mean figure for a new regional station, and $35,000 for hiking the power and making other equipment changes in existing stations. Commission handed out 31 permits for new regional stations (anywhere from 500 watts to 10kw, with most in the upper brackets) and 14 for new local watters. At the same time, 41 stations already on-the-air were given power boosts and four others got no hikes in power but were permitted to operate during the nighttime hours as well as daytime.

Also conservative was estimate that each new station would require an average 20 employees to total job opportunities for over 1,000 radio-savvy men and women.

The Freeze Is Off

Washington, May 6.

FCC, by a three-to-one vote, ended its three-month freeze on filing of applications for new standard broadcast stations last Thursday (1). Split vote grew out of fact that Commission had acted on all of tough, time-consuming bids in its offices but was still 100 applications short of processing all requests in its hands on Feb. 8. Since Commission had promised to clean its decks entirely by May 1, Commissioners E. K. Jett and Clifford Durr wanted to extend the freeze. On the premise that the freeze had been put into effect primarily to speed action on the tough cases, a majority of FCC'ers (Commissioners Charles R. Denny, Jr.; Ray Wakefield and Rosel Hyde) voted to lift it.

Meanwhile, FCC faces a court test on the legality of the freeze itself. WERC, Erie, Pa., may appeal an FCC action last week giving former ABC vice-prexy Keith Kiggins and Oklahoma publisher Donald Reynolds use of the 1330kc slot for a new regional station in Erie. WERC's bid for the same slot, filed after the Feb. 8 deadline, was dismissed last week.

CBS Clears Decks For $3,000,000 In Campbell Deals

The decks have been cleared for the two new half-hour cross-the-board Campbell Soup shows on CBS, which add up to a $3,000,000 windfall for the network. Couple that with the new sale of Arthur Godfrey three times a week to Chesterfield, putting an additional $750,000 into the CBS billings coffers, and it explains those happy faces among the 20th floor brass around the network.

To clear the time for the 7:30-8 Campbell segments, CBS has succeeded in reshuffling other clients' shows, with "American Melody Hour" moving into Wednesday at 8 and "Mr. Keen" moving into Thursday 8:30. "FBI In Peace and War" occupied the latter segment, but it moves into Saturday evening time.

Campbell will put a musical show into 7:30-7:45, starting June 30 (it wants Perry Como but will probably decide on Bob Crosby) and Bob Trout will move into 7:45-8. For the afternoon half-hour cross-the-board showcasing, Campbell has bought "Double or Nothing." It also tees off last week in June.

Palsy Walsy Philly

Philadelphia, May 6.

The spirit of brotherly love which has pervaded Philly's Radio Row lately continues to show itself this week when every outlet salutes WCAU on its 25th anniversary.

The silver anniversary celebration of the local CBS outlet started Sunday (4) and each day another of Philly's stations schedules a special program "salute" to WCAU.

This is the third time in recent months that the palsy-walsy feeling has cropped up. First it was KYW's 25th anni. Then came WIP—Philly's pioneer voice. Now it's WCAU. WFIL is also 25 years old but thus far has not yet marked the occasion with anything but a party for one of its salesmen, Hal Simonds, who started with the station on the day it first went on the air.

WILKEY MADE ACTING MGR. OF WCCO, MPLS.

Minneapolis, May 6.

Howard S. Meighan, vice-president of CBS in charge of company-owned stations, yesterday (5) announced appointment of Gene Wilkey, WCCO program director, as acting manager of WCCO, succeeding A. E. Joscelyn, general manager, who resigned, effective April 30.

"Wilkey, in the past, has acted as manager during the absence of Joscelyn," Meighan said. "Wilkey will serve as acting manager until such time as a permanent general manager is appointed."

Wilkey, 29, is a native of Chattanooga, having started his radio career there in 1937. In 1944 he came to WCCO as production manager and in 1945 was named program director.

'Mysteries' Vice 'Flash'

"Abbott Mysteries" will replace "Quick As A Flash" on Mutual beginning Sunday, June 8, at 5:30 p.m., for 13 weeks. Helbros Watch is sponsor, with William Weintraub the agency.

"Abbott" was similar replacement for "Flash" last summer.

THREE-TIME AWARD WINNER!

LUCILLE HASTINGS

For the third successive year, Lucille Hastings has won the annual honor award in the field of radio news preparation given by the National Federation of Press Women . . . another reason why KLZ is tops in News.

KLZ, DENVER

AFL's 400G Air Splurge to Fight Anti-Labor Bill

The American Federation of Labor, throwing its weight against the Hartley-Taft Bill, has moved into big radio programming with an unprecedented series of air shows costing about $400,000. All the talent unions identified with the AFL are lending their support to fight the legislation with Ed Byron, head of the Radio Directors Guild, as the overall producer of the radio shows and Morris Novik as radio director of the campaign.

In addition to using the soap opera technique via its ABC network show which teed off Monday (7) (new serial will be slotted in every four days), there will be a series of half-hour Thursday night ABC shows, with the final one an hour show emanating from the Coast, with N. Y. and Washington pickups. There will also be a Tuesnight talk show on ABC, and a transcribed repeat of the Thursday ABC entertainment package via Mutual on Sunday afternoon.

Originally the AFL committee had planned a Friday night talk show on Mutual, but when WOR (N. Y.), the Mutual flagship station, turned down the program on the basis that it wanted an entertainment package, the AFL nixed the deal, turned it over to ABC and arranged for the recorded repeat on Mutual.

Tomorrow night's (Thurs.) teeoff of the major programming splurge will feature Henry Morgan, Georgia Gibbs, Milton Berle, the DeMarco Sisters, and Ray Block's orchestra, with a dramatic sketch insert scripted by Arthur Miller. There will be weekly cut-ins to Washington for the "commercial" to combat anti-labor legislation.

Other nighttime shows will originate from the Coast, with top talent being lined up, including producers and directors.

AFL is also spending considerable coin on spots, to be slanted regionally, with top industrialists, artists and politicos lined up for them. Heading up the Hollywood production unit is George Zacharay.

TEX & JINX AS SUB FOR 'DUFFY' ON NBC

Final inking is imminent on a deal for Tex McCrary and Jinx Falkenberg to stand in this summer for "Duffy's Tavern" on NBC. Couple, who've done a breakfast-table show for the net's flagship, WNBC (N.Y.), for nearly a year, would make their web debut July 2 if the pact is sealed.

Sponsor, Bristol-Myers, already sponsors the McCrarys in a half-hour Sunday night television show via WNBT (NBC, N.Y.). Format of their summer net stanza will likely resemble their WNBC airer, with celebs regularly guesting.

Reprieve for 'Exploring'

Mutual won't lose sponsor bankrolling of "Exploring the Unknown" until fall, and possibly even then. Revere Cooper & Brass, which was going to drop the tab June 8, has now decided to stay on through the summer.

Talent Is Never Local

Show business knows as a familiar fact that talent is always global in origin. In the circus the roster of acts is recruited from Germany, France, Spain, England, Australia and China. Hollywood knows well British actors, Hungarian playwrights, French directors, Irish comedians, and so on. The concert and music worlds have the same experience. It would be sheer idiocy to dream of limiting talent to citizens of any one nation, and most of all to our own.

These comments become appropriate in the light of a narrow-minded and chauvinistic line of loose talk heard around Colbee's and other congregating points in Manhattan radio apropos the large number of Canadian actors, writers and others recently employed on programs produced by CBS. This is more of the same kind of talk that was heard, then in a whisper, when director John Burrell and conductor Herbert Menges of the Old Vic Co., did two musical shows last June on the Columbia Workshop.

The so-called "Canadian invasion" may consist of perhaps 10 persons all told. Such talents as Patricia Joudry, Grace Mathews, Court Benton, Ray Darby, Morris Surdin, Hedley Ronnie, Fletcher Markle, and so on. The number is unimportant. If it were 10 times as large it would still be artically irrelevant where the talent used on radio programs originated. Surely the various Guilds, with their pretentions to liberalism, must set their faces against a petty and provincial point of view.

All talent should be judged and welcomed as talent, neither favored nor penalized because of nationality. Any other policy invites recrimination and bitterness, is foolish and, to use a much-abused and soiled word, un-American.

It is to be hoped that talk of this nature gets stepped on by radio's more enlightened members.

'Studio One' Open to Freelancers; CBS Shrugs Off 'Canadian Invasion'

CBS' new full-hour dramatic series, "Studio One," which went on the air April 29, stirred considerable talk among actors and writers during its incubation period, when the impression developed that the series was "closed" to freelancers. This report was promptly denied by Robert J. Landry, of CBS, who acts as supervisor of the series, and who stated that while "Studio One" may or may not eventually develop a nucleus stock company of actors, no selections have yet been made and director Fletcher Markle and casting director Marjorie Morrow are still canvassing the field.

Landry characterized as "ridiculous" actor talk around Manhattan that "Studio One" was influenced by a clique of actors who shut out others. "I suppose publicity about the possibility of our having a repertory group started that idea," said the CBS exec.

On the matter of scripts for the full-hour program, Landry explains that these will be written about one-half by Fletcher Markle and about one-half by freelancers outside the CBS shop. Stage plays and novels will be the chief sources of material, but if any originals come along they might be bought.

CBS also shrugs off another trade line of gab that there has been a "Canadian invasion" at the network. Markle was brought down from Toronto to be director of the series, and he collaborated on the adaptation of the first broadcast, Malcolm Lowry's novel, "Under the Volcano," with another Canadian, Gerald Noxon, while one of the leads was played by Hedley Rennie, also from Toronto. On top of CBS' recent action in importing the writer-composer team of Ray Darby and Morris Surdin to do "Once Upon A Tune" the idea of CBS swarming with "good neighbor" apparently grew up.

CBS view seems to be that the whole "Canadian invasion" idea is nonsensical and unworthy of dignifying. Further, network's view seems to be that quality of entertainment and talent, not its nationality or source, is what the web is interested in.

OLD VIC PAIR TO N. Y.

John Burrell, Herbert Menges Due For Visit; MCA Canvasses Field

John Burrell, director of the Old Vic Co. of London, is due in New York around May 11 and will remain some weeks. Herbert Menges, Old Vic musical conductor, is expected to be with him.

MCA has been offering the services of Burrell and Menges as a director-conductor team. One 90-minute version of "Pilgrim's Progress" as done on the BBC was submitted to CBS for the latter's new full hour "Studio One" series, with Burrell to direct his own adaptation. CBS reported the subject matter as outside the interests of "Studio One."

Burrell and Menges were identified with last June's "Richard III" (adapted by James Hart) and "Peer Gynt" (adapted by Charles S. Monroe), as enacted by the Laurence Olivier-Ralph Richardson repertory company for Columbia Workshop, on which Richard Sanville of CBS acted as co-director.

Sinatra Back On 'Hit Parade' Stand

Frank Sinatra, being dropped by Old Gold at the end of the current season, returns to his former (1944-'45) Lucky Strike "Hit Parade" spot in the fall, replacing Andy Russell. Deal has been worked out by Foote, Cone & Belding, agency on the account, after a closer examination of the CBS-Sinatra contract disclosed that it expires this fall. With "Hit Parade" now over on NBC, question was raised at CBS whether it would okay the Voice doing a show on an opposition network as long as a contract existed.

In addition to Sinatra, a permanent femme singer will also be spotted, with F-C-B agency currently gandering the market. Russell stays on for "Parade" through the summer, then exits in September to make way for Sinatra.

It was on "Parade" that Sinatra got his major comeuppance.

WHDH Hits the Big Time

Boston, May 6.

WHDH, Herald-Traveler station, upped to 50,000 watts by FCC authorization this week, making four in New England with this wattage. Others in the Hub are WBZ-WBZA and WLAW (transmitter 11 miles from downtown area with studios in Boston and Lawrence).

WHDH's transmitter moving out to Sudbury, 10 miles inland, and work gets under way immediately with hopes for a fall or winter opening.

Spencer Bows Out of JWT To Join Up With SSB&C

Abbott K. Spencer, one of the J. Walter Thompson radio dept. vets, checked out of the agency last week to rejoin his ex-colleague, Bob Colwell, at the Sullivan, Stauffer, Bayles & Colwell agency. Colwell, too, was a JWT vet of 17 years before joining in partnership in the new agency about a year ago.

JWT "oldtimers" last week got around to presenting Colwell at a cocktail party with a bound volume of the "most unforgettable character we've ever met."

OH, IT'S STATUS QUO IN O-HI-O

Public Relations and Good Taste

Columbus, May 6.

The 17th Institute for Education by Radio wasn't an hour old before it touched off what was probably the most embarrassing and talked-about incident of the entire four-day Columbus meet. It had to do with the appearance of Bob Richards, newly-appointed public relations director of the NAB, on a symposium panel on "What Should Be the Criteria for Broadcasting in the Public Interest, Convenience and Necessity"? It was the opening general session of the Institute, designed not only to set the keynote of the meet, but provide some of the most stimulating pro-and-con debate of the year, as it's done in the past. Sharing the rostrum with Richards was Commissioner Clifford J. Durr, Edward R. Murrow, veepee and Director of Public Affairs for CBS, and Charles Siverson, program director of WHAM, Rochester, N. Y.

Perhaps it was only natural that all ears were cocked to a Richards-Durr "get together." For years the "FCC's Great Dissenter" had been the target of attacks from Richards during his career as a newspaperman in the trade. It was anything but a secret to those in attendance that there was no love lost between the two. But here was Richards popping up in a new role and on his first major assignment since he took over the NAB post a few weeks back. What he would say and how he would say it was of major importance, for if ever the industry needed good, solid public relations at the educator Institute, it was this year, when the network-station men representation in Columbus was probably at its lowest ebb. And Richards was, in effect, the NAB's answer to years of criticism from various quarters that the Assn. was brushing off its public relations and failing to do a job of selling the industry to the people.

What transpired at that kickoff general session left a bad taste in most mouths; brought Murrow, as a key industry spokesman at the Institute, to the defense of Durr, and occasioned one of the top industry execs who was present to remark that it left him with no alternative but to recommend to Justin Miller, prexy of the NAB, that Richards having put the Assn. in an embarrassing light and definitely on the spot, be withdrawn from further similar junkets.

Richards' reference to Durr as being a "sly" individual was the first of a succession of cracks that was regarded as entirely off-base; a crack that brought Murrow to his feet in challenge of such a reference, which was later withdrawn by Richards himself.

It seemed to be Richards' night for apologizing. When, later on, he protested that good public servants on the FCC shouldn't stray away from their home base in Washington because of the loaded FCC dockets, Irwin Johnson, director of Public Service for WBNS, Columbus, chairman of the symposium, suggested to Durr that he might not want to bother answering this one. However, Durr retorted that, in his opinion, it was the function of good "public servants" not only to stay on the job in Washington but to get out to the people, tell them what the Commission is doing and learn from them what the Commission should do. This, also, provoked an apology from Richards, who added as an addenda that what the Commission really needed was two Durrs—but no more.

Somewhere along the line Richards let loose with the crack that he was aware that the Institute participants didn't like him and didn't like the NAB. One network exec later commented: "If that's public relations—that's all, brother!"

Columbus Discovers America Still Evasive on Accents, Dialects

Columbus, May 6.

The question of minority groups in radio was tossed around by an Ohio State Radio Institute panel Saturday (3) night, with particular emphasis on Negro employment in radio and the perpetuation of stereotypes by accents and dialect on the air. On the latter issue, it was the general feeling of the audience that the question of whether accents and dialects should be barred from the air went begging for a direct answer, with the panel participants inclined to be evasive in definitely committing themselves.

General attitude toward the Negro in radio was that, while there has been progress within the past decade in breaking down the barriers, and particularly so in the past year, nevertheless "the job to be done is still as big as circling the globe." Gen. C. T. Lanham, Chief, Information and Education Section, War Dept., panel member, revealed that the chief script writer on the shows being sent overseas was a Negro.

Such other questions as "Do radio programs on intergroup relations do more harm than good?" and "Are programs about minorities a bore?" came up for discussion, but for the most part it was all given flyweight rather than heavyweight treatment.

Howard LeSourd, Director, Institute for Democratic Action, presided, with participants, beside Gen. Lanham, including Ted Cott, of WNEW, N. Y.; Josette Frank, Staff Adviser to Children's Radio Committee, Child Study Assn. of America; Harold Franklin, Program Director, Institute for Democratic Action; Robert B. Hudson, CBS Director of Education; Robert K. Richards, NAB Director of Public Relations, and Walter Ridley, of West Virginia College.

KFI, NBC Stay Wedded

Hollywood, May 6.

KFI will continue to be NBC's Los Angeles outlet. Talk of the net dropping its longtime affiliate in favor of another station is definitely off for the present.

Conversations between the web and indie KMPC are said to have cooled when no agreement could be reached on extent of the net's control over the station.

Writers' Strike Looms Unlikely

It's virtually certain now that there won't be any strike between the networks and the writers. Thus far there have been seven meetings in which the four networks and the Radio Writers Guild participated, with another coming up tomorrow (Thurs.) and a definite note of optimism has developed pointing to the working out of formula.

Just what that formula is, is being kept under wraps, with both sides agreeing not to make any official statement until it's been fully worked out.

The Guild will presumably be recognized by the networks as the official bargaining agent for freelance writers. It is not known whether the ad agencies or the sponsors will lend their endorsement to the networks, but the nets are negotiating for themselves alone.

It's considered likely that whatever the Guild gets will become the pattern for negotiations throughout the trade generally.

Negotiation teams representing

(Continued on page 50)

OLD FAMILIAR TALKS ON TAP

By GEORGE ROSEN

Columbus, May 6.

General impression of participants in the Ohio State 17th Institute for Education by Radio at Columbus was that it resolved itself into a "Here-we-go-again" conclave, that the agenda was for the most part riddled with "old hat" overtones that lacked any inspirational quality and left many a delegate departing in wonderment why he came in the first place.

Certainly there were no sparks set off by the "commercial radio vs. educator broadcasters" round-robin of controversial debate which in past years gave a stimulus to Institute powwows and corridor discussion, and if the educators pretty much had their own way and say about radio in 1947, it was because the networks and the stations this year chose to more or less remain aloof from the Institute.

Only at one point were there signs of a revival of the old-fashioned slam-bang slugfests between the opposing factions when, at a panel on "Radio and Higher Education" as the Institute went into its third day, Lyman Bryson, Counselor on Public Affairs for CBS, charged that the educators were falling down on the job in radio; that the networks were beating them at their own game; that there was a deplorable lack of professional standards, and that unless they pulled up their professional socks they were in danger of duplicating their AM mistakes in the field of FM. Bryson, in turn, was accused at one point of having "sold out" to commercial radio and becoming an apologist for it.

Net Reps Shun Meet

As was expected, only a mere handful of network representatives showed up this year, their attitude being "let's not boycott it, but let's not overemphasize it." That it wasn't completely boycotted was evidenced, for example, in the appearance and participation of the trio of CBS execs, Edward R. Murrow, Lyman Bryson and Robert Hudson, and the active role again played by Mutual's president, Ed Kobak (the only network prexy to put in an appearance). But there was unmistakable evidence that the Ohio Institute, in the eyes of the networks, and the station men, had lost much of its one-time significance and prestige.

That there was justification for the virtual brushoff from the so-called "practical broadcasters" was open to doubt by many in attendance, including even those from the non-educators ranks. Whatever the faults of the Institute, and it was conceded that there were many including the fact it was overgrown, that panels were overloaded, that sessions never led to any definite course of action (resolutions are barred)—the fact remains, it was reasoned, that the industry needs the Columbus Institute as much as the Institute needs the industry.

If, as some contend, Dr. I. Keith Tyler, its chief major domo from its conception, remains a victim of "campus politics" in the conduct of the Institute; if, as others argue, the same evils exist in the slotting of a half-dozen important panel discussions in opposition to one another, thus nullifying the impact of all of them (as was particularly demonstrated last Saturday night when practically every juicy item went on the boards at 8 p.m.), the fact remains that there is too much of a constructive nature to warrant giving it the brushoff.

Whatever the reasoning, Ohio State is still No. 1 on the Institute Circuit; the work study groups, the panel discussions, the general meetings, the get-together of radio people from all parts of the country who are interested in elevating standards of broadcasting, the proponents argue, can still be made to add up to an industry "must" if given proper support—and if Tyler some day gets around to remedying its apparent flaws.

Galdston 'Booking' Upsets Kid Panel As Typical Radio 'Tearer-Downer'; Thriller Programs Get the Needle

Columbus, May 6.

Something of a minor rebellion cropped up among some of the panel members following last Saturday's (3) Children's Programs symposium at the Ohio State Institute. Because of the current controversy over kid programming, the session, one of the most provocative of the entire meet, was given solo spotlighting in the afternoon before a packed ballroom, with part of it aired via Mutual.

Chief criticism among the panel dissenters—and many in the audience—was over the composition of the panel, particularly the "booking" of Dr. Iago Galdston, executive director of the Medical Information Bureau, New York Academy of Medicine.

Whenever Dr. Galdston talks about radio he's pretty vehement. To him the radio offers children—whom he refers to as "little savages"—nothing but "pap and pabulum," and he invariably can spark any meeting, as he did this one, by tossing off such glib cracks as: "Radio is objectionable, shallow, vulgar, stereotyped and contributes nothing to the education of children." "The view that radio serials are likely to cor-

(Continued on page 48)

High-Priced Straw

Maurice Chevalier's asking price for a guest shot is $7,500.

In these days of deflated radio prices, with even Al Jolson (who's a sure guaranty for a 5.0 Hooper increase) only commanding $5,000, agencies figure that's a lot of coin.

Thus far Chevalier's done only one air shot since his return to this country.

Ch'field, Camel Also Go Daytime; Godfrey's 600G

The cigaret companies' invasion of the daytime radio picture, following the realization that as yet the daytime femme market has been untapped, has moved into the big-time expansion era.

With Philip Morris sponsoring "Heart's Desire" on Mutual and Lucky Strike eyeing a quarter-hour cross-the-board segment on CBS, Chesterfield and Camel are the latest to sign contracts for daytime shows.

Deal is set for Chesterfield to bankroll the Arthur Godfrey cross-the-board CBS morning shows three times a week, half-hour a day. That would mark the first time that a ciggie sponsor has tapped the morning market.

With Godfrey now in the daytime-nighttime commercial sweepstakes (Lipton Tea has bought his Tuesday night "Talent Scout Show"), his annual earnings have reportedly spiraled into the $600,000 figure.

Camel cigarets, via Wm. Esty agency, has bought a quarter-hour segment of the new Paul Whiteman disk jockey show on ABC, starting June 30. Previously General Electric signed for 15 minutes of the cross-the-board daily marathon. ABC is also eyeing Armour and Procter & Gamble as prospective Whiteman bankrollers. Kreml asked for 15 minutes but was turned down because it wanted a 13-week deal.

Coast Gets Bergen Twice Next Season

Uncertainty as to Edgar Bergen's return next season to his Sunday night NBC berth under Standard Brands' auspices was cleared last week. Bergen will not only be back, but it'll be under circumstances that will permit for a considerable hike in his weekly Hooperating, due to a Coast repeat.

That means Bergen will be heard twice on the Coast, at 5 p.m. (corresponding with the 8 p.m. time show is heard in the east) and at 8 p.m. Pacific time, when the show will get a transcribed repeat.

Deal is similar to that worked out for Jack Benny, with the transcribed show requiring individual deals with stations because of NBC's ban on recorded programs. In the case of Benny the two Coast shows frequently means a 5.0 spiraling of the Hooper.

Kaye Waxes BBC Show

Hollywood, May 6.

Danny Kaye is transcribing a special one-hour show for BBC, following his being voted the "world's funniest comedian" by BBC listeners.

The disk will be a combination interview and variety show.

Dinah Off, Ford Buys 'Irma,' Mulls Symph and Ingrid

Ford Motor Co. finally served notice on the J. Walter Thompson agency last week that it was dropping the Dinah Shore Wednesday night CBS show after the June 13 broadcast. On the following week, Ford will put the network sustainer, "My Friend Irma" into the Wed., 9:30-10 period as a summer replacement. Whether or not it continues through the fall will depend on the interim buildup the show achieves. In its few weeks on the air "Irma" has been recognized as one of the sock new comedy entrants. Last night (Tues.) an unexpected hitch developed in the "Irma" deal, with its official status reported in doubt.

Meanwhile, the Ford outfit is talking about latching on to sponsorship of the NBC Symphony next fall. Last sponsor of the Sunday afternoon symph was a rival auto outfit, General Motors.

Ford, via JWT, has on tap one of the most unusual programming deals in years, which, if it jells, would mean alternating the NBC Symphony with an hour dramatic program starring Ingrid Bergman. It's just a question of whether the NBC brass, which has frozen the Sunday time for the longhair program, will permit the alternate program idea.

Kenny Baker in P&G 'Manor' Fade; New Show Gives Acct. to Compton

Kenny Baker's "Glamor Manor" cross-the-board noonday show on ABC is riding for a fadeout June 30, when it will be replaced by "Welcome, Travelers," a new show originating from Chicago. Format of new program is built around interviews with travelers passing through the windy city. Emcee will be Tunney Bartlett, w.k. Chi gabber.

Switch in shows also involves a switch in agency control, with Compton taking over from Benton & Bowles. Two agencies split the commission on the Procter & Gamble account. "Travelers" is set for only 13 weeks, but will be extended into the fall if its showing is good. Word is that "Manor" is definitely out.

Carlos Franco & Co.'s Albany Grant May KO WOKO Bids, Alter Picture

Washington, May 6.

Potential bidders for the radio slot to be vacated (at FCC's request) by WOKO, Albany, next August 31, may be scared off as result of FCC's granting two new fulltime regional outlets in the town last week. Value of WOKO's channel may be cut by the added competition, it was believed, and new grants may result in wholesale shuffling of network contracts later on.

One new grant went to the Champlain Valley Broadcasting Co., whose principals are Stephen Rintoul, former licensee of WSRR, Stamford; Carlos Franco, chief timebuyer for Young & Rubicam; and Trell Yocum, chairman of the board of Ridgeway, Ferry & Yocum ad agency. This formidable combo will operate with 10 kw, fulltime and may put up a strong fight for WOKO's network contract.

Second grant was picked up by the Hudson Valley Broadcasting Co., whose officers are local business, advertising and professional men. This station will operate with 5 kw power daytime and 1 kw night on the desirable 590 kc slot.

Meanwhile, Commission is expected to act shortly on uncontested application of the Patroon Broadcasting Co. for a third new fulltime, regional operation in Albany. This group is masterminded by Leonard Asch, licensee of pioneer FM station WBCA, Schenectady and local Albany businessmen. Patroon seeks the 1540 kc with 10 kw power.

A spokesman for the Van Curler Broadcasting Corp., which has been vying for the WOKO channel for over a year, said his company was standing pat despite the added competition in the town. It was generally believed that form of WOKO's latest bid for another chance will be unacceptable to FCC.

A. C. Conference Vanguard Due

Atlantic City, May 6.

Delegates to the World Telecommunications Conference from Argentina, Australia, India, Czechoslovakia and Uruguay are expected to arrive next Sunday (11) with the complete delegations from the 64 participating countries to pour in during the week for sessions which open Thursday, May 15.

Skeleton staffs have been arriving in small groups all week and the job of getting the meeting rooms ready for the initial sessions is jelling. About 1,000 representatives and secretariat are expected to be on hand for the opening sessions and will remain in the resort for the three months or more the conference is in session.

Actually the conference consists of three large-scale meetings, dealing with different phases of electrical communications, but all are so closely associated that the laws governing one may affect other means of communication. Two of the conferences will be held simultaneously.

The Radio conference, which will open the proceedings, will continue until July 15. The Plenipotentiary conference will convene July 1 and the Broadcasting conference will open at the conclusion of the Radio conference.

At the conclusion of the meetings, regulations and communication laws affecting virtually everyone in the world in some way will have been enacted. The conference was originally scheduled for Rome in 1942, but was postponed because of war.

ABC Slums Series To Speak Out in Favor Of Public Housing

Columbus, May 6.

Robert Saudek, ABC Director of Public Affairs Programs, disclosed here an upcoming series on the network built around the serious slums situation in the U. S. It'll be done in two half-hour shows, which will be slotted back-to-back on the web May 20.

Unusual aspect of the series is that ABC network will take its own stand on advocacy of public housing, with "no holds barred" on the series in depicting the seriousness of the situation.

Vet Scriptwriter Dahm Under Medico's Care

Radio writer Frank Dahm is confined to his home in Yonkers, N. Y., under doctor's orders. He suffered a slight thrombosis attack some weeks ago but is reported on the mend.

Dahm has been a radio writer some 20 years, being one of the first on the staff at WGN, Chicago, way back when. He's the father of seven children.

'Happy' Chandler's Bluegrass Okay; FCC Unloads 50

Washington, May 6.

Several biggies in fields outside radio were given a chance to try their hands as station owners last week as FCC unloaded over 50 new grants for standard broadcast outlets.

Baseball czar A. B. "Happy" Chandler, for one, will have his first flier in radio as result of FCC grant to the Bluegrass Broadcasting Co. for a new station in Versailles, Ky. Ex-Senator, ex-Governor Chandler is president of the new Kentucky station which will operate with 1 kw power on the 590 kc channel.

Dr. Charles Mayo and wife, Alice, directors of the Mayo Clinic, were successful in winning FCC approval for a new station (1 kw, 970 kc), in Rochester, Minn. Other Mayo clinic officers are associated with them in the application. It is their first fling in radio.

In Louisville, GOP National Committeewoman Mrs. J. E. Meservey is president and controlling stockholder in a new company which won a franchise for a 1 kw, daytime station. And in El Paso, Texas, theatre owner H. J. Griffith won his first radio station license.

Bulk of other new grants went to those formerly in radio biz or affiliated with newspaper interests.

F-C-B's Exec Expansion

Establishment of the post of executive vice-president was announced yesterday (Tues.) by Foote, Cone & Belding, with the election of three officers of that agency to the new rank. They are: William E. Berchtold, executive veepee in charge of New York operations; J. Hugh Davis, executive veepee in charge of Chicago operations, and William J. Pringle, exec veepee in charge of Los Angeles.

"The creation of this new level of executive responsibility has been made advisable by the expansion of our business—now double what it was four years ago," it was said in a joint statement by Emerson Foote, Fairfax M. Cone and Don Belding.

Sues CBS for 50G

Los Angeles, May 6.

Roger Kay, radio writer, filed suit for $50,000 against CBS, charging the network used his program idea, "Intrigue," without paying him "a reasonable sum," as agreed upon.

D'ARTEGA (?)

Yes, dear readers, the distinguished gentleman looking out through the silver beaver is D'Artega—after a Hollywood workover!

The talented composer-conductor turned actor to portray Tschaikowsky, as guest conductor of the New York Philharmonic Symphony Orchestra, in the Boris Morros motion picture production, "Carnegie Hall."

LANG-WORTH, INC., NEW YORK

Radio Eds On Receiving End In Ohio Panel

Columbus, May 6.

Four radio editors, three press agents and two programming execs got together here to discuss the subject "Radio Editors' Responsibility to Broadcasting" at the annual Ohio State Institute, and if any clear-cut decision came out of the cross-banter, it was this—not all radio editors are endowed with sagacity and know-how technique. Newspaper publishers also came in for a few wallops for their refusal to give radio a fair shake of the dice.

Panel included Bob Stephan, of Cleveland Plain Dealer; Bill Ladd, of Louisville Courier-Journal; Jerry Franken, of Billboard, with the flacks' perspective dished out by Jo Ranson, of WHN, N. Y.; Dick Pack, of WOR, N. Y.; Earle Ferris, prexy of National Assn. of Public Relations Counsels, and station attitudes

(Continued on page 50)

BBC Governor Takes U.S., Britain Over Coals On Int'l Broadcasting Setup

Columbus, May 6.

One of the highlights of the four-day Ohio State Institute came Sunday night when visiting BBC governor Barbara Ward attacked the present setup of international broadcasting, by both British and Americans, as attempts to impose their national points of view on the rest of the world.

She advocated more cooperative exchanges of broadcasts between and among nations, and said the BBC's problem was to "sugar-coat" the educational pill it was trying to sell its people at home, while the American system's problem was to "get more of the educational pill into the sugar."

Columbus Production Centers

Wauhillau LaHay prominently in evidence among the agency contingent here....As was the case last year, it was strictly "Derby Day" here Saturday, with many delegates making the four-hour auto trip to Louisville and others sneaking off to the nearest radio...."Johnny" Johnstone reprising again this year for the NAM....Unusual number of foreign delegates in attendance....In contrast to the war years and those hard-to-get hotel rooms, which usually resulted in flocks of delegates sitting it out in the lobby for hours until the next checkout, all rooms at the Deshler-Wallick, hdqs. of the Institute, were in readiness this year....Top laugh of the Institute was restricted to those who penetrated the Mutual suite, where Ed Kobak, Mutual prexy (the only network president in attendance) posted his list of Do's and Dont's for MBS delegates....Dorothy Lewis, of the NAB, for years bracketed with the "musts" at Ohio State, conspicuously absent this year, having been rushed to the hospital in New York for an emergency operation.

Ted Cott brought out his new batch of tolerance spots and they scored one of the top hits of the confab....It's now seven First Awards at Ohio State for Mitchell Grayson, who copped another this year for his "One World Or None"....FCC Commissioner Clifford J. Durr really did the bicycle routine, probably "catching" more panel-discussion periods than any other individual in attendance. This year he didn't "solo" it but was accompanied by his colleague, Comm. Roy Wakefield.

10 Commandments for Radio Eds

Columbus, May 6.

Session on "The Radio Editor's Responsibility to Broadcasting" at the Ohio State Institute brought forth the following 10 Commandments by Jo Ranson, of WHN, N. Y., one of the panel of radio's publicists on hand to "pick 'em apart."

Thou shalt listen to the radio by day and by night.

Thou shalt not attend cocktail soirees but if thou must, taste not too much of the grape lest thou become lustful and covetous.

Thou shalt not grouse when two or more stations send identical champagne buckets for Christmas.

Thou shalt not berate the lowly pressagent for thee might be one some day.

Thou shalt stay off the air for thy province is the printed page.

Thou shalt not be turned into a vain and pompous fool by the sycophancy of radio artists.

Thou shalt not look askance at the lowly independent station, remembering always that the meek and the humble shall some day inherit the air.

Thou shalt not make columnar favorites and write only about them to the exclusion of all others.

Thou shalt strive daily to correct evils and indignities perpetrated on the air.

Thou shalt write thine own column.

Ohio State Awards Hit High Level; Better Type Net Shows Are Favored

Columbus, May 6.

This year's list of awards for the 11th American Exhibition of Educational Radio Programs were generally accepted as the best thus far made by the Ohio State Institute. In virtually all cases, the awards and citations reflected an awareness of the superior-type programming by networks; stations and organizations operating in the public interest. A number of the awards were repeats from last year.

Awards follow:

Religious Programs

First Award: "The Eternal Light," NBC program planned and produced by the Jewish Theological Seminary.

Honorable Mention: Salt Lake City Tabernacle Choir, planned and produced by CBS; "The Catholic Hour," NBC Sunday program put on by the National Council of Catholic Men; "The Way of the Spirit," produced by the Canadian Broadcasting Corp.

Agricultural

First Award: "Columbia's Country Journal," produced by CBS.

Honorable Mention: "The Garden Gate," produced by CBS.

Cultural

First Award: "Theatre Guild of the Air," ABC Sunday night show, sponsored by U. S. Steel and produced by Theatre Guild.

NBC Symphony Orchestra.

Honorable Mention: "Stage '47," produced by Canadian Broadcasting Corp.; "Author Meets the Critic," produced by Mutual network; the

(Continued on page 63)

No Flair Up

Columbus, May 6.

While the Ohio State Institute for Education by Radio is primarily in the serious groove, designed to elevate standards of educational-public service programming, nevertheless it was the feeling of many delegates that the Institute could have taken a leaf from the CCNY Conference in New York by injecting an element of showmanship in the proceedings.

For example, it's the feeling that the cut-and-dried panel discussions should be supplemented by participation of talent, such as this year's CCNY-Henry Morgan highlight, particularly since those in the production end of radio are today conscious of all the ramifications of radio. Likewise many recommended a departure in the outmoded "format" by introducing assorted showmanship techniques.

Cite Need For Talent Workshop

Columbus, May 6.

The need for probing all the creative talent being incubated by the various universities and colleges in the country and setting up a system for an exchange of ideas and giving practical radio experience to college workshop students was cited at a panel on "Radio Production" at the Ohio Institute on Sunday (4).

Ed Kobak, Mutual prexy, disclosed that Mutual was already blueprinting such a plan which, he said, would probably bear fruition by the fall. It was already being tried on some of the network stations, he added.

It was pointed out that under the present competitive system those seeking an entry into radio through the radio courses in the universities didn't stand a chance, that with the present need for new creative talent, particularly in the writing field, some method must be found to channel potential talent into professional radio.

Edward R. Murrow, CBS veepee, and Robert Saudek, ABC's Director of Public Affairs, two of the industry's top leaders in giving documentaries a stature in radio, and Mitchell Grayson, freelance producer, spearheaded the session.

LEVENSON TO HEAD ASSN. OF EDUCATION BY RADIO

Columbus, May 6.

William B. Levenson, director of the Board of Education of WBOE, Cleveland, was elected president of the Assn. of Education by Radio at the annual meeting in connection with the Ohio State Institute.

Franklin Dunham was named first veepee. He's chief of radio of the U. S. Office of Education. Thomas D. Richworth, director of Radio House of the Univ. of Texas, was elected 2d v.p. Secretary is Mrs. Gertrude Broderick, radio education specialist, U. S. Office of Education. Treasurer is George Jennings, director of the Chicago Radio Council.

Labor Slighted On Local Level, Institute Hears

Columbus, May 6.

If labor isn't getting a fair shake on the air, the blame rests squarely on the local station, said consultant Morris Novik at the Radio Institute here Sunday (4)—and there was no comeback.

Novik, whose clients include the AFL, pinned the responsibility on the local level by citing statistics that liberal commentators were not getting time while conservative speakers were being heard widely.

His comments followed general discussion on the floor of a general session devoted to "Radio and Labor" which heard three of the four networks belabored by labor spokesmen as "unfair."

James Carey, secretary-treasurer of the CIO, threw a bouquet to the ABC network for its labor coverage and policies, but that was his only kind word during a bitter two and one-half hour session.

Carey tangled with radio in general and specifically with a net president, a station educational director and an NAM representative.

Carey said the "dismissal of 'progressive' radio commentators was perhaps the most ominous of all the sins committed by the radio industry."

After naming names of both liberal and conservative commentators, Mutual's prexy, Ed Kobak, got in the fray and defended his record. Allen Saylor, United Auto Workers-CIO

(Continued on page 50)

CBS

presents the first postwar audit of

RADIO OWNERSHIP AND TOTAL LISTENING

In 1946, the first full year of radio set manufacture for civilian use since the end of the war, U.S. radio manufacturers set an all-time production record.

What happened to these new sets?
How many new radio homes resulted?
What is the effect on total radio listening?
What are the latest facts on multiple set homes?
How much higher is total listening in multiple set homes?
How many sets are now—today—actually in use?

In short, what are the true dimensions of radio today? CBS set out to get the answers early in 1947. Here they are—the results of the largest, most up-to-date survey of radio since the war—new facts of tremendous importance to all advertisers.

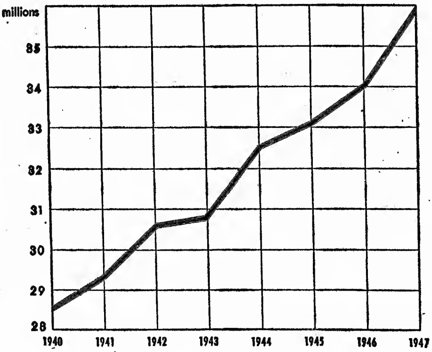
1 Total U.S. radio homes today –35,900,000–an all-time peak

The first finding of the new survey is that 35,900,000 U.S. homes now have radio sets in use... an increase of 1,902,000 over the 33,998,000 reported by BMB as of January 1, 1946. In all, the study reveals, America's radio families own and operate a total of 53,500,000 receivers—exclusive of automobile radios.

2 Today, 93% of all U.S. homes have radios in use

The CBS survey counted only sets *actually in operation* as of the first two months of 1947, found that 93 out of every 100 families have radios in use. Accordingly, Columbia believes, this figure is a highly realistic estimate of the total number of families being reached by radio today.

How radio families have grown since the 1940 census is shown in this chart:



3 Multiple set homes–now 1 in 3 –show 89% increase

The number of secondary sets people have bought provides one of the most striking evidences of the public's intense appetite for radio. The new CBS survey shows that today, 9,600,000 U.S. families own *two* sets; 2,400,000 own *three*, and 950,000 own *four or more*. (One Tennessee family visited by the interviewers had a total of 13 sets in operation—four in automobiles and nine in the home.) Today, in fact, *1 in every 3 U.S. families owns more than one radio*... an increase of 89% in multiple set homes since the last comparable survey, three years ago. The figures:

MULTIPLE SET HOMES

	OCR–1944*	CBS–1947
% of all homes owning 2 radios	14%	25%
% of all homes owning 3 or more radios	4%	9%
Total multiple set homes	18%	34%

*An area-sample survey reported by the Office of Civilian Requirements (WPB)

A further indication of the public's appetite for radio—and one which highlights the companionship which millions of listeners seek and find in radio—comes from analysis of the location of radios in the home. Interviewers found that, while the usual setting for the family radio is the living room, more and more sets—particularly in multiple set homes—are being installed in such important rooms in the family's daily life as bedrooms and the kitchen. The figures:

LOCATION OF NEW SETS IN THE HOME

Location of set	All sets	Sets bought in 1946 only
Living Room	54%	48%
Bedroom	23%	28%
Kitchen	13%	13%
Dining Room	5%	6%
All Other	5%	5%

4 1 in every 5 families bought a new radio in 1946

The new CBS study shows that 20.5% of all U.S. families bought one or more new radios in 1946. Clearly, the extent of these purchases in a single year is extraordinary testimony of the American people's eagerness to buy *new* radios, *better* radios, and *more* radios.

5 Total home sets bought in 1946: 8,500,000

A good part of the sets manufactured in 1946 supplied the normal inventories of dealers, but 8,500,000—well over half the total production—found their way into U.S. homes before the year was out. (An interesting corroboration of this figure comes from analysis of the Radio Manufacturers' Association

data on radios sold last year. Excise tax figures reported by the RMA indicate a sale of 8,600,150 home radios in 1946—about 1% higher than the finding of the CBS survey.)

And, as was always true before the war, radio purchases cut across all economic and geographic lines in rolling up the huge total for 1946. Distribution of set purchases by prosperous, average and poor families showed a remarkably even pattern—as did distribution of set purchases among families in rural, rural non-farm and urban areas. The figures:

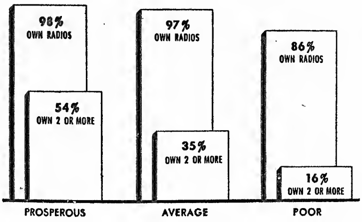
RADIO SET PURCHASES IN 1946
% of all families in each group

	Prosperous	Average	Poor
Bought 1 or more radios in 1946	23%	20%	19%

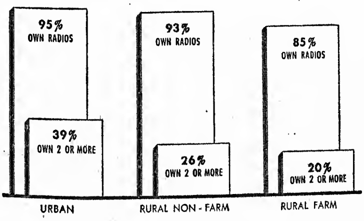
	Urban	Rural non-farm	Farm
Bought 1 or more radios in 1946	19%	22%	23%

Distribution of set ownership today (including sets bought in 1946) is shown below:

ECONOMIC DISTRIBUTION
% of all families in each economic level



GEOGRAPHIC DISTRIBUTION
% of all families in each type of community



6 Total public outlay for new radios in 1946: $330,000,000

This expenditure, huge as it is, represents only part of the value the public at large placed on radio in 1946. It does not include the cost of repairing the sets that had been out of working order, or the normal electric power costs of operating the nation's radios (the latter item alone usually runs well in excess of $200,000,000 a year).

7 Total radio listening up 4,600,000 hours per day to an all-time peak

To supplement the quantitative data unearthed by the set ownership survey, CBS asked A. C. Nielsen to undertake a special study of his Radio Index data on listening. The resulting figures, applied to the new CBS findings, provide a relatively new concept in radio listening measurement—total family hours of listening per day. They spell out some of the "hidden values" in present day total radio ownership.

In total listening hours per day, 1946 was ahead of 1945—the year with the highest previous listening—by 4,600,000 hours. The figures:

TOTAL FAMILY HOURS OF LISTENING PER DAY

Jan. 1	Hours
1944	120,300,000
1945	129,100,000
1946	146,200,000
1947	150,800,000

All figures in this table are based on Nielsen Radio Index listening data. Radio family figures used in the calculations (as of Jan. 1 each year) are from NAB for 1944 and 1945, from BMB for 1946, and from the new CBS survey for 1947.

THE CBS 1947 RADIO OWNERSHIP SURVEY —WHO MADE IT—HOW IT WAS MADE

The survey was made by the Market Research Company of America in January and early February, 1947. The sample was set up on an area basis according to new procedures developed by the United States Bureau of the Census.

The purpose of area sampling is to give highly precise estimates by permitting interviewers no choice in the selection of respondents. Households are selected by a random procedure and the interviewer must call back where necessary to insure representation of the designated households. The sample areas in which the interviewing is done are also selected by a random procedure. Over 5,000 households were visited in 200 sample communities and rural areas.

The Bureau of the Census developed and now uses this advanced research method. Its advantage is to eliminate sampling inaccuracies in surveys in which precise numerical measurements are desired. The CBS study is believed to be the first in which the area method has been employed on a large scale by a commercial organization.

What these new facts about radio mean to all advertisers and agencies:

1. *Radio Ownership is at an all-time high*
2. *Multiple Set Ownership is at an all-time high*
3. *Total Radio Listening is at an all-time high*

To long-established radio advertisers, these facts demonstrate anew the solid basis on which their use of radio for promoting goods and services rests today.

To new business enterprises faced with the problems of promoting mass sales, these facts reveal (perhaps for the first time) the striking opportunity which radio offers for reaching and influencing people.

To all elements of the business community, these facts affirm that radio advertising today is a better investment, in terms of sales-per-dollar opportunities, than at any time in its history.

The Columbia Broadcasting System

CBS

ABC's LEAD IN AUDIENCE DERBY

Way the Wind Blows

Hooper's average ratings and average share-of-audience figures for the four networks for January and February of this year, as compared with the same two months last year (with share-of-aude figures shown in parentheses):

	Jan. '46	Jan. '47	Feb. '46	Feb. '47
EVENINGS				
ABC	6.5 (17.4)	9.0 (22.4)	6.5 (17.5)	8.2 (20.6)
CBS	11.2 (31.1)	12.0 (31.4)	11.1 (31.0)	11.7 (30.8)
MBS	4.5 (12.1)	4.9 (12.9)	4.7 (12.8)	5.3 (13.9)
NBC	15.5 (41.0)	15.1 (38.3)	15.8 (42.2)	15.5 (39.2)
DAYTIMES				
ABC	4.4 (25.9)	4.4 (24.2)	4.5 (24.3)	4.9 (25.4)
CBS	4.8 (27.6)	5.5 (29.3)	5.4 (29.6)	5.8 (29.6)
MBS	3.2 (16.6)	3.2 (15.7)	3.6 (18.2)	3.2 (14.9)
NBC	5.8 (33.2)	5.9 (31.6)	5.5 (30.7)	6.2 (31.3)

100 'Hip-Pocket' FM Stallers Get The FCC Once-Over on Extensions

Washington, May 6.

FCC is reviewing the progress of approximately 100 FM permittees who have gotten extensions of their eight-months' construction permits but are still not ready to go on the air, it was learned today. Action is in response to resolution recently adopted by the FM Association to elbow "hip-pocket FM permittees" who appear to be stalling.

According to FCC men, most of the slowpokes are standard broadcasters who normally have a much easier job than independent FM'ers in getting on the air. Commission may release a warning that further extensions will not be in order.

Meanwhile, despite the warning that it is getting tough on FM double-talk, FCC last week extended a pre-war franchise held by Bremer Broadcasting Corp. (WAAT), Newark, N. J. for another six months.

WAAT's FM permit expired March 31, though the station waited until April 14 to ask for an extension. Commissioner Ray C. Wakefield voted to deny WAAT a second chance on the legal ground that there are at least another dozen competitors for FM in the New York City area. Under the Supreme Court's decision in the Ashbacker case, FCC must hold hearings on all mutually-exclusive bids for an AM, FM, or television channel. Wakefield argued that since WAAT's FM permit had expired, its bid should be treated as a new application in competition with WLIB, Amalgamated Broadcasting System (CIO), etc., in the Manhattan area.

At the same time, FCC announced it had postponed until May 1 deadline for rejected FM bidders in New York to file briefs in opposition. As it stands now, near winners in the FM race, including WLIB, Amalgamated, etc., are readying briefs in anticipation of a lively argument before FCC. Commission must hand down final decision on New York FM before July 1, when four more channels will become available.

IBEW PLANS NEW WAGE CALLS ON INDIES, NETS

Hollywood, May 6.

Notification of new wage demands to be made were received in indie stations from the International Brotherhood of Electrical Workers. Union seeks to reopen existing two-year agreement, signed last year, in which broadcasters agreed to wage negotiations alone if cost of living warranted.

At same time IBEW notified CBS and Mutual of expiration of existing net contracts and asked date be set for negotiation of a completely new ticket for two nets. May 1 marked first year of indie contract. June 1 marks conclusion of existing net ticket.

Louisville—Permit has been issued by FCC to Louisville Broadcasting Corp. for operation of 1 k.w. station for daytime airing on 1570 kilocycles. Incorporators are J. E. Messervy, C. A. Robinette and Grant B. Wrathall, capitalization listed at $40,000.

Luden's Changes Mind

Hollywood, May 6.

Cancellation of Hoagy Carmichael's time on CBS has been rescinded and the singer-composer continues through summer for Luden's.

Sponsor had pulled out of time in an attempt to land better spot next fall, but was warned by network that quarter-hour availabilities next season would not be plentiful.

Only a Few Kicks, So FCC Bypassing Oral Argument on FM Plan

Washington, May 6.

With only two protests received on FCC's proposed new nationwide allocation plan for FM, Commission may cancel out plans for oral argument on the proposal, skedded here for Thursday and Friday (8-9).

Only kicks to the new plan are from WINC-FM, Winchester, Va., and three FM bidders in Baltimore—Hearst Radio, Inc., The Tower Realty Co. and Radio-Television of Baltimore. WINC-FM wants assurance from the Government that no other FM station will be put on its channel within a 400-mile radius. The three Baltimore applicants claim the new plan nips off a channel there and want FCC to spot the No. 260 FM slot there. This put FCC on the griddle since WINX, Washington, has just asked for a switch to this assignment here.

Florence Pritchett Gets WOR Job; Also New Name

Florence Pritchett gets the femme gabber job at WOR (N.Y.), but not under her own name. She takes over the 3-3:30 p.m. Monday-through-Friday spot tomorrow (Thur.) under the new house name of "Barbara Wells." Martha Deane, who formerly occupied this period, moves up to the late Bessie Beatty's 10:45-11 a.m. segment.

Miss Pritchett has given up her seat on Mutual's "Leave It to the Girls" panel and just finished a vacation fillin for Dorothy Kilgallen on WOR's "Dorothy & Dick" show. She's a former fashion and beauty ed of the N. Y. Journal-American and once did publicity for David O. Selznick films.

WHOM, WBBR Get Boosts

Washington, May 6.

FCC last week approved power boosts for two indies in greater New York City. Generoso Pope's foreign-language watter, WHOM, got a healthy boost to 5 kw for both day and nighttime operation, which puts it in the big league of lingual broadcasting.

The Jehovahs' Witnesses station, WBBR, Brooklyn, also was hypoed to 5 kw on a share-time basis with WEVD and WHAZ.

NBC DROPS IN RATING SURVEY

More people have been listening to radio this season than ever before. And the network that's cashing in thereby is ABC, far away out front in average rating gains in the evening field. CBS and Mutual are showing some moderate evening gains, but NBC is losing ground.

In the daytime programming race, the increased number of sets in use is reflected in average rating gains for ABC, CBS and NBC, with only Mutual showing a loss of listener ground.

These trends are disclosed in a study just completed by C. E. Hooper, comparing average sets-in-use and average ratings for January and February of this year against those for the same two peak-listening months in 1946.

Furthermore, a look at continuing tabulations reveals these trends were still under way through March and April, with some seasonal declines setting in but with ABC dropping less than the other three webs.

Average daytime sets-in-use climbed from 17.0 for January '46 and 18.0 for February '46 to 18.7 and 19.4, respectively, for these two months this year. Evening increases were from 32.9 and 32.4 for January and February last year to 34.1 and 33.5 for the two months this year.

Lion's Share of Credit

If more people were listening because more interesting and diversified fare was being offered on the airwaves, it's clear that ABC gets the lion's share of credit. At little expense to the other nets, ABC's multiple programming innovations of the past season, coupled with sharp salesmanship, paid off with significant jumps both in average evening ratings and in evening share-of-audience. (See accompanying table.)

In January, while ABC's evening rating level climbed to 9.0, as against 6.5 last year, CBS and Mutual racked up gains of less than a full point and NBC's average slipped off from 15.5 to 15.1. ABC's share of audience grew from 17.4 to 22.4, whereas NBC's slipped off from 41.0 to 38.3. CBS' and Mutual's gains were fractional. In February all these trends continued.

The daytime figures are something else, except that here again NBC showed a slight loss of ground in share of audience while gaining slightly in average ratings. ABC and CBS picked up fractionally in February, while Mutual's share and rating both fell off.

Hooper's chartings of the four networks' ratings and share of audience levels show that the uptrend by ABC dates back to the start of the '46-'47 season and has been constant since then.

State Dept.'s Shortwave Broadcasts Chief Victim of Taber Raid in House

Radio Goes to Dogs

Hollywood, May 6.

Bowwows have caught up with radio. One of their set moved in with elite of stardom. Deal was set yesterday (5) for Lassie to head up her own quarter-hour show for Red Heart Dog Food.

Starting June 8 on ABC, Metro's trained pooch will bark way through series of dog stories, with her trainer, Rudd Weatherwax, as narrator. Frank Ferrin, who produces, leaves tomorrow (Wed.) for Chicago to iron out the program details with Henri, Hurst & McDonald agency.

Hooper Hikes Rating Rates

C. E. Hooper hiked his rates 100% to the four major networks and from 50% to 100% for the larger advertising agencies last week with the explanation that his costs have jumped so steeply that his books went into the red $2,000 for April.

Increases, effective July 1, are from $750 to $1,500 monthly for CBS and NBC; from $600 to $1,200 for ABC and Mutual; from $200 to $300 monthly for agencies placing three or four sponsored network shows; from $200 to $400 for agencies placing five or more such shows, subject to a ceiling rate of $1,200 instead of $1,000 monthly. Rate hikes will boost Hooper's yearly bill to the webs alone from an aggregate of $32,400 to $64,800.

In a candid letter to clients announcing the boosts, Hooper reported that "when all the fuss was over" following suspension of CAB and his inheritance of most of its subscribers last year, "we netted no more than a 4% increase in company revenue." Some of the costs of operating, Hooper claimed, rose as much as 650%.

"The $4,000,000 of your money which we have handled since 1938," he declared, "has yielded us only $191,000 in net profit; $101,000 of it went into taxes, $63,000 of it went for furniture and equipment. And... we should point out that no owner, officer or employee of C. E. Hooper, Inc., gets as high a salary and or bonus as, for example, do two of the officers of BMB."

Simultaneously, Hooper announced that three cities are being added to the 33 presently polled for Network Hooperatings. Added localities are Jacksonville, Syracuse and Omaha, effective last Thursday (1).

NAB's 2d Dist. Hands BMB a Close Call; Endorsement Squeezes By, 8-7

Broadcast Measurement Bureau, which is seeking endorsement of its first nationwide radio audience study and a go-ahead for its second survey at NAB regional conclaves around the country, experienced its closest squeak yesterday (Tues.) afternoon in a closing resolutions session of the NAB's Second District convention in New York.

Resolution commending BMB for its "untiring work" and contribution to the standardization of stations' coverage got approval by a narrow 8-to-7 vote. The measure recommended "careful study" of data thus far issued and expressed hope that "additional techniques will be developed" in BMB's future operations.

Broadcasters opposing the measure said they preferred to reserve judgement on BMB because they felt its techniques and findings to date are unfair to some stations.

In other resolutions, the Second District (embracing New York and New Jersey) went on record as opposing the 4A's proposed 2% cash discount on time sales; urged support of Broadcast Music, Inc., as a "competitive factor" in the music field; urged establishment of uniform time across the country; called for correction of "unconstitutional principles set forth in the Mayflower Decision"; favored bringing employer-employe policies down to the local level, and endorsed NAB and its various departments.

Resolutions were submitted by a committee composed of Arthur Hull Hayes, WCBS, N. Y., chairman; Elliott Stewart, WIBX; Si Golden, WJTN; Jack Kennedy, WHAM, and Bill Alford, WSYR.

Michael R. Hanna, WHCU, Ithaca, Second District director, presided over the sessions, attended by about 150 delegates representing some 70 stations.

Some gripes were aired privately in and out of the sessions over the district conclave being held in New York, where, as one indignant delegate put it, half the station operators, instead of attending the meetings, are "out phoning or calling on

(Continued on page 50)

Columbus, May 6.

The Ohio State Institute broke precedent at its annual dinner when members attending the banquet unanimously supported a proposal by director I. Keith Tyler, which opposed the pending discontinuation of State Department broadcasts abroad by cutting out appropriations.

Telegrams were sent, in the membership's name, to President Truman and the heads of the congressional committees, involved in the appropriations question, urging that funds be made continuingly available for the "Voice of America" broadcasts until congress could set up a permanent plan for conducting international information activities.

Washington, May 6.

The House Appropriations Committee yesterday (5) announced a State Dept. budget which tosses out the $31,381,000 purse of the department's International Information and Cultural Affairs budget. Principal sufferer, if the cut sticks, will be the shortwave broadcast setup which has been costing more than half the tab for the entire program.

The unit, headed by Assistant Secretary of State William Benton, also includes motion picture work which would die.

Only thing salvaged from the wreckage was about $3,000,000 for a small cooperative program in Latin America, and this sum was not much more than half of what Benton wanted for it.

Of the $19,000,000 budget for the current fiscal year ending June 30, 1947, $8,600,000 had been allocated for international radio. Out of the new request for $31,000,000, it's estimated that roughly $10,000,000 was to be used for international radio operations and another $6,100,000 for the construction of two overseas relay stations.

State department disclosed for the first that they were planning to develop both relay bases in Africa at Tangiers and in Liberia. Decision for African sites was made following engineering tests which disclosed that reception from these points was better in Europe and Russia than from the American transmitter in Munich.

In the same budget request, $3,041,822 was set aside for the motion picture program. Film schedule which the State department unit wants to put into effect includes the production of six reels every two weeks in 25 languages. Plans call for approximately 10 documentaries a year to be distributed non-commercially on a worldwide scale.

Rep. Charles A. Eaton, (Rep., N. J.), chairman of the Foreign Affairs committee, introduced a bill yesterday (5) authorizing the State department to participate in cultural and information activity. Passage of such a bill would eliminate Congressional objections to such activity on basis that it was not provided for in legislation. Prevailing opinion holds that the State department will wind up with about half of its budget request.

Secretary of State George C. Marshall, who fought in vain to change the mind of the Appropriations Committee, huddled yesterday afternoon with Congressional leaders and heads of international broadcast companies, to try and work something out. The best he got was the grudging half-promise from Rep. John Taber (R., N.Y.), chairman of the Appropriations Committee, that funds would not be approved for the cultural and information program "until Secretary of State Marshall reorganizes it."

Taber, who tried to wipe out Benton's budget last year, contended that the foreign information program is hurting rather than helping the nation's foreign policy. He mentioned the April 25 broadcast to Russia, lauding Henry Wallace and his family, and also the posting of a notice in the New York radio office criticizing the President's

(Continued on page 48)

AP Sets Up Radio Dept., McCambridge Quits; Offers Stations Membership

Associated Press has set up a new radio department, absorbing the operations of its affiliate, Press Association, and shortly will offer nonvoting membership in AP to radio stations, general manager Kent Cooper announced over the weekend. Oliver Gramling, head man in AP since its inception in 1941, stays on as chief of the new department with title of assistant g.m. of AP. But beyond this, apparently little has been determined as to policies and practices.

Whether the three networks buying AP service—ABC, CBS and NBC—will be offered some special brand of membership, or any membership at all, has not been determined, according to Gramling. Neither, he says, has it been determined whether the nets will be affected financially by the new setup. Presently the three webs have blanket contracts with AP under which the wire service costs them in excess of $125,000 yearly.

As for individual stations, Gramling said existing AP contracts will be carried out and rates under the new membership plan will be "leveled off" in such a manner as not to present any great problem. He does not anticipate "any uproar" from broadcasters over the rates, he added. Also, "in principle, we have no intention of limiting membership among stations."

Some 750 stations now subscribe to AP news service, Gramling said. (UP's radio clients are estimated at around 700, and INS' at about 150.)

Cooper, in announcing the new department, advised broadcasters that stations taking AP service will be offered membership "under a rate formula that will be as equitable as possible."

Only major personnel change under the new AP program is the retirement of PA's g.m., W. J. McCambridge, who announced he would "take a much-needed rest," then enter private business.

Gramling reported that the PA newsroom is in the process of being moved this week from the 6th floor of the AP hdq. in Rockefeller Center to the general newsroom on the 4th floor, in order to coordinate the radio service more closely with the newsgathering operation.

KDKA Jackpot

Pittsburgh, May 6.

The stork hit the jackpot at KDKA last week, delivering sons to three announcers all within the space of 24 hours. The new papas were Paul Shannon, station's chief spieler; Jack Swift and Pierre Paulin.

Whether it was a hint or not to the announcers they're not quite sure, but last week was Anti-Noise Week in Pittsburgh.

Block Plans Censorship On KFWB Similar to WNEW

Hollywood, May 6.

Martin Block will pick and choose 'em here as he does on WNEW, N. Y. That, at least, is the story put out by Warners' KFWB, which says the nation's ace whirlwag reserves the right to approve all sponsors and products for the three-hour waxathon he starts here June 2. He'll air daily through Saturday from 10 a.m. to 1 p.m., being wired direct to the station from his home in Encino where, incidentally, he also makes his transcribed series for WNEW.

The same taboos of no cathartics, deodorants or foot ailment panaceas will apply here, and all prospective sponsors will be checked with the Better Business Bureau. Also, commercial announcements will be limited to one and one-quarter minutes per quarter hour.

On pre-preem eve, June 1, Block will toss a giant party at his home, including dancing, for the disk company toppers, recording and musical artists, press and radio personalities. The event will run from 1 p.m. to 8 p.m. and will be aired over KFWB.

World Moving West To Keep Up with Disk Talent

World Broadcasting Co. is planning to move its recording facilities and executive offices to the Coast within the next six months. Transfer is in line with radio's general westward shift because of concentration of top talent in that area.

Subsidiary of Decca Records will maintain a skeleton waxing staff and sales office in New York even after shift is effected.

Herb Gordon, manager of the program production department, will go to the Coast before general exodus is effected.

LANNY ROSS

"Possessor of one of the smoothest voices we have heard in a long time." —Cincinnati Times Star.

"You have not heard 'Mamselle' until you have heard Ross sing it." —Cincinnati Enquirer.

Management
WILLIAM MORRIS AGENCY

N.Y. State Radio Bureau Set Up 120 Special Pgms., 73 Features as '46 Record

Albany, May 6.

New York State Radio Bureau during the past year furnished a total of 73 features and 312 spot announcements to 90 AM and FM stations, and prepared 120 special programs at the request of various state departments and radio outlets, according to director Miles Heberer. Bureau is part of the division of publicity in the state Dept. of Commerce.

Heberer pointed out that more than two-thirds of the spot and feature material sent out by the bureau was devoted to highway, farm and home safety; motor vehicles; hunting and fishing laws and regulations; public health announcements, and information.

Included in the 120 special programs and announcements were seven transcribed panel discussions (in which several showbiz personalities participated) on the state anti-discrimination law; a monthlong series of spot announcements and personal interviews on state income tax regulations; a remote broadcast commemorating completion of the two-millionth safe passenger-mile flown by an intrastate airline; three 30-minute live panel discussions over WGY, Schenectady, for the Dept. of Commerce, and remotes on Gov. Thomas E. Dewey's second inauguration and dedication ceremonies of the Gov. Alfred E. Smith state office building.

Anybody Got An Idea?

By CARROLL CARROLL

Hollywood.

I'm confused!

I'm almost as confused as the guy who said, "Thank God, I'm an atheist!" Here I am with all the respectful interest and utter confidence it's morally decent to have in the imagination and creative ability of the men and women in radio plus more than the average faith in the wisdom and perspicuity of sponsors, and still I can't find a square answer to why radio seems to be stagnating. And yet, at a moment in the supersonic age when more people can be blown further by less than at any time since the Chinese traded inkpots for gunpowder, radio, the world's most potent intelligence force, instead of rocketing to greater heights, is chasing its own tail.

In an epoch when the only modern improvement that isn't just around the corner is peace; in an era when ideas age so fast today's sweet-cookie is yesterday's pastry before it's had a chance to draw flies, radio, the greatest form of popular entertainment since the realization of love, finds itself panting passionately for something new. And all that comes from the brilliant and productive men and women eagerly wooing the Wireless Moloch with an eye to a happy and lasting relationship, are ideas as heavily laden with originality as an echo yodeling back at itself from the depths of a dead-end canyon.

What causes this?

Why are the networks and the sponsors all moaning for something new while buying in terms of something old, something borrowed or even something blue? Why do radio writers, producers and packagers honestly believe that if they agglomerate the same elements that someone else found fusable three years ago, the result must be as successful as the original formula . . . even though they've lost the one element responsible for the success of the earlier idea . . . originality?

It's probably this that is forcing buyers of radio shows unable to locate any originality to fall back on stability. While the creators mistaking effect for cause, make no progress toward the new and original because a train of thought seldom makes the main-line just going from switch to switch.

Every day I attack a pile of "brand new" radio ideas, each submitted with the guarantee that it's just what radio needs, each neatly bound and each either starting or finishing with this fabulous thought . . . "this has everything."

Hash has everything!

But hash isn't what a wolf on the prowl whispers into the ear of the maitre d' when he feels he needs something more substantial than a cold bottle to snare a hot bird. Yet all the most hopeful wooers of big radio bankrolls proudly offer hash as the surefire delicacy to stimulate a reluctant Hooper. Isn't there any filet mignon around? Hasn't anyone a chateaubriand to offer a network or sponsor? These aren't new items but they are exceptionally tasty when properly done. They haven't everything, but they have class and style, which is something important.

"I Can't Give You Anything But——"

Why are the networks and sponsors being blamed for the lack of new and interesting airshows when they truly aren't to blame? The blame lies solidly on the shoulders of the creative echelon which is thinking in terms of shows "that have everything"; shows that have the same elements as Lux Radio Theatre, Bob Hope, Fibber McGee, or whichever one is chosen to paraphrase. I've been told that the creative cadre does this because that's what sponsors seem to want. I don't believe that's entirely true. Maybe if they stopped offering sponsors shows "that have everything" and offered a few shows that have something, the picture would clear.

It's possible that the bulk of the creative grey matter in radio is still kept busy week after week with the endless job of shoving the top shows up the Hooper, and their pupils are either unable to think beyond the masters or are anxious to turn a quick buck by turning an old formula inside out. In other words, the men who are supposed to push on in the masters' footsteps are either just standing there or too light to make any tracks of their own.

You can't blame a sponsor for buying an old established program with a known Hooper instead of some juiced-up copy of it, any more than you can blame a person for buying a sterling silver when it only costs slightly more than some doubtful alloy with no cache.

If it's true, which I seriously doubt, that there are no new ideas left for radio, then let's concentrate on doing the old ideas better, one at a time. Let's not try to do a personality show with a star who is a fine performer but not a personality. Let's not try to do an audience participation show that overlooks the fact that the successful ones are first-last-and-foremost entertainment. Let's not try to have all the same elements on every situation comedy show that every other situation comedy show has. Let's not try to fit one singer into the formula that won fame for another singer. In short, let's start spending as much time laying a new foundation as we now spend trying to remodel an old one.

If the guys now trying to make their mark will just remember it shouldn't be a ditto mark, I think they'll kick radio out of its present doldrums.

Or am I still confused?

Table Bill for State-Sponsored Educational FM Net in California

Columbus, May 6.

The National Association of Educational Broadcasters, comprised of men who operate noncommercial, educational stations, got down to specifics here over the weekend, lambasting the Southern California Broadcasters Assn. for fighting establishment of an FM educational network in that state and wound up by sending a resolution to the California Legislature urging the FM web.

Hollywood, May 6.

State Senate Bill 1382 that purported to set up a State-sponsored educational FM network has been tabled after a committee airing—and are the broadcasters jubilant! Representatives of the industry went north to inject their opposition but before being able to talk for commercial radio, the Bill was tabled May 1. Sponsors are now giving up, however, and will attempt to pressure through companion Bill 1514 in the Assembly while the Legislature is in session. AB-1514 is an exact duplicate of the Senate measure.

Commercial broadcasters claimed that the plan was "untimely and not based on sufficient knowledge to make clearly evident the need for enactment or that the provisions constitute proper solution of problems of making the most effective use of radio for education. Step was regarded as a nice way of lowering the boom without offending, hope being to kill it with kindness.

Criticism was based on the following points: Insufficient study of bill that commits the state to large scale and expensive method that is possibly not the best; insufficient evaluation of the technical problems inherent in construction and operation of such a system; insufficient study of the economic and cost factors such as land, buildings, roads and utilities, equipment and facilities, legal and engineering counsel and FCC applications costs, plus cost of equipping schools for reception.

Broadcasters also showed that greater study of operating maintenance and programming was needed, and that notice of costs of the preceding, along with the costs of administrative, technical and talent personnel, must be taken.

Broadcasters' recommendation was that Bill be amended for study first, and that broadcasters be appointed to the checking committee, concluding with the statement that broadcasters are ready to cooperate and support "any legislation found necessary to provide adequate solution to the problem."

Politicos and pedagogs had already lowered their sights once from initial demands of the Bill with two amendments calling for drop to $725,000 from $1,716,000 in the requested appropriation. Move was to expedite passage and effect a tie-in with SB-908, which would set up a State Communications Board and fire-police-health radio system, making for economic attractiveness.

Kansas' WREN Moving After 21 Years to Gain On In-State Coverage

Lawrence, Kan., May 6.

After 21 years of broadcasting here, WREN last week began moving facilities to Topeka, under approval granted by the FCC. The main studios and offices will be moved into Topeka proper and the station has authority to move its transmitter from the present site near Tonganoxie, just east of Lawrence, to a site near Grantville, just east of Topeka.

Verl Bratton, WREN general manager, said the FCC also had boosted the station's nighttime wattage to 5,000, equalling its daytime power. About the same time the Commission also gave approval of a class B FM station of 20,000 watts to WREN to be located in Topeka.

A principal reason for the move is to increase WREN's coverage within the state of Kansas, according to Bratton. The Lawrence location is a scant 30 miles from the Missouri line and the station has not reached too far into Kansas. With the move to Topeka the station moves in-state some 40 miles and with the increase in power hopes to materially increase its Kansas coverage area.

Musicals Being Called On For Strawhat Duty

Hollywood, May 6.

Musicals seem the order of business at the agencies for summer replacements. Frances Langford, Carmen Dragon's orchestra and Tobe Reed (vice Bill Goodwin) as announcer have been set up by Benton & Bowles for the 13 weeks that Burns and Allen will be on sabbatical.

"Summerfield Bandstand," with Jack Meakin tapping the beat for a program devoted entirely to concert-in-the-park tempo, fills the time for "Gildersleeve." David Rose and Georgia Gibbs were previously set for the Eddie Cantor summer void.

Third St. Loo Sudsmaker Joins in Ballcast Fest

St. Louis, May 6.

The Hyde Park Breweries Assn. is the third local sudsmaker to buy a chunk of radio time to keep natives informed of the progress of the Cardinals and Browns in their pennant marathons. While not on such an extensive scale as the Griesedieck Bros. Brewing Corp. and the Falstaff Brewery Co., the Hyde Park organization manages to keep in the limelight.

The deal was made by the Gardner Advertising Co. with KWK (Mutual outlet) and gives the scores, supplied by ticker service, of day games of both clubs every 15 minutes and every 30 minutes for night and Sunday contests.

Because the broadcasts are limited to the announcements of the progress of the games the commercials are almost nil. A fourth local brewery, the Columbia Brewing Co., also is a buyer of time but restricts its programs to music. It has yet to enter the sports field.

Anheuser-Busch, reputed to be the largest in the world and the daddy of all local breweries, has remained aloof from radio. Reps of every local station, over a number of years, have been unable to crack the sales resistance encountered.

PITT WARNER CIRCUIT EXECS SEEK STATION

Pittsburgh, May 6.

Four local WB circuit executives have just applied to the FCC for permission to operate a radio station in Pittsburgh. They are James M. Totman, publicity director; Joseph Feldman, assistant zone manager; Harry Feinstein, head booker and buyer, and M. A. Silver, zone chief. Organized as the Western Pennsylvania Broadcasting Corp., they're seeking the 1490 wavelength.

A new local station, WPIT, expects to start operations any day now, giving Pittsburgh six broadcasting outfits. A seventh station would be WPGH. An eighth application lists John H. Harris, the showman; Dick Cook, magazine publisher, and associates as organizers of United Broadcasting.

Granting of a permit to the Warner group would give the city nine standard radio stations.

Des Moines—The Des Moines Broadcasting Corp. has been authorized by FCC to construct and operate a 1,000-watt, unlimited time, standard radio station on 1150 kilocycles. James L. Kelehan, assistant manager of the Iowa Tall Corn Radio network, is president of the company.

ABC PACIFIC

gets 94.6% coverage yet costs *less* than any other network on the Pacific Coast!

What is ABC Pacific? It's the American Broadcasting Company's network of 21 strategically located stations covering the West Coast.

How efficient is its coverage? Well, on the Pacific Coast

70.5% of population
*72.6% of retail sales**
73.6% of radio homes
*77.9% of Effective Buying Income**

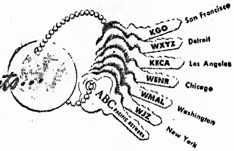
are concentrated in eleven Metropolitan districts. All these and eight other Metropolitan markets are covered *from within* by ABC Pacific—plus additional coverage of surrounding *outside* markets. Total Pacific Coast coverage (primary areas):

94.6% of Coast daytime listeners
92.5% of nighttime listeners

*Sales Management Survey of Buying Power, May 10, 1946

Does it really cost less than any other West Coast network? Here are the figures: one half hour evenings $972.00. Quarter-hour daytime strip (5 times per week) $281.00 per broadcast.

Sales Keys to America's 7 Great Markets...



SPOT SALES DIVISION

ABC American Broadcasting Company

NEW YORK	CHICAGO	SAN FRANCISCO	LOS ANGELES	DETROIT
33 West 42nd Street	Civic Opera Building	155 Montgomery Street	1440 Highland Avenue	Stroh Building

From the Production Centres

IN NEW YORK CITY . . .

Robert Bragarnick, of Ted Bates agency, new chairman of the AVC's Press, Radio & Advertising Chapter. New v.-ch. is Hal Davis, head flack of Kenyon & Eckhardt....Jinx Falkenburg to model for shutter clickers at Photo Carnival May 16-18. Will put show on film for McCrary WNBT teleshow Sunday (18)....Eleanor "Perry" Cuomo, aide to Hal Wagner in Mutual program traffic dept., hospitalized Thursday (1) for an appendectomy....Phil Carlin, MBS program veepee, expected back at desk this week following layup in White Plains hospital with leg ailment....Jack Wyatt and Dave Lyons of Cecil & Presbrey agency and Bud Materne, Mutual account exec, due back today (Wed.) from Coast following teeoffs of "Queen for Day" and "Heart's Desire" under Philip Morris sponsorship ....Coast repeat of "Sam Spade," CBS for Wildroot, switches from 12 midnight to 1 a.m. (EDT) for summer....Interview which Hermiene Dommisse, South African actress and radio producer, got with Norman Corwin during her recent U. S. visit, is being whipped into a half-hour show for airing on the South African network.

Teresa Keane and Carole Somers added to "Katie's Daughter," while Earl Hammond joins "The Romance of Helen Trent"....Michael Artist new to "Our Gal Sunday"....Robert Pollock added to "Strange Romance of Evelyn Winters"....Grant Richards joins "Young Widder Brown"....Lenore M. Shannon, "We, the People" researcher, on six weeks' leave of absence to Norway in student exchange plan between Columbia U. Extension School and Univ. of Oslo....Arnold Moss is Sloan and Jeanne Cagney is Clara on "Young Dr. Malone"....Barry Thomson and Kay Strozzi in "The Right To Happiness"....Kenneth Carey, WNYC staff announcer, to make debut as baritone next Tuesday (13) on station.

CBS delegation led by Davidson Taylor and William Gittinger hopped down to Birmingham Friday (2) for a regional huddle with southern affiliates. Returning tomorrow (Thurs.)....Robert Shaw, who scripts "Mr. D. A.," and Howard M. Teichmann, writer on "Road to Life," named co-chairmen of Radio Writers Guild committee to set up annual RWG awards in the radio industry....Trio of NBC gettogethers this week: stockholders' meeting yesterday (Tues.); Feedback Club's (staff announcers) annual "bottle opening" tonight (Wed.), and NBC executive management meeting tomorrow (Thurs.)....CBS staffers get a 25% discount on "Untitled," new collection of Norman Corwin's radio dramas....Bob Hawk, CBS Camel show quipmaster, who grew up in Weatherford, Okla., returning there Friday (9) to emcee the fund-raising show for victims of the recent Oklahoma twister....Emerson Foote off to London this week.

Noran E. Kersta, NBC television's national director, back at his desk Monday (5) after his recent appendectomy....Paul White to head up journalism at Kansas Univ....Criterion Productions has packaged a "Mr. Midnight" show about a disk jockey, with Fred Robbins in lead.... Senator Ford out of the hospital and expected back on CYTT in two weeks

IN HOLLYWOOD . . .

Bill Robson's faith in the commercial possibilities of the dramatic western, "Hawk Larrabee," has sparked CBS' interest and it goes back on the net May 10. It had a brief run early in the season but this time it gets a real test....Luden will have to find a new time for Hoagy Carmichael next fall. Sunday spot on CBS is up for other sponsorship.... C. B. DeMille is being offered around agencies as producer of a dramatic series similar to the Lux format. His actual participation is contingent on the ruling of the state supreme court on his appeal to have remanded the decision upholding AFRA's suspension....Tom Luckenbill in town and torn between Abbott and Costello and Jimmy Durante. If he can land the Schnoz it would be for Camels....Eve Arden takes over Sealtest's "Village Store" for the summer with the help of visiting guestars. Jack Haley takes his departure June 26 after four years. Arden holds over on the new setup with Jack Carson when he moves over from Campbell soup, at the pleasure of the client....Jack Louis fits air travel into his tight business schedule and last week held conferences in three cities on the same day. He took the maiden flight of a DC6 from New York and met with business associates in Frisco and Hollywood....Joe Bigelow around for two weeks to check on available talent and shows befitting the wishes of Thompson clients....Bill Tuttle hustled back home after parleying with the Ruthrauff & Ryan coast guard....John Dunkel back at KNX as editor of network programs after trying his hand at freelance writing....Hallmark deal for a coast dramatic series to replace Readers Digest went cold when John Nesbitt demanded full control of the show.... Phil Baker didn't accompany "Take It Or Leave It" east because of doctor's orders to stay put for couple of weeks until he is fully recovered from his flu siege....Benny Goodman kept the secret of his phone number too well and rushed into an NBC studio not knowing that his program had been cancelled for Secretary of State George Marshall's address. Both the network and his agent tried to reach him with the information but without avail....Arthur Church, owner of KMBC, Kansas City, and program packager, named John Gordon his coast rep....Lyn Murray, off the Hit Parade, waves the musical wand on "Adventures of Philip Marlowe," summer sub for Bob Hope....Leith Stevens draws the music assignment on "Lights Out," which fills the Henry Morgan spot for eight weeks. Boris Karloff is starred and Bill Lawrence produces.

IN CHICAGO . . .

Ruthrauff & Ryan, who already occupy all of 13th floor of the London Guarantee Bldg., took over entire 12th floor which was formerly occupied by H. W. Kastor agency, Thursday (1), after Kastor moved to smaller quarters in the Lincoln Tower....Bunny Kacher chosen by local press to reign as AFRA Antics Queen....Times staffers James McGuire and Jack McPhaul were honored on NBC program, "The Big Story," for their work in the Joe Majczek prison case....Betty Winkler back from New York visit to her family....Nancy Martin and her husband have moved to Coast....Myron Wallace interviews Jan Sterling of "Born Yesterday" on his "Famous Names" show....Jimmy Fidler's May 18 broadcast will originate from ABC's studios in Merchandise Mart...."Hymns of All Churches" will celebrate its 13th anniversary May 8...."Shopping With the Missus" on WBBM will be heard at 9 a.m., beginning May 12....Frank Falknor, WBBM general manager, and Elizabeth Wolcott received certificates for their help in raising funds for the Boy Scouts of America's 1947 campaign....Betty Hanks of the Wrigley Restaurant in Miami for vacation....Monica Lewis latest entertainer added to list of guests at AFRA Antics....Edgar Bell, manager of WEEK, in from Peoria on business.... Cast of Mutual's Tom Mix show leaving for Indianapolis to make rodeo appearance.

Ray Morgan in from Hollywood to confer with Chi's MBS staff.... WBBM director of special events Jim Hurlbut, on tour of Pacific to report conditions for CBS....Art Peterson of "Grand Marquee" doubling at the Eighth Street theatre in "Home of the Brave," being presented by the Actor's Co.....Two Ton Baker guest speaker before the Chicago Radio Management club....Last week Woodstock Players celebrated opening of their summer theatre season with program on WJJD Wed. (30)....Clint Frank returning to Dancer, Fitzgerald, Sample...."State Street Symphony" composed by Earl Hoffman, NBC staffer, debuted over WGN-Mutual yesterday (6). Hoffman won State Street Council award for composition....Nancy Craig, ABC radio commentator, selected as "Foster Mother" of 1947....F. C. Eighney, manager of station WTAD, Quincy, Ill., passed away in Mason City, Iowa, April 29....Marie Karlstrom left MBS to join WJJD as continuity director....Ed. R. Murrow, CBS veepee, attended business conferences in town last week....J. Robert Gulick of WORK in from York, Pa.....Wendell Campbell, manager of KMOX, St. Louis, here for few days....WGNB will present a series of special programs honoring the 100th anniversary of the Chicago Tribune. Series began Monday (5).

WARNING

A FEDERAL COURT HAS RULED THAT THE NAME

GRAND OLE OPRY

IS THE EXCLUSIVE PROPERTY OF RADIO STATION WSM NASHVILLE

INFRINGEMENTS WILL BE VIGOROUSLY PROSECUTED

The Federal Court of the Middle District of Georgia, on March 24, 1947, in the case of WSM, Incorporated, Plaintiff, against Golden Goose Corporation and R. L. Whitton, Defendants, rendered the following decision, applying throughout the United States:

"The plaintiff, WSM, Incorporated, by virtue of the long use of the words *"Grand Ole Opry"* to designate its radio program has acquired the legal right to the exclusive use of such name and is entitled to be protected against infringements which would tend to deceive . . ."

The above decision applies to the use of words similar to "Grand Ole Opry"

Theatre Managers and Booking Agents:

In case of doubt as to the authenticity of a *"Grand Ole Opry"* act, contact WSM, INC. NASHVILLE, TENN.

'Hearability Analysis' Trials Clear Up 'Fog' In Philly Program Scripts

Philadelphia, May 6.

Program scripts at WCAU are already showing effect of the first "hearability analysis" ever taken in radio.

All copy coming out of the scripting mill of the local CBS outlet is being edited with elimination of polysyllabic words, involved sentences and "officialese and journalese" phraseology, according to Dr. Leon Levy, general manager of the station.

The analysis was made by the Gunning Readable News Reports and the initial report was given to members of the station's staff and press last week. Robert Gunning, head of the service, said that the idea, originally evolved for newspapers and magazines, could be adapted for radio inasmuch as there is a direct connection between the written and spoken word.

This is the way the idea works:

Scripts are broken down through a formula devised by Gunning which takes in as factors—the sentence structure, number of long words, long sentences, plus a "fog index." Latter is the gimmick which determines the understandability of the script.

Then the copy is graded, with the lowest scores rated as best. Scores correspond to the amount of education needed to clearly understand the show.

For instance, the score of "7" means that listener needs only a seventh grade education to understand; "10," means at least a soph in high school; "17," a college graduate.

For this analysis Gunning used one day's script from WCAU's locally originated shows. Best score—7.9—was obtained by commercials, which means they were clearly understandable by persons with less than eighth grade schooling. Newscasts received a score of 10.5. Public service shows came up with highest "fog index."

Odd fact gleaned from Gunning's report was that news wire services wrote more simply and clearly for radio than they did for newspapers.

Pitt Quizzer Bites Dust From Ball Competition

Pittsburgh, May 6.

Sho-Biz-Quiz faded from the air here Sunday (4) after a solid two-year run, another victim of baseball. Show was a half-hour feature over WJAS every Sunday afternoon at 2, same time that Pirates games are being broadcast—this is the first year management has permitted play-by-play accounts over the air on Sundays and holidays—and sponsor, Dimling's Candy Shops, figured it was no use trying to buck the fanatical interest in the local National League entry this year.

Program first went on the air for Dimling's May 1, 1945, and has been on steadily ever since. Produced by Bob Post, local freelancer, it featured George Heid as moderator and town's three first-string drama critics, Karl Krug, of Sun-Telegraph; Kaspar Monahan, of Press, and Harold V. Cohen, of Post-Gazette and also VARIETY mugg here. Post is now dickering with couple of other prospective bankrollers for a fall resumption since Dimling doesn't intend to resume even after baseball season ends.

FMA SWINGS OUT TO ORGANIZE REGION 2

Washington, May 6.

Region No. 2 of the FM Association, embracing Indiana, Ohio, Kentucky and West Virginia, will be organized May 28 at a one-day meeting in the Hotel Gibson, Cincinnati, Bill Bailey, executive director, announced last week. The Association organized its first regional operating unit for the New England area in Albany, N. Y., last month.

David G. Taft, general manager of WCTS-FM, Cincinnati, and Paul Wagner, ditto of WCSI, Columbus, Ind., have been named temporary co-chairmen. The Midwest FM'ers will hold their organizational meeting with the Cincy Ad Club, according to present plans.

Bailey also announced plans for a second meeting of FMA officers with the Radio Manufacturers Assn. May 21 at the Statler Hotel in Washington. Meeting was requested by RMA.

Plan One Power Line To Feed All Mt. Wilson FM'ers

Hollywood, May 6.

A plan for a centralized power supply that would feed all FM stations to be operated atop Mt. Wilson will shortly be advanced by Lee Wynne, g.m. of KGER, Long Beach, a prospective FMer. The plan will be offered as a great labor and money saver for those not already equipped with their own diesels and generators from among 20-odd due. Under the Wynne plan one giant diesel and generator could supply all.

The utility company has refused to reinforce the power lines now threading through the Wilson range and coming closest to prospective users at the base of Mt. Harvard. Project is regarded as too costly—unless the broadcasters themselves will underwrite it.

VA Directive Calls Halt On AFRA Polish Course

Hollywood, May 6.

School is over for the returned radio actors and actresses who enjoyed polishing under the AFRA-inspired "Refresher Course," formerly approved and bankrolled by the Veterans Administration. This week the VA notified course head, ex-Col. Robert Light, that under an old directive the school could not continue with second course students but would have to raise a new flock. On such short notice it was school's out.

The old directive allowed for only 16 weeks of refresher schooling with no extensions. Course had been moving along in its second renewal with a smattering of newcomers but was caught 40 short with word from above.

Gibbs' Marty Drake Show

New comedy package, tabbed "Marty Drake's Radio School," has been whipped together by John E. Gibbs production outfit. Scripted by Herb Rickles, program is based on experiences of a radio school proprietor with Marty Drake, singer, in the lead.

Other cast members are Bert Pakes, Clayton Collyer, Bob Sherry, Jean Gillespie, Charlie Irving, Jack Grimes, Earl Hammond, Larry Dobkin and Will Lorin's orch. Perry Lafferty directs.

Kansas City—Jenkins Music Co. has become the first pay-on-the-line sponsor to sign up with KMBC-FM. Station's FM facilities were opened only recently to sponsorship. Jenkins' has taken a half-hour at 8:30 p.m. Saturdays featuring Latin-American music on program labeled "South of the Border."

Reprinted from

DAILY VARIETY DAILY

Vol. 55 No. 41 Hollywood (28), California, Thursday, May 1, 1947 5 Cents

Hooper Names Air Champs

HOPE, LUX, A&A, DA, CROSBY

Radio champs of the '46-'47 season, picked by C. E. Hooper on the basis of average ratings for a six-month period from Nov. 1 to April 20 were revealed yesterday with the issuance of "Hooperade of Stars," the rating firm's first entry in that field. Three leaders in each of 20 categories were given win, place and show positions, in the order of their finish in the rated averages. The winners and their Hooper averages follow:

Variety: Bob Hopa 29.8; "The McGaa's" 28.3; Jack Banny 27.6.

Dramatic: Lux Radio Thaatra 23.7; Scraan Guild Players 21.8; Dr. Christian 13.4.

Situation comedy: Amos 'n' Andy 23.7; Gildarsleeve 17; Date With Judy 15.1.

WINCHELL ON TOP

News commentators: Waltar Winchall 21:8; H. V. Kaltenborn 10; Draw Paarson 8.6.

Mystery: Mr. D. A. 20.4; Big Town 15.3; Innar Sanctum 15.2.

Male singer: Bing Crosby 17.2; Dick Haymes 12.3; Parry Como 10.9.

Audience participation: Truth or Consequencas 16.3; Take It Or Leave It 16.1; Bob Hawk 14.[illegible]

Comedy (famala [illegible]): Joan Davis 15.1; Judy Canova 14.9; Fanny Brica 14.[illegible]

Pop music: Hit Parade 13.2; Music Hall 13.1; Marry Go Round 12.7.

News Reporter: Lowell Thomas 12.6; Bill Hanry 12.7; Nad Calmar 9.3.

Quiz shows: Can You Top This 12.1; It Peys to Ba Ignorent 11.1; Information Please 8.8.

Femme singer: JO STAFFORD 12;

Kate Smith 10.9; Dinah Shore 9.7.

Concert Music: Album of Familiar Music 12; Waltz Time 10.4; Voica of Firestone 10.

Children's program: Lone Rangar 9.8; Let's Pretend 6.6; Tom Mix 4.9.

Daytime dramatics: Stars Over Hollywood 8.[illegible]; Grand Central Station 7.4; Theatre of Today 7.[illegible]

Daytime serials: [illegible] When a Girl Marries [illegible]; [illegible] Brown 7.7; Ma Perkins 7.5.

STERN SPORTS LEADER

Sports: Bill Stern 7.7; Gillette boxing bouts 6.8 (no third).

Daytime participation: Breakfast in Hollywood (Kallogg) 7.1; Breakfast in Hollywood (Proctar & Gembla) 6.6; County Fair 6.3.

Daytime pop music: King Cola Trio 4.6; Teentimars Club 4.3; Frad Waring 4.3.

Educational Forum: World Front 4.3; Exploring tha Unknown 4.3; (no third).

Chesterfield Supper Club

TUESDAYS AND THURSDAYS
NBC NETWORK

Publicity and Public Relations MARGARET ETTINGER	Personal Management MICHAEL NIDORF	Direction GENERAL ARTISTS CORP.	Exclusively CAPITOL RECORDS

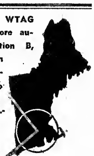
CBS Live Programming Ban Stirs Up Trade Queries; Effect on Smalltown Operators Seen as Hurting Industry

Surprising announcement by CBS television last week that the web will drop all live studio programming beginning Sunday (11) to concentrate entirely on films and remote pickups elicited various reactions from the rest of the video industry. With no formal statement forthcoming from CBS officials, reasons for the switch in policy were not immediately discernible. Consensus, however, was that while the move might benefit other N. Y. broadcasters by throwing more sponsors their way, it would definitely harm the industry by throwing a new scare into the minds of potential smalltown station operators.

Along with its abandonment of live programming for an indefinite period, CBS also announced it would drastically curtail its color tele research work. Latter move is in line with the warning issued to the FCC and industry at the color hearings in Washington in January by CBS prexy Frank M. Stanton, who stressed that the web would be forced by economic reasons to reduce its color experimentation if its color bid was nixed. In all, the policy switch involved the slashing of some 55 staffers from the CBS payroll. All were given several weeks' severance pay, with the promise that as many as possible would be absorbed into the web's radio department.

As far as could be learned, the decision to abandon live program-

(Continued on page 50)



In Worcester, WTAG delivers 147% more audience than Station B, 209% over Station C, 298% over Station D, and 368% over Station E. (Hooper Index Jan.-Feb. '47)

WTAG WORCESTER

Mgt.: LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—9:30 p.m., EDST
M-G-M—"This Time for Keeps"
"It Happened in Brooklyn"

PHILLY BATTLE BREWS ON LAST TELE CHANNEL

Philadelphia, May 6.

There's a battle skedded here for the last television channel left in Philly. Last week WIP filed an application with the FCC for a permit to build a tele outlet on channel No. 12.

This channel is also being sought by WIBG and the Daily News which filed cooperatively a couple of months ago. The other three channels allocated to Philly are already taken.

WPTZ, Philco's station, has been operating on channel 3; WFIL and the Philly Inquirer have been assigned channel 6 and WPEN and the Evening Bulletin have channel 10.

A hearing on the question of who's to get No. 12 will have this interesting factor: Inasmuch as the Daily News is a party to WIBG's application, and the other two dailies already have construction permits, the FCC will have to decide whether every newspaper in Philly should be treated alike.

Ford Shopping For Hour Show

Ford Motors, which has concentrated all its television bankrolling to date on sponsorship of sports events, is shopping for a full-hour live studio show, which it hopes to preem sometime next fall. Agency is J. Walter Thompson.

Convinced that tele sponsorship of top sports events pays off, Ford hopes to have its local dealers take over the sports program in the fall in whatever cities have video stations in operation at that time. Studio show will then be used as an institutional plug by the firm, which wants to gain experience in live programming before the inauguration of a nationwide tele network service.

Most of the Ford-sponsored shows in N. Y. have been carried by either WCBS-TV (CBS) or WABD (DuMont). With CBS bowing out of live programming this week, however, it's possible that the motorcar plum may go to NBC.

JWT in Script Hunt To Supply Hour-long Kraft Dramat Stanza

Indicating the tremendous lack of available plays for television adaptation, J. Walter Thompson agency this week issued an invitation for scripts for the new Kraft show, which bows in tonight (Wed.) on WNBT (NBC, N. Y.). Kraft has signed for a 35-week series of hour-long dramatic

(Continued on page 50)

Television Review

FASHION SHOWCASE
With John Butler & Allyn Ann McClerie, Nadine Gae & Tommy Wonder; Mary Alan Hoganson, narrator; others
Director: Paul Belanger
Asst. Director: Lucille Hudiburg
Set: Jim McNaughton
30 Mins.; Sat. (3), 8 p.m.
Sustaining
WCBS-TV-CBS, N. Y.

CBS television, which is slated to take an indefinite hiatus from live studio programming starting Sunday (11), shuttered its "Fashion Showcase" series last Saturday (3) night on the same high level the show has held since preeming last fall. It's too bad that televiewers will be deprived henceforth of seeing a show that's been consistently one of the most expertly-staged and ambitious productions on the air.

Under the adept direction of Paul Belanger, who long ago learned the knack of integrating choreography with his camera shots, the show followed the usual format of presenting beauteous models draped in new creations of a top designer, this time Nettie Rosenstein. Belanger abandoned his idea of giving the models some acting to do in favor of letting them merely pose, but more than compensated for this with his trick camera work. Standout was a novel method of superimposition, in which two girls were viewed through the lenses of two different cameras and then paraded side by side from a medium shot to a closeup.

Interspersed with the modeling were two dance numbers by John Butler and Allyn Ann McClerie and one by Nadine Gae and Tommy Wonder. Four terpers, w.k. from their Broadway musical work, were as good as ever. Tying the whole thing together was an interest-sustaining commentary by Mary Alan Hoganson. All that the show lacked was a couple of vocals to go with the dancing, something that Belanger has featured with good results in previous stanzas.

Jim McNaughton, long recognized as top tele set designer, outdid himself on this show with an intricate mounting for the action that took full advantage of the large CBS studio. Both he and Belanger are among those dropped from the payroll under the new video policy, but neither of them should have too much trouble tying on to another station. Expert work of the cameramen also rates a nod for this production.

Stal.

REMEMBER THE DAYS
With Dave Garroway, Helen Malone
Director: Kit Carson
Writer: Dorothy Sapero
30 Min.; Tuesday, 8 p.m. (CDT)
Sustaining
WBKB, Chicago

There is a bit of sardonic undertone in this "Remember the Days" program in that the old time films were once viewed with much the same feeling that video viewers look at straight tele now. What brings snickers and guffaws from the audience now, certainly was in serious vein then, and so, in a few years comment will probably be, "weren't those video programs in 1947 pretty awful?"

Why this idea hadn't been thought of before as a sure attention holder and a good sponsor bet is something that only the station can answer. In the first regularly scheduled stanza of this half hour review, Dave Garroway presented a three-reel (1914) comedy; a more modern takeoff on barbershop quartets; a 1900 newsreel preview of 1947 fashions, and a slam-bang western with William S. Hart.

Opening set is a living room scene with Garroway and Helen Malone

(Continued on page 50)

Britain Aiming for Video Lead With 'Pencil Beam' Program Relay System

London, April 26.

Britain is aiming for world supremacy in the television industry with secret moves based on an idea of the late John Logie Baird, television pioneer.

While America's Bell Telephone Co. is working on its coast-to-coast coaxial cable network, BBC's engineers, working through the Post Office, have secretly begun constructing a new television system to relay programs by "pencil beams." (Bell is also working on a similar system in U. S. on tele transmission by radio relay between N. Y. and Boston).

Only a few weeks before he died Baird told VARIETY: "I am convinced that coaxial cable is not the answer to increasing the range of television on a nationwide scale. We must have a beam system leap-frogging from a series of masts."

Today, on White Horse Hill, Berkshire downs, the first masts are about to rise. Each experimental relay station has a receiving and transmitting unit 1,000 yards apart and connected by underground cables. The station has 14 triple-wire aerials and the "pencil" beam they pick up and pass on from station to station has no sag. If it were visible it would appear as a thin taut wire. The only possibility of the beam interfering with receivers between stations is if one should come directly in line with it, but

(Continued on page 50)

U.S. TELE REVERSES TREND, SLASHES COST

U. S. Television this week became the first major video set manufacturer to reduce the price on its models. Reason, according to prexy Hamilton Hoge, is that an expanded volume of output made possible the beginnings of a mass production system.

Greatest cut was effected in the deluxe model turned out for bars, which was reduced in price from $2,350, plus $145 tax, to $1,995, including tax. Installation charge, however, was upped from $85 to $100. Company also reduced the price on its deluxe home model from $2,400 to $2,275. Both sets have a 16¼x21¼-inch projection screen, with the bar set available in either leather or wood finish.

Hoge also announced that deliveries would begin this week on a 10-inch direct-view set designed for homes, to retail at $895. Cabinet is less than half the size of the more expensive home model and includes both AM and FM radio and a record-changer. U. S. Television has delivered several hundred sets to date, Hoge said, and still has a large backlog of orders.

Van Horne, Beard Tele Stints Folding

Young & Rubicam ad agency, continuing experiments with various television formats for General Foods' sponsorship, is lining up a new half-hour show to replace the Harriet Van Horne and James Beard 15-minute segments Thursday nights on WNBT (NBC, N. Y.).

New show will plug La France and Satina, both household products, and will be slanted at housewives with a view to making it a potential daytime program. Agency production staff is currently auditioning talent, with none signed yet. Show has been set for six weeks, to follow "Juvenile Jury," other G-F show, on WNBT.

Y. & R. execs emphasized that neither Beard nor Miss Van Horne are being replaced, but that they were signed only for seven weeks for experimental purposes. Duo plugged Birdseye frozen foods, and NBC has received more than 500 requests for food recipes introduced by Beard on his "I Love to Eat" segment.

Y. & R. is also prepping a series of one-minute weather commercials to plug Instant Sanka coffee, another G-F product, which will preem on WABD (DuMont, N. Y.), June 2. Commercials, which will run 39 weeks, are being filmed by Audio Productions, N. Y. indie outfit.

Troy — Tony Sharpe, one-time musical director of WTRY, has rejoined the station as program manager. Succeeds Deac Rossell.

Station WHOM Gratefully Acknowledges the First Prize in the New Talent Contest Awarded to

Rosalia Maresca by THE RADIO EXECUTIVES CLUB OF NEW YORK

The Foreign Language Showmanship Station

WHOM
"The Il Progresso Station"
GENEROSO POPE, Pres.
FORTUNE POPE, Mgr.

ON TARGET

Confidence, essential to good putting, is also a basic ingredient in every sale. Weed and Company salesmen have confidence in themselves and in the properties they sell so successfully.

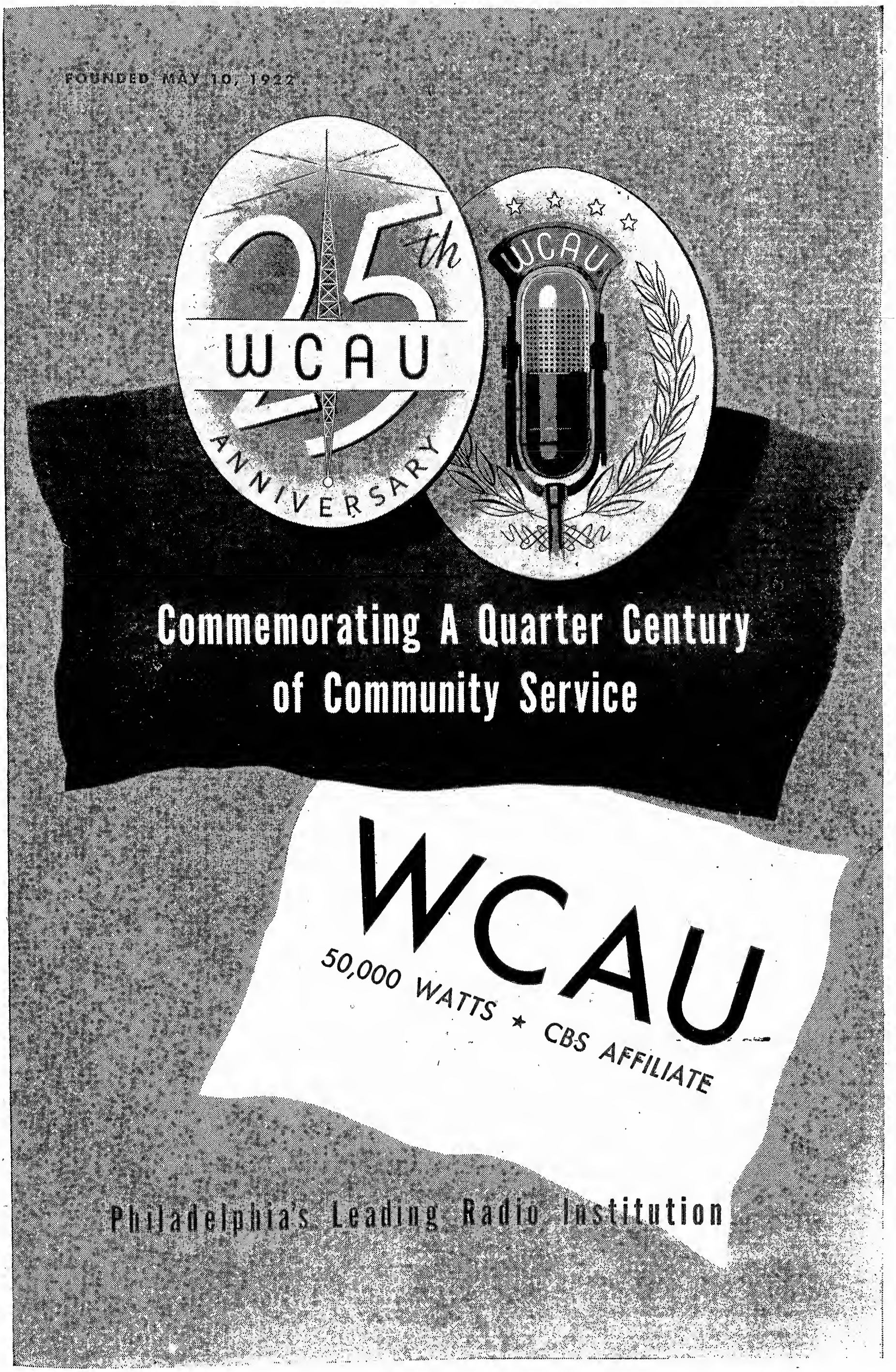
WEED AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK·BOSTON·CHICAGO·DETROIT·SAN FRANCISCO·ATLANTA·HOLLYWOOD

Inside Stuff—Television

The sale of television receivers in Los Angeles is largely dependent on the interest and push of dealers. They are selling where merchandising and intelligence is applied and just not moving where they are left to sell themselves from the floor. Some dealers are letting customers fiddle with dials, have no ropes or guards up to allow for proper distances from screens and otherwise leaving video on the vine. The situation has reached point where some distributors are withdrawing franchises from the drones and re-shuttling sets to go-getters. Over 150 bars and restaurants are featuring sets now and report their trade hiked as much as 1,000%. There are an estimated 2,000 now home-installed. But the overall has not been as gratifying as anticipated as changes take place on lessons learned.

The warming up of motion pictures and television got another shot in the arm this week when Joe Sistrom, producer of Deanna Durbin starrer, "Something in the Wind," invited Coast teletoppers to Universal-International for lunch to view "mock-up" scanning of a sequence depicting video operations and the receiver-screened result. In the picture the receiver viewing will, of course, be film projected from the rear. Harry Lubcke, of Don Lee; Klaus Landesberg of Paramount, and Patrick Cunning, were on hand to see Buck Rogerish make-believe cameras and equipment as they "televised" Miss Durbin. RCA lent the receiver shown in the picture.

Interest in television being demonstrated by some of those involved in it in Los Angeles borders on martyrdom. Paramount is putting the major portion of all income right back into added or improved programming to stimulate interest. Don Lee's experimental station is, naturally, doing its all for free while awaiting FCC commercial licensing. The Meyberg Co., distributors for RCA and its dealers is putting a portion of profits back into programming costs on KTLA's afternoon dealer-demonstrating events, and now Barker Bros. is apportioning pro-rata bucks from the sale of each receiver for similar action.



FOUNDED MAY 10, 1922
25th
WCAU
ANNIVERSARY
WCAU
Commemorating A Quarter Century
of Community Service
WCAU
50,000 WATTS ★ CBS AFFILIATE
Philadelphia's Leading Radio Institution

AFM's Padway Scores in High Court Lea Act Constitutionality Hearing

Washington, May 6.

Formidable arguments for and against the constitutionality of the Lea act were marshalled before the Supreme Court yesterday (5) with Joseph Padway, counsel for American Federation of Musicians' boss James C. Petrillo, coming off with top honors in oratory and more than even chances, according to observers here, of swinging a high court ruling against the anti-Petrillo legislation.

AFM's 200,000 members, held in an "iron grip" by Petrillo, are a labor monopoly which has imposed "serious restraints to interstate commerce," Douglas MacGregor, assistant to the attorney general, told the court. Since it is a monopoly, Congress has as much power to pass the Lea act as it had to enact the Sherman anti-trust bill. Congress, the government attorneys argued, has the power to move against restraints of trade whether by capital or by labor.

Joseph Padway and aide, David Katz, on behalf of Petrillo, lambasted the legislation as an "assault on free trade unionism" and argued that it violated the first, fifth and 13th amendments of the Constitution. Congress, Padway argued, has not outlawed the objectives of the AFM's unfair practices, but only use of pressure by the union. The employers may or may not arrive at the same conclusions as Petrillo with or without pressure.

Declared Katz: "We do not argue that there are evils in broadcasting which are not beyond the reach of Congress," but the unconstitutional act of outlawing the right to picket and strike for lawful objectives is not one of them.

On the other side of the fence, MacGregor and assistant Robert Stern argued that the right to strike or picket is "not absolute or sacrosanct." An AFM picket line is "coercive" ipso facto, they said, since a union member who crosses it can never again get a job; while under the AFM's nation-wide closed shop, the broadcaster has no choice but to hire one of Petrillo's men. MacGregor reviewed for the court Petrillo's practice of forcing stations to hire more employees than they wanted to; of requiring double payment for musicians who simultaneously broadcast over AM-FM transmitters; royalty payments on platters and for stand-by musicians; and his taboo against broadcasts of school bands and music schools. By refusing to let his musicians appear on television shows, Petrillo has put a straitjacket on "new and improved uses of radio," he charged.

In rebuttal, Padway declared that the government was introducing the "alien issue of monopoly only as a springboard" to attack the union. Declared he: "To have AFM require station WAAF, Chicago, hire three extra musicians is no greater burden on interstate commerce than other exactions have been on the motion picture or chain hotel industries."

The country would never have had an eight-hour day if the Lea act had been on the books, Padway concluded, since workers would have been unable to picket or strike in favor of it.

The union's brief pointed to the drop of employment after the advent of the sound motion picture in 1929, when the 22,000 musicians employed in theatres in 1927 dropped to the present 4,000 so employed.

"It is instances such as these and the daily threat of their recurrence (and not, as some would have us believe, the dictation of a self-willed labor leader) that have compelled the professional musicians of this country to join together and take measures in self-defense."

State Dept.

Continued from page 41

policy of rooting disloyal employees from the Government service.

The radio industry spokesmen present laid down the following four points as expressing their views:

1. The maintenance and development of international broadcasting is a matter of vital importance to the United States.

2. Private industry cannot finance international broadcasting on the scale required.

3. Funds for the program must be provided by the Government if international broadcasting is to be maintained on a scale required by the national interest.

4. Continued appropriations to the State Dept. for the programs should be made until such time as Congress formulates long-range plans. Such Congressional consideration was urged at a very early date.

Agreeing to the statement were Earl Gammons, CBS vice-prexy; Niles Trammell, NBC prexy; Philip Reed, chairman of GE; E. J. Boos, for James Shouse, president of Crosley Radio; Wesley Dumm, president of Associated Broadcasting; David Sarnoff, RCA; Walter Lemmon, Worldwide Broadcasting Foundation, and James L. Fly, Associated general counsel.

Present and plugging for continuation of the program was Charles Denny, Jr., FCC chairman, who warned that if the U. S. relinquishes its shortwave channels, other nations will immediately gobble them.

Rep. Taber's demand that the program get formal approval of Congress was based upon a recommendation in the report of his committee.

Report also commented at one point: "It would seem that a Government-sponsored program is slightly out of tune with American precedents and American principles, and even though the news and other programs are as objective as represented, this committee does not feel that our Government should remain further in the news business."

Memphis—Bill Trotter, commercial manager for KWEM at West Memphis, celebrated his 21st annl in radio Thursday (1). Was formerly with WREC here and handled broadcasts of orchestras, including many name bands, emanating from the Peabody hotel.

Galdston

Continued from page 35

rupt these little savages," he added, "is not to be taken in earnest."

He categorically rips into all children's programming, without distinguishing between the good and bad ones, and lays the blame on those who produce the shows. They are, he said, totalling lacking in imagination and understanding.

Dr. Galdston's interchange with the panel of radio producers, agency people, a minister and prominent figures in the moppet program field, was always good as headline-bait. "But," it was later protested by some panel members and audience listeners, "this is intended as an Institute to defend radio, in particular against tearer-downers, and we vehemently question the right of Dr. Galdston to serve on the panel. It makes grand newspaper copy, at radio's expense, but unfortunately he doesn't know or understand anything about radio."

Dorothy Gordon, of the New York Times Youth Forums, who moderated the symposium and "booked" the various participants, reportedly acknowledged later that the choice of Dr. Galdston was perhaps a wrong one in the interest of constructive radio criticism, but that he had been chosen on a recommendation from within the industry.

The six-member panel in toto was now allowed to finish any prepared speech. The panel discussion was a half-hour late in starting and was hurried along due to a broadcast commitment.

Children Prefer Radio

Opening the symposium was Julius Yourman, director of Research and Counseling, New York Division and Veterans' Affairs. Yourmans spoke of the four wishes of children—security, recognition, affection and new experience—and how radio should—but could not—fill these needs. He pointed out that today 50% of children polled spent as much time in front of a radio as at a school desk. And the same children prefer radio friends to actual friends. Yourman gave no solution to the problem—merely pointed out the need for a change in children's programs.

Mrs. James C. Parker, vice-president of the National Congress of Parents and Teachers and President, Camp Fire Girls, Inc., gave the parents' point of view. This, incidentally, was gained, Mrs. Parker said, by ceaseless interviews and her own personal experience as a mother and grandmother. She verbally lifted her hands in pain at horror programs and those that stress crime and mystery plots. "No advertiser," said Mrs. Parker, "has the right to step into the living room." She pointed out that the solid block of "kid stories" from 5 until 7 kept Junior away from the dinner table, "crouched in a corner listening." According to Mrs. Parker, stations, and networks, need not only psychologists on their staffs, but parent advisers as well.

Edward M. Brecher, gen. mgr. of WQQW, Washington indie, cited nine criticisms of "thriller programs." He pointed out the fact that most children's programs depend on "alien" voices and types for their villains. Not only is the villain either Japanese or German, but he is a native," speaks with a foreign accent, or is a different color. Brecher also said that commercials were much too long and too emotional.

Edgar Kobak, MBS prexy, spoke briefly and offered no solution—merely stating that he and the network were willing to listen to any ideas.

The other stormy petrel of the symposium was Louis A. Lurie, director, Child Guidance; assistant professor of psychiatry at the Medical College, Univ. of Cincinnati. Dr. Lurie, as a psychiatrist, received most of the barbs from the panel participants. His statement that the primary function of radio was entertainment and music called for sharp comments from the panel.

Also on the panel were Lou Cowan and Olga Druce, latter producer of Mutual's "House of Mystery" show. Feeling was that these "know-how" participants were due to faulty moderating, not sufficiently projected into the discussion.

Chicago — Local 5,000 watter, WIND, owned jointly by Phil Wrigley and Ralph L. Atlass, took possession of the Arts Club quarters on the second floor of the south Wrigley Building May 1 and is now reconverting interior for occupancy in August. To spend $250,000.

Inside Stuff—Radio

Bob Steel, who has directed the CBS soap opera, "Aunt Jenny," for the past two years, had an idea that more realism could be injected into radio dramatizations if the casts could more or less act out their roles, playing to each other rather than to microphones. Last week he and his engineer, Hal Forey, put the idea into effect.

They knew that experiments with lapel mikes had failed, the actors got mixed up in the wires, etc. So they hung an RCA 77-D mike from a boom, suspending it horizontally to get a circular pickup, about one foot above the players' heads. A small, square rug was placed on the floor directly under the mike to mark "center stage." The sound-effects mike was stowed away and the sound effects were brought up behind the actors. Latter, with no mike to grip, faced each other naturally. When the script called for intimate conversation between a couple while dancing, the couple actually danced, reading their lines over each other's shoulder.

Last weekend, after five such airings of "Aunt Jenny," Steel was able to report that his idea seemed to be working out just as he had hoped. The cast was keenly interested, he said; one had remarked that it "seemed like the handcuffs have been taken off of us." No added rehearsal time was required. Listeners, Steel said, had reported sensing noticeably greater validity in the serial's actions. "When one of the actor called out from the kitchen, it actually sounded as though he were in another room." Steel envisions elaborating on the idea by using several sets, each with an overhead mike. He's thoroughly sold on the idea as far as it has gone.

If a new show being offered around under the title of "Those Ca—razy Crawfords" bears any similarity to a former NBC program called "The Crazy Creightons," it's headed for trouble. Radio Writers Guild announced yesterday (Tues.) that the American Arbitration Assn., in deciding a dispute between Priscilla Kent and NBC, had awarded Miss Kent sole ownership of the "Creightons" program, including title, format, characters, etc.

Sidney R. Fleisher, attorney for Miss Kent, noted that Miss Ethel Owen, who played in "Creightons" during its 29 weeks on NBC, has an interest as well as a lead role in the new "Crawfords" show and informed Variety that he has "served notice of court action if there will be any interference with Miss Kent's property rights."

RWG feels the arbitrators' decision in the Kent vs. NBC case is important because it "makes it possible for a staff writer to retain ownership of a title, an outline, sample scripts and character names even though the idea is used by the broadcasters after a freelance writer becomes a staff writer." Miss Kent had submitted the "Creightons" show idea to NBC, then joined the net as a staff writer.

As a prelude to a potential series of concerts tied in with his Saturday afternoon WOR (N. Y.) sustainer, "This Is Jazz," Rudi Blesh put on a two-hour show at the Shubert, New Haven, last week. Performance was under benefit auspices of The Dixwell Group to raise funds for an interracial summer camp.

Premiere concert, which was well attended, including a hefty representation of Yale studes, created a favorable impression, so much so that house itself has indicated a possibility of repeating the attraction. Program, tracing history of jazz, featured Sidney Bechet, Baby Dodds, Albert Nicholas, Marty Marsala, James P. Johnson, Danny Barker, Pops Foster on instruments, and Coot Grant and Wesley (Kid Sox) Wilson, oldtime piano-vocal vaude team.

NAB prexy Justin Miller has named three D.C. broadcasters to help him record several transcriptions dealing with the problems and achievements of radio. The platters, most of them talks by the NAB president, will be distributed to all NAB member stations for broadcast use to educate public on industry problems.

Miller's aides in the project are Merle S. Jones, general manager of WOL-Mutual; Richard L. Linkroum, WTOP program director; and Robert Morrison, head of the NBC recording division in Washington. First series of the platters will be ready for distribution in the late summer or fall.

A reference work of considerable interest to students of broadcasting has been compiled by Oscar Rose, announcer-producer in CBS' shortwave division. Titled "Radio Broadcasting and Television: An Annotated Bibliography," the volume reviews, classifies and annotates most of the important writings on this field for the past 10 years. Nearly 1,000 books, articles and pamphlets are listed under subject headings such as publicity and sales promotion, careers in radio, radio announcing, writing and acting, history, laws and education. Book, priced at $1.50, has just been released by H. W. Wilson Co.

In what was probably an unprecedented gratuitous institutional plug on behalf of an opposition outfit, General Tire & Rubber Co. last Sunday (4) took a full-page ad in 20 newspapers in 15 key cities on behalf of Goodyear's ABC network show, "The Greatest Story Ever Told."

Main burden of text was in support of democratic principles as opposed to totalitarian ideologies, pointing out, for example, that the Biblical dramatizations "could not be broadcast in Russia."

RCA QUARTERLY NET UP $1,519,841 OVER '46

RCA yesterday (Tuesday) reported net profits for the first three months of this year of $4,680,065, an increase of $1,519,841 over the same period in 1946. All manufacturing plants boosted their output during the first quarter, according to prexy David R. Sarnoff, and gross income rose from $48,972,924 last year to $76,560,096.

Sarnoff denied a complaint by stockholders that RCA had been outdistanced in technological achievements by its competitors, stressing what he termed the firm's "undisputed leadership" in television. He cited the growth of video as a good thing for the industry, since a new television station in any area opened an immediate demand for home tele sets.

Charlotte Gets OK

Charlotte, May 6.

Civilian Production Administration approval for construction of a building on Spencer Mountain amounting to $20,000 has been awarded to Jefferson Standard Broadcasting Co., Charles Crutchfield, general manager of WBT, and vice-president of Jefferson, announced.

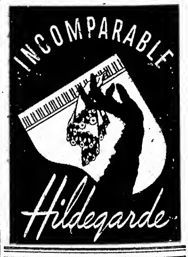
Approval, said Crutchfield, is for a building to house the FM transmitter for WBT.

National Representative: John E. Pearson Co.

KCMO

Kansas City, Mo. • Basic ABC for Mid-America

*50,000 Watts Day—10,000 Watts Night—at 810 kc—NOW NEARING COMPLETION.



DOROTHY SHAY

Now Appearing

Mark Hopkins Hotel

San Francisco

•

Columbia Records

NRI Case #44

Let's Stop Short-Changing Radio!

THE ASTONISHING CASE OF POP-GUN VS. RIFLE

JUST in case you hadn't given it a thought lately—*times are changing in the media field.* The buyer is again the *buyer*—and he's getting tougher and *tougher.* He's just the same nice guy—*but* advertisers and agencies are settling down in the traces *to sell goods—hard—competitively.*

And *so,* to Radio—these questions (among others):

1. "What is the actual, verified 'circulation' of this program in which you ask me to invest my dollars?"
2. "How many homes per radio dollar?"
3. "How big is the total audience reached by a *series* of successive broadcasts? Unless I know this, I can neither make comparisons with other media nor determine what percentage of the market for my product is adequately covered."
4. "What per cent of all radio homes is reached by my radio *advertisements*—my commercials?"

Now let's stop kidding ourselves (and short-changing radio)—"coincidental phone ratings" can't answer a *single one* of these questions!

Why, even those who *fashioned* the "Coincidental" rating never claimed more for it than that it was an "index of program popularity"—measured *only* in phone homes—*only* in 33 selected cities. Not a scrap of selling evidence about a program's total *"circulation,"* nor its total *market coverage;* nor the size of the audience reached by its *commercial advertisements!*

But sound answers to these sound questions (and many more)—vital to the interest of advertisers, agencies, networks, stations and talent—are ready and waiting for you in NIELSEN RADIO INDEX service. Consider—in sharp contrast with the single "Coincidental" rating—the *four* NIELSEN RADIO INDEX measurements shown by the chart:

1. NRI "Average" Audience usually exceeds the corresponding "Coincidental" rating.
2. NRI "Total" Audience is still *higher*—radio is given credit for part-time listeners (other media take similar credit).
3. NRI "Commercial" Audience gives radio a unique advantage—there is no equivalent measurement of "Readership."
4. NRI "Cumulative" Audience is absolutely indispensable if the true size of Radio's *market coverage* is to be compared with competitive "Circulation."

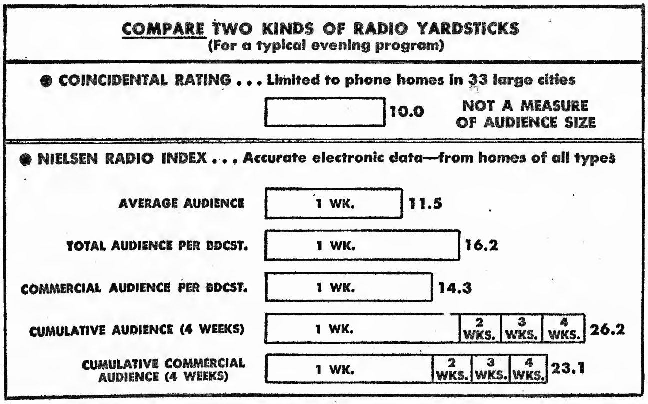
These, and many other measurements, available *exclusively* from NRI service, reveal Radio's true values. Let's stop short-changing Radio! Let's use a *rifle* (and a good one) to answer these questions of Radio's buyers—and sellers.

★

NIELSEN RADIO INDEX

A Complete Research Service (based on accurate electronic recorders) which provides, on a continuous basis, the vital facts needed in solving the problems and capitalizing the opportunities of programming, time buying and time selling of Radio.

★



2101 HOWARD STREET CHICAGO

A. C. NIELSEN COMPANY

WORLD'S LARGEST MARKETING RESEARCH ORGANIZATION

500 FIFTH AVENUE NEW YORK

NAB's 2d Dist. Meet

Continued from page 41

the agencies." Feeling shared by some of the district leaders was that a locale like Westchester or Lake Placid would lend itself to a more constructive confab.

Opening panel Monday (5) took up FM problems. Trio of FM broadcasters who spoke—Leonard Asch, of WBCA, Schenectady; John V. L. Hogan, of WQXQ, N. Y., and Ira Hirschmann, of WABF, N. Y.—shared belief that FM is here and going at last, but each sounded various warnings. Asch foresaw "the wildest scramble in broadcasting history" in the next three or four years as droves of "neophyte broadcasters," both AM and FM, compete for footholds. "They'll probably be offering dishes to attract time sales," Asch asserted.

Hogan thought AM broadcasters using shared channels had better get into FM because he foresaw the ultimate elimination of smaller stations to make their frequencies available for clear channel service. Hirschmann advised broadcasters to prepare for FM's challenge to improve programming standards and he called on set manufacturers, who "loaded up on AM and now are in trouble," to grab the chance now to get low-priced FM sets speedily on the market.

In a panel on "the music situation, WOR's (N. Y.) prexy Ted Streibert, chairman of the music advisory committee, reported that a recent meeting with ASCAP had discovered only secondary problems to be ironed out in connection with the proposed nine-year renewal of contract with the society at the end of 1949. Questions of program licenses and television rights will be discussed further in another meeting between ASCAP and the broadcasters May 12-13, he said. "ASCAP is working with us in good faith," Streibert declared, "and we hope to report to the NAB convention in September that the situation is settled and ready for approval."

Carl Haverlin, new BMI president, and Sydney Kaye, BMI veepee and general counsel, appealed to the broadcasters to support their organization.

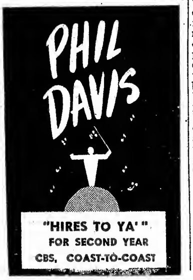
Show of hands by station men attending a session with Frank Pellegrin, NAB director of broadcast advertising, indicated the majority favored standardization of time rates in two categories, "retail" and "general," and approved a definition of "retail" advertising submitted by an NAB committee.

TEXAS NAB GROUP TO DRAW UP ETHICS CODE

Houston, May 6.

The Texas Regional Assn. of Broadcasters has appointed a committee to draw up a code of ethics and standards for news broadcasts. Action was taken following the conclusion of the regional convention of the NAB here.

Clyde Rembert, manager of KRLD, was elected 13th district director of the NAB, replacing Martin Campbell of WFAA, Dallas.



CBS Tele

Continued from page 46

ming was also dictated by financial reasons. CBS officials revealed that at least half of their total tele budget went into studio shows and, with only two of them sponsored, it was considered unwise to bear the heavy costs until such time as video begins to show a profit. Stanton declined to state when studio programming would resume, except to state the concentration on "actuality" shows would be "for the time being." Until the web does resume, it's believed the station (WCBS-TV) will get its house in order by remodeling the studio and possibly throwing some of its budget into new equipment.

Station is currently programming only four hours of live shows weekly and, if the web carries through on its promise to boost remotes and film, it's probable that there will be no reduction in the total number of broadcast hours. Bristol-Myers and Gulf, sponsors of two live shows, along with various watch companies that bankrolled time signals, have all been notified of the new policy. Ford and General Foods, who sponsor CBS telecasts of the Brooklyn Dodgers' home games, are expected to continue with their commercials.

Belief that the CBS move might have serious repercussions on potential small station operators is based on the action of many applicants before the color question was settled in March. FCC then accepted almost as many withdrawals from the field of applicants as it received new applications, with most of the withdrawals declaring they preferred to wait for the color decision. When that came through with its consequent green light to black and white tele, all looked rosy, but the smalltowners now are expected to question whether they'll be able to show a profit on their operations if a network outlet, with all the financial resources of the web behind it, is forced to drop live programming because of the heavy costs involved.

Among those dropped from the payroll were some of the top production talent in the new industry, including CBS program director Ben Feiner, Jr., director Paul Belanger and set designer Jim McNaughton. Future plans of them all are still indefinite but all expressed hope they'd be able to continue in television.

KTLA Starts Regular Semi-Weekly Fite Tele

Hollywood, May 6.

Los Angeles viewers will get regularly scheduled professional fights and wrestling matches on their television receivers under deal made here between Paramount's KTLA and Olympic Stadium. Localites follow example set by New York operators in latching on to the two sports as tops among come-ons to set buying. Coin exchanged, if any, was not revealed.

Deal went into effect tonight (Tues.) with the airing of a State welterweight championship tussle between Carlos Chavez and Harold Dade. It will be further implemented tomorrow night (Wed.) with the coverage of the first wrestling match, and thereafter both will be regularly scheduled for Tuesday and Wednesday nights.

Par claims it has a long-term deal, but this is moot since other prospective operators are sure to pressure the Stadium, among them the Los Angeles Times and other radio stations, both of which can hurt or help the stadium with their double-barreled coverage. Nearly all seven of the prospective video ops should be in action by next year. At that time there should be considerable action on the question of exclusives.

Hollywood Legion Stadium, considerably smaller, also opens itself to bidding this week. Don Lee station, W6XAO, will carry one fight on a special event basis, but thereafter the Stadium is open to all comers. It's possible that the Par station will also be in these pitching with others.

Tele Review

Continued from page 46

looking at old photo album of family bathing beauties. Next frame is a fade into an old time nickelodeon. Clever idea was the use of small studio and as the audience is watching films in the nickelodeon, with actors sliding into seats and commenting during the break between pictures. Audience comment and chiming in on vocals hypoed illusion. Usual slide announcements were funny, but apt to the times, with many chuckling about the "ladies, please, remove your hats" sign. Could be an excellent way to work in commercials.

Kit Carson, director, did a fine job of cutting the old pics and integrating the flashbacks. Dorothy Spero in writing the script used fine restraint in not hoking the material, letting the viewers make their own comments. Screening was clear and prints used were very sharp. Only negative feature to the program was Garroway's reading all the titles. The audience can read and his remarks tended to break show pattern. Comments should be kept to pic action and intermission.

British Video

Continued from page 46

since the stations are being built on very high ground, this is practically impossible.

Understood that it is imperative that the relay stations should be visible one from the other. It's because of this that the White Horse Hill relay is a key link since a large television broadcast station is scheduled to be built at Bristol. Objections from country lovers are being met in advance by taking every precaution to disguise eyesores. If White Horse Hill could not be used it would be necessary to build several more relay stations.

The ultimate plan is to have a series of rebroadcasting stations like those proposed for Birmingham and Bristol with intermediary hilltop relays. In less than three years Britain hopes to become the only country in the world with a nationwide visual broadcasting system.

Arrangements have been made, when experimental stage is completed, for neat oblong brick and tile buildings to be shrouded in groves of spruce trees to prevent interference with the English countryside. So considerate is the government of the possible objections of country lovers that the insulators on the aerials are to be colored green. The screens of spruce trees will be planted on three sides with the open side facing the station which is receiving or passing on the broadcast from London.

The three experimental stations between London and Bristol are for the present to be housed in Nissen huts with power supplied by baby-car engines.

Radio Eds

Continued from page 36

discussed by Hazel Kenyon Markel, educational director, WTOP, Washington, and Luke Roberts, educational director, KOIN, Portland, Ore. Saul Carson, radio editor of the New Republic, was chairman.

Formation of Radio Critics' Circle was advocated by Ranson, who also delivered list of commandments for radio editors' guidance. Pack gave forth with qualifications for radio editors, and Roberts charged some radio editors with being prima donnas more interested in criticizing than analyzing. Commissioner Durr, in response to question from chairman, indicated that "we ought to have more radio editors, so they can disagree with each other."

Franken charged publishers with deliberate attempt to keep down radio columns despite polls which reveal radio columns have high reader interest. He cited John Crosby's column as good influence on radio criticism.

Ladd said his responsibility is primarily to readers of his paper. Stephan said his job is to point out to readers what are the listenable programs on airlanes. "I try to be moderate and honest," he said, adding, "and I'm not syndicated." He also described how he helped organize strong listeners' council in Cleveland.

Highlight situation on radio pages could be improved, Ferris asserted, pointing out that editors had tendency to list same old features, ignoring many new, deserving programs. He also thought radio eds should be slapping comics for their off-color gags.

Wauhillau LaHay, radio pub head of N. W. Ayer, speaking from audience and directing her remarks at Stephan, said she regarded out of town eds as important as New York scriveners. She also cuffed around certain New York fourth-estaters for "chic, effete" criticism.

Labor Slighted

Continued from page 36

radio delegate, immediately asked if Mutual was planning to provide weekly time to labor. Kobak answered that it was not up to him alone to answer that question.

Mark Haas, of WJR, Detroit, asserted local businessmen refused to go on the air with labor leaders because they immediately were "vilified." Carey answered that responsible business spokesmen were becoming inarticulate and leaving it to their lawyers.

Johnny Johnstone, of the NAM, contested facts with Carey, asserting he personally had supplied speakers for a Town Hall program. Carey pointed out that the last such program with an NAM man on the air was last June, in which he participated.

Writers Strike

Continued from page 35

the networks and the Radio Writers Guild in connection with the free-lance jurisdiction issue are as follows:

For the Radio Writers Guild:

Peter Lyons, Roy Langham, Harold Gray, Sidney Fleischer, Elaine Sterne Carrington, Welbourne Kelly, Robert Newman, Julian Funt, Dave Driscoll, Stuart Hawkins, Robert Santinella.

For ABC:

Robert Kintner, Joseph A. McDonald, John C. Turner, Helen Guy.

For CBS:

Frank White, I. S. Becker, Howard Housman, Robert J. Landry, Henry Howard.

For Mutual:

Phillips Carlin, Leo Lauterstein, H. L. Fishel.

For NBC:

Frank Mullen, Clarence Menser, John H. MacDonald, Richard McDonough, Edmund Souhami, Ernest de la Ossa.

Pittsburgh—WCAE's newest announcers, Charlie Nuzum and Ray Scott, have already landed a commercial. It's a five-times weekly 7 p.m. platter show called "Win, Place and Show." Phil Cavezza's crew has been taken on as the staff band at new McKeesport station, WMCK. Cavezza is also at William Penn Tavern for the summer. Paul Long, at KDKA, being bankrolled by Studebaker for newscasts every Tuesday, Thursday and Saturday at 6:05.

Coloratura Cutie Wins Video Pact in First Tele KTLA Aud Participation

Hollywood, May 6.

First known tele contest in which winner was selected by home viewers was given here Thursday (1) on Paramount's KTLA. "Miss Valley Television" was chosen by viewers who submitted selections via phone from among 10 participating cuties. The winner, 24-year-old Gina Lotita, of North Hollywood, coloratura, will be contracted for regular appearances on the station's once-weekly variety show.

The contest was worked in conjunction with a newspaper, the Valley Times, which conducted the eliminations. Only viewers who regularly receive KTLA's weekly mailed program were eligible to vote to eliminate family and friend frauds to hypo scores.

JWT Script Hunt

Continued from page 46

shows, but the agency so far is able to plan only four weeks in advance. Ed Rice, JWT staffer and head writer on the show, is leading the search for new scripts.

Teeoff show tonight will be "Double Door," penned by Elizabeth McFadden and adapted for video by Rice. Show played on Broadway several years ago. Featured in the cast are Eleanor Wilson, last on Broadway in "The Eagle Has Two Heads," and Romola Robb, currently playing the nurse role in the Broadway production of "Harvey." Live commercials will plug MacLaren's Imperial Cheese.

Kraft has picked up the 7:30-8:30 Wednesday night slot on WNBT so as not to conflict with its "Kraft Music Hall," radio show currently aired over the NBC web. Firm has taken an option on the Thursday night 9-10 slot, however, and may eventually stage its tele and radio shows opposite each other.

San Antonio—A five day, 40-hour week has been adopted by all KABC office employees, according to an announcement made here by Charles W. Balthrope, station manager.

Heard by most . . .

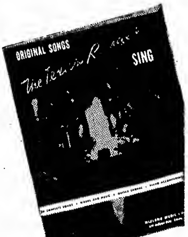
Preferred by most

in the BUYING Ark-La-Tex

Write for Availabilities

The Shreveport Times Station

Making *the best* even better!



NOW—

along with

"The Texas Rangers"

A sure-fire give-away or self-liquidating offer! Attractive 48-pages of *Original Songs The Texas Rangers Sing* and scrap-book album. Provided sponsors of "The Texas Rangers" *at cost!* Write for full details.

The Texas Rangers

AN ARTHUR B. CHURCH PRODUCTION

PICKWICK HOTEL, KANSAS CITY 6, MO.

GUERNSEY MILK
SPAULDING BREAD
N. J. NEW CONSTITUTION
BOSTONIAN SHOE
BIRELEYS
BILLY ROSE'S DIAMOND

60 Seconds from

MACK SHOPNICK

THE WORLD'S MOST FAMOUS UNKNOWN ORCHESTRA LEADER

KNOWN ONLY TO THOSE IN THE KNOW
ON THE AIR OVER 50,000 TIMES A WEEK

KLIM
FINLAY STRAUS
F.D.R. SPOTS
ILKA CHASE SPOTS
LA FRANCE
RATHS BLACK HAWK MEAT
SMITH BROS.
DUBARRY SUCCESS SCHOOL

BY WAY OF

DENTYNE PEPPERMINT
TEK
SENSEN
BLACK JACK
SOAPINE
K & J SYNDICATED SPOTS
ADMIRACION
CHICLETS
ROBT. HALL
CASE CLOTHES
SUNSHINE CRISPY CRACKERS
EDW. MORRIS
FAN TAN GUM
BIRDSEYE
LIPTON
FORD DEALERS
GILLETTE
LA BOHEME
GRAPE NUTS FLAKES
SNACKS
FRESH
KOLYNOS
PEPSI-COLA
MISSION BELL
MARLIN BLADES
BROMO SELTZER
ADAMS CLOVE
BEEMANS
SUNDIAL SHOE
SUCHARD
RED CAP
DENTYNE
GENE AUTREY
FLEISCHMANN YEAST
ADAM HATS
BENRUS
BEVERLY WINE
LADY BORDEN
YUCATAN
RUDOLPH BROS.
DANNY KAYE
ROSEN'S BAKERY
ANACIN
STOX SOUP
LEEDS SHOES

Have You A Jingle Problem?

MACK SHOPNICK PRODUCTIONS

250 W. 24 STREET, NEW YORK 11, N. Y. • CHELSEA 3-5268

LIBERTY MAGAZINE
NECCO
JOHNSON'S BABY PRODUCTS
ARTHUR MURRAY

STUDIO ONE
("Under the Volcano")
With Everett Sloane, Anne Burr, Joe DiSantis, Hedley Rainnie, Juano Hernandez.
Writer: Malcolm Lowry
Adapters: Fletcher Markle, Gerald Noxon
Director: Markle
Supervisor: Robert J. Landry
Musical Director: Alexander Semmler
60 Mins., Tues., 9:30 p.m.
Sustaining
WCBS-CBS, N. Y.

For some years CBS has been coping with the problem of how best to compete against the two top-rated shows in radio, Fibber & Molly and Bob Hope in the 9:30-10:30 Tuesday night stretch on NBC. Bill Paley's sales boys have virtually resigned themselves to the awareness that, so long as the Fibber-Hope combo remains in the public favor, any sponsorship nibbles for the Tuesday hour are pretty much out of the question. That's why the CBS 60-minute period has become a favorite sustaining stamping ground for the networks' programming dept.

They've now hit on an idea that may eventually pay off, certainly in prestige, and (of more importance to the web since it's already loaded down with prestige programming), in audiences. For its new hour-long series of 60-minute dramatic series, the network has imported Canada's 25-year-old Fletcher Markle, who, as writer-actor-director-producer in his Canadian broadcasting ventures, has already been likened somewhat to Orson Welles. (The pair, incidentally, teamed up last summer on Welles' Pabst commercial series on CBS).

Apparently not for nothing has the Welles-Markle comparison cropped up, for when it comes to unorthodox techniques, young Markle can virtually throw the book at his audience. Which is just what he attempted on the premiere of the new "Studio One" series last Tuesday (29), when Markle teed off with his own (and Gerald Noxon's) adaptation of Malcolm Lowry's novel, "Under the Volcano." (Also slotted in thus far are such items as "Topaze," "Craig's Wife," "Great Gatsby," etc., with CBS hoping that eventually a repertory group may emerge from the series.)

Not for Markle is the straight dramatic format. But let him sink his teeth into such assorted techniques as the flashback, the subconscious, the elements of "realism" as horse-hooves beat a staccatoed accompaniment to a lovers' conversation, the early morning crowing of the roosters, the thunder and lightning as background to heighten the suspense of fascist intrigue in Mexico, the constant segue from one scene to another with almost film-like rapidity—these are Markle stamps out of his Canadian portfolio.

In terms, at least, of "Volcano," much of it was distracting. Perhaps the story itself—of love and despair with its psychopathic overtone—would have emerged more effectively from a simpler pattern of presentation. At least it would have permitted for a greater understanding and sympathy for Lowry's ill-fated lovers. Markle had the unhappy faculty of lifting the curtain on the machinations and inner forces that formulated his characters without disclosing the reasons why or the contributory factors, or even hinting provocatively. Too often the listener got the suggestion that Markle himself didn't have a complete understanding of what made his hero run.

Markle's technique likewise raises the question whether constant changes in scene, while they may give greater scope to the dramatist, have the effect of producing choppy, disconnected continuity in radio. In utilizing the technique borrowed from pix, Markle perhaps hasn't weighed the particular limitations of radio which won't permit for the aid of the visual faculties. Too, the need to telescope a story within the 60-minute or hour-long framework can make multiple scenes an added encumbrance.

The acting was uniformly good, particularly that of Everett Sloane and Anne Burr in the lead roles.
Rose.

JAPAN—QUESTIONMARK
With John Daly, Frank Schuler, Gordon Bowles, Robert Peel, Marion Mitchell
Producer: Wells Church
30 Mins.; Saturday (3), 7 p.m.
Sustaining
WCBS-CBS, N. Y.

Although not up to the standards of the best documentary shows aired over CBS in the past, this program was nonetheless an interesting and instructive job of reportage on modern-day Japan. Program was timed for the day that Japan's new constitution went into effect and the talk chiefly centered around the people's fitness to live under a democratic government.

Best parts of the show originated in Japan from where CBS Tokyo correspondent Bill Costello was called in for an eye-witness account of the popular reaction to the event. He reported general apathy with far greater crowds present at the May day celebration a few days earlier than at the formal ceremonies marking constitution day. Also integrated into the broadcast were some recorded street interviews with Japan's man-on-the-street made by Norman Corwin on his recent world tour.

Rest of the program was devoted to talks by Frank Schuler, from the State department's Office of Intercultural Affairs; Gordon Bowles, Harvard anthropology professor; Robert Peel, former Tokyo correspondent for the Christian Science Monitor, and Mrs. Marion Mitchell, former WAC captain attached to occupation headquarters in Tokyo. Talk was well-informed but presented without dramatic force.
Herm.

'Meet the (Trade) Press'

The men who write about, and often tell broadcasters how to run radio, reversed the procedure last Friday (2) and appeared behind the mike on Mutual's "Meet the Press" program aired from Columbus, in connection with the Ohio State Institute for Radio.

The subject naturally was radio. The man on the "spot" was Clifford J. Durr, FCC Commissioner, tabbed by the radio trade scribes as the Oliver Wendell Holmes of the Commission. The "Meet the Press" question tossers were Lawrence Spivak, of the American Mercury; George Rosen, of VARIETY; Jerry Franken, of Billboard, and Edwin James, of Broadcasting.

This reviewer believes he is capable of writing his own review. Nevertheless it is editorial courtesy to quote others at times. A Columbus newspaper story said the program lacked its usual "fire." A visiting newspaperman said, "They should have stuck to their typewriters." A veteran broadcaster known industry-wide for his tolerance to fellow-men merely said, "It wasn't too bad."

Big error of the panel was to hit Commissioner Durr on the Blue Book and other FCC vs. Broadcasters problems. As one guest at the broadcast said, "It should be of interest to platter turners and engineers standing by at radio stations taking this program."

Occasionally, Albert Warner, the moderator, tried to break up the discussion by injecting such questions as freedom of editorial policies for radio stations, allowing atheists and communists on the air, and Larry Spivak, a non-radio writer asked about LaGuardia tossing jazz music off WNYC. But Mr. Durr answered all questions, and even talked about the Mayflower decision in making his point, which must have further confused a few million listeners, who might wonder if our Pilgrim fathers were involved in radio troubles back in those days.

The veteran trade press writers showed some signs of nervousness usually referred to as mike fright. They also had a tendency to make short oratorical pronouncements before launching the three or four words necessary for a question.

Mr. Durr proved to be a nimble-witted and fast retorter, and tossed answers right back. In fact, at the hands of radio's severest critics and best friends—the radio editors—he fared much better than other guests who faced previous "Meet the Press" panels.

Because the broadcast was staged in a ballroom before the large Ohio State radio audience, rather than in a studio, the program producers requested that no applause mar the 30 minutes of back-and-forth-banter. It was a gratuitous remark.

Mutual programmers who handle "Meet the Press" are not discouraged. The program will continue as a co-op. In view of the fact that most of the local co-op sponsors of "Meet the Press" are newspapers, the Ohio State showing by the radio minions of the press itself is not considered too serious a handicap for expanded sales.
*Edko.

*Edgar Kobak, President, Mutual Broadcasting System.

BIRTHDAY JAMBOREE
With Percy Faith, orch (40); Glebe Collegiate Lyres Club (50) under Robert McGregor; Dave Davies, Dorothy Alt, Gordon Sinclair, J. Eugene Kash, Tommy Gorman, King Clancy, Dr. Fred Howse, Mayor Stanley Lewis, Michael Hopkins, announcer
Producer-Writer: Britain Hodgkinson
90 Min.; 8:30 p.m., Sat. (3)
Sustaining
CFRA, Ottawa

CFRA, newest Ottawa indie, preemed Saturday (3) to give the capital area four stations, three indie and a CBC outlet. Intro show ran 90 minutes with the first 30 local only, second half-hour on CBC's major web, Trans-Canada, and closing 30 local again to air station's giveaways to the studio audience. Auditorium, big sports center of Ottawa where CFRA has studios under the rush-end seats, raftered with 10,000 overflow audience.

First hour was boff radio. With Percy Faith batoning and an okay juve choral group, music had to click. Production was smooth all the way, staffers and stars working together and separately nicely. Program was well balanced to keep it alive through long air time and hand all types of dialers something to twist for.

"Birthday Jamboree" teed off with orch doing typical Faith arrangement of "S'Wonderful." Dave Davies, who worked with Faith before he went to the U. S. and the Contented Hour, did an okay come-back from air force stint and BBC airings with neat handling of "Mamselle." Looker-canary Dorothy Alt, from "Latin American Serenade," worked superbly with the maestro in "This is the Night." Glebe Lyres handling of novelty "Home Town Band" was smart and modern.

Web period opened with Faith and orch in "Oya Negra," followed by Davies doing "Linda" in his Russell-like voice. Serious note was violin solo, "Caprice Vennois," fine bowing by top Canadian fiddler, J. Eugene Kash. Miss Alt soloed with "Sentimental Reasons" and teamed with Davies on "Anniversary Song." The Lyres were okay on "Madame Jeanette" to close. Talks included Gordon Sinclair's doubtful-taste discourse on big snakes eating little snakes, and crosstalk session between Tommy Gorman and King Clancy. Station's owner, Frank Ryan, walked on and off throughout 90 minutes.

CFRA's preem show was something few Canadian indies ever got and ought to set the station up wherever it reaches as fave dialing. Before airer closed, phone calls were coming in from many USA points as well as Canadian speaker-seekers with kudos and requests.
Gorm.

THE KINGDONS
With Dr. Frank Kingdon, Marcella Markham Kingdon; announcer, Murray Jordan
Producer: Clifford Evans
25 Mins.; Mon.-thru-Fri., 1:05 p.m.
Sustaining
WLIB, N. Y.

Dr. Frank Kingdon, the ex-university prexy-liberal news commentator who has shifted in the past year from WMCA to WOR to WINS, has now teamed with his-actress-wife, Marcella Markham, lately seen in the Broadway production of "The Iceman Cometh," to form radio's newest Mr. and Mrs. combo. Unlike N. Y.'s three other husband-wife shows (the Fitzgeralds, the Kollmars and the McCrarys) who chatter over the breakfast table, the Kingdons have chosen to gab over their noonday edition of The Post (which owns WLIB). The result, regrettably, is not a happy one, judged by the preem airing Monday (5).

Instead of "informal conversations about events of the day and the people who create them; discussions about the theatre, the arts, sports and fashions," as promised in advance notices, the initial stanza turned out to be almost wholly devoted to Dr. Kingdon's considered judgments of various world and national affairs. This is not to say that his comments are not intelligent and worth airing—but he has a daily WINS show on which to say these things. Nor does this mean the Kingdons' new show couldn't be one of the best of its kind. But it needs to unbend and to delve into more mundane, even trivial, but less ponderous topics. And Miss Markham, who has a charming voice, should get to use it more.

Guest personalities the Kingdons expect to have on the stanza no doubt will perk it. Show teed off without sponsors but station hopes to ink some on a participation basis.
Doan.

ROBERT Q. LEWIS LITTLE SHOW
With Billy Williams, Florence Robinson, Jackson Beck, William Keene, Milton Kaye Orch.
Producer-Director: Ace Ochs
Writers: Aaron Rubin, Doc and Dan Simon.
Sustaining
15 Mins.; Sat., 7:30 p.m.
WCBS-CBS, N. Y.

Robert Q. Lewis, former WHN disk-jockey, in a 15-minute session of comedy introduces one of the new fresh notes in radio. The Lewis stanza proceeds on the assumption that after more than 20 years as a major source of entertainment, radio should by now be above the adolescent level. The humor is intelligent and has an adult viewpoint and knows how to satirize existing institutions in radio and other fields without being snide or offensive.

Lewis managed to do a lot of ribbing in the 15-minute span. In the cinema fields, he kids pictures and critics alike with picture critiques by purported ushers. The 11th song in the Hit Parade is given a degree of anonymity after its slough off on the Lucky Strike show. Guest stars, sports programs and even a spoof of radio listeners are included.

Show eschews studio audiences probably on the assumption that an intelligent listener will know when to laugh without prompting from anyone on the inside. The Henry Morgan show once tried that for one week and then readmitted crowds.

Lewis, an experienced mike hand, has a sapient delivery and is discerning in the selection of his material. A large cast ably abets his cause.
Jose.

PURSUIT TO HAPPINESS
With Fredric March, Florence Eldridge, Lenka Peterson, Michael Fitzmaurice, Floyd Buckley, Ann Seymour, Alice Yourman, Edwin Bruce; Cy Harrice, announcer.
Producer: Lester Vail
Writer: Eleanor Abbey
15 Mins.; Mon. through Thurs. (5-8), 3:45 p.m.
ENTERTAINMENT UNIONS
WJZ-ABC, N. Y.
(Furman & Feiner)

If daytime serials can sell soap to the American housewife, then they should be able to sell a more abstract commodity like the principles of trade unionism. So reasoned a group of bright boys attached to the American Federation of Labor, and the result is this crackerjack four-episode serial penned by that vet weep-while-you-sweep scripter, Eleanor Abbey. Where this experiment in selling ideas will lead to, nobody can foretell; but if daytime serials become the new battleground for political and economic tendencies, then soap operas are at least in for a change of name and radical departure in criticism.

In order not to scare off any prospective dialers by any jarring surface innovations, this serial is projected as a perfect replica of a typical afternoon women's program. Identity is established all along the line from the mellifluously-intoned commercials through the sentimental musical bridges to that caramel, so-true-to-life flavor in the unfolding incident. But beneath the familiar candied coating, there lies the stick of intellectual dynamite wanting to pop off in the listener's mind.

"Pursuit to Happiness" tells the story of an average American working man with a family who is caught in the scissors of a rising price level and a static paycheck. Behind his attempt through his trade union to get a raise, the serial shows the personal anxieties and the rising line of pressure forcing him to drastic action. In the offing, after the initial episode (5) lies the alternative of a peaceful solution through the intervention of an enlightened employer or a strike call. Whatever the outcome, the point of the serial has already been driven home by the eloquent plea made in defense of strikes when necessary.

The plugs at either end are short and simple, hitting hard at the anti-labor legislation now pending in Congress and pointing out the stake of the housewife in an anti-labor victory. Presented under auspices of the Entertainment Unions Committee, the program was lucky in being able to draw upon the superlative talents of Fredric March and Florence Eldridge for the lead roles and equally skilled hands for the production end. All in all, it's a show that equals in every detail the finesse of the typical soap opera and far surpasses them in its coming to grips with meaningful reality.
Herm.

MUSIC FOR AN HOUR
With Sylvan Levin and orch, Virginia Oswald, Robert Trevizian, Julius Schulman; Bill Berns, emcee-announcer
Producer: Keyes Perrin
Writer: Bob Simon
45 Mins.; Sun. (4), 1.15 p.m.
WOR-MUTUAL, N. Y.

This is a very pleasant Sabbath afternoon program, presenting variety in its range of music from "popera" to opera, and in its types of participants. Program is in excellent taste for the day, and melodious and appealing as well. It's characterized by a lack of formality and a general family appeal. Program goes from 45 minutes to an hour in two weeks.

Emceeing by Bill Berns, erstwhile disk jockey, is in keeping, his informal style of delivery being fresh and engaging, and his explanation of numbers played or artists performing being simple and not pedantic. He talks too fast, at times, and indistinctly, but these can be corrected.

Sylvan Levin, WOR, N. Y.'s musical director, has a well-balanced orchestra that sounds full and ample and is certainly well-trained. Musical arrangements, especially the purely orchestral ones, are very good. Levin himself had something of a field-day on the program's opener Sunday (4), seguing from conductor's stand to keyboard, his piano work in the "Anniversary Song" being especially tricky and intriguing.

Program ran from "Brigadoon" to "La Boheme." Virginia Oswald, soprano of the first named Broadway musical, showed an excellent voice as well as versatility, singing "Almost Like Being in Love" from "Brigadoon" and "Depuis le Jour" from "Louise.' Robert Trevizian was an impressive tenor in "Celeste Aida" and in the program's close with Miss Oswald, the "La Boheme" duet finale. Julius Schulman was impressive in violin solos.

Program's novelty, an orchestral piece called "The Bridgework Suite," consisting of a collection of musical "bridges" used in radio to describe various moods and ideas linking various phases of dramatic programs together, was too long-drawn out to be completely effective. But it was interesting, with Levin's keyboard work again a standout.
Bron.

Follow-up Comment

Red Barber, on the basis of his standin showing Sunday night (5) on "Take It or Leave It," looks a likely candidate to succeed Phil Baker when latter goes off as quizmaster of Eversharp stanza. (Several others are being auditioned.) The CBS sports director's technique is to put participants at their ease, kidding them along with adept but gentle quips. His ready chatter, born of long sportscasting, carried the show along smoothly, his Southern accent and manner reminding a listener somewhat of Kay Kyser's. It's far removed from the Baker routine, and "Take It" could do a lot worse than taking Barber.

As fun-punched a guest treat as Fred Allen's listeners have had this year was served up Sunday night (4) when George Jessel visited the Alley on his way to toastmaster a showbiz dinner honoring Sophie Tucker in N. Y. Jessel made out that he was getting $400 for this after-dinner job—and he could do one just like it for Allen; he had cheaper rates, of course, scaled down to $10, "where I bring my own dinner and don't say a word—just glare at you." But what he really came to see Allen about, he said, was to get him to star in a new film called "The Late George Jessel," a sequel to "Apley." Allen would play the title role, Jessel himself would do some bit parts, "to save money." They ran through the plot, Jessel turning up successively as Irving Berlin, Eddie Cantor, Al Jolson, and finally as Allen's voice, singing "just like Jolson did for Larry Parks." Jessel wound up deciding only Jessel could play Jessel. Allen was miffed again.

CBS' Norman Corwin, whose latest collection of radio dramas has just been published under the title of one of them, "Untitled," was the writer facing the crix on WQXR's (N. Y.) "Author Meets Critics" session last Thursday (1). Crix were Eugene O'Neill, Jr., Greek prof at Yale, who defended rather than attacked Corwin's works, and John Gassner, dramatics prof at N. Y. U., who thought Corwin's rhetoric both very good and very bad. The session held promise, but failed to keep it, never getting far beyond a rather deadly technical (for the average listener) and seemingly unimportant (to the ditto) brace of quibbles over Corwin's rhetoric and Corwin's characters (are they actual or are they "poster characters").

One breath of fresh air in an otherwise stale stanza was Gassner's quoting (or rather reading) of a passage from Corwin's work..."There will be a time later when the horsemen of the Apocalypse ride in from the quadrants of the earth...And pull up by a misty woods back of an old battleground; And the one whose name is Conquest will dismount, and he will break his bow under his knee and trample it; He will wipe blood from both hands on the hide of his snow-white horse, and turn, and fade into the mists..." Gassner wondered where Corwin got the horseman named Conquest, since he's not really one of the original four, etc. Corwin chuckled, "I can't see what difference it makes. Let's say I have a new horse in the race."

I HAVE SEEN THE CHILDREN
With Martha Scott, Lee Grant, Ronnie Liss, Michael Artist, Judith Lockser, Brina Raeburn, Paul Mann, Bill Griffis, Bernard Leurow
Writer: Morton Wishengrad
Director: Anton M. Leader
Producer: Milton Krents
Music: Vladimir Selinsky
30 Mins.; Tues. (29), 9:30 p.m.
Sustaining
WQXR, N. Y.

This one-shot dramat was based on a N. Y. Times article, "Children Who Have Seen No Childhood," by Gertrude Samuels, member of the Times' Sunday staff, and was aired as an assist to the current fund-raising campaign of the U. S. Committee for the Care of European Children. It told of the screening of displaced children—orphans of concentration camps, slave labor forces and the ghetto—and the voyage to America of 86 of these children, 3½ to 18 years of age, to be placed in U. S. homes.

As aired, the story had an extremely heart-touching appeal. Legit actress Martha Scott, in the role of Miss Samuels, handled the narration with skill becoming her talent and with considerable feeling. Acting of those carrying the children's roles was poignant throughout, and there were a number of moving moments, as when the children sang the Ghetto song and when, later, they reverently sang "You Are My Sunshine." At the stanza's windup, Miss Scott, speaking "as a mother and not as an actress," made a straight appeal to listeners for support of the refugee children's fund.

Production had minor flaws—some of the children's lines were difficult to catch and several musical bridges almost drowned Miss Scott's voice—but the overall effect was professional and persuasive.
Doan.

Too Many Names, Too Few Spots, Too Much $ Augur Coast Summer Chill

Hollywood, May 6.

Coast band-bookers are glancing summer-ward apprehensively. No matter how roseate-hued are the goggles they affect, available one-niters and locations are down nearly 50% from last season, and according to present indications, July and August will find this region too-well dotted with name crews. And the scramble to date them in this area waxes hot.

Scheduled into this territory during hot months are Duke Ellington, Cab Calloway, Frankie Carle, Alvino Rey, Jimmy and Tommy Dorsey, Gene Krupa, Count Basie, Del Courtney and Raymond Scott, among others. Jack Archer, William Morris' local booker, who has been restlessly trying to set skeds for Ellington, Courtney and Scott, over weekend learned from homeoffice that Count Basie is being sent here in June and Hal McIntyre in July, to tighten situation further.

Fact that many locations hereabouts cannot reach decisions on future policies hampers bookings considerably. Palladium, where Pastor is current, is set solidly deep into October, with Krupa, Carle and J. Dorsey following in order. T. Dorsey starts his Casino Gardens on full-week policy again on May 16 with own orchestra, and plans to hold four months, which erases that booking for other outfits. Aragon, where Alvino Rey presently is niched, plans to keep crew there indefinitely, or at least isn't very interested in a follow-up booking.

(Continued on page 63)

Spitalny in Vogue Break; Takes Over All-Girl 13 Masters

Phil Spitalny severed recording connections with Vogue Records last week and, in lieu of coin owed him by the company in unpaid guarantees and royalties, accepted ownership of all 13 masters he had previously made with his Hour of Charm all-girl orchestra. His contract with Vogue still had approximately one year to run.

Spitalny isn't yet certain what he will do with the masters he took over. He has been discussing a deal with another disker to press and distribute disks, but may go into the disk business himself, at least to the extent of having pressings made by an indie factory with district through other channels. Eight of the 13 masters have never been marketed.

Included in the deal Spitalny made with Vogue to sever relations was an agreement that Vogue would recall all pressings of his band from dealer counters. These are to be destroyed. Presumably, this is to avoid competing with them if and when Spitalny makes a deal with another company or puts out his own disks.

WILL OSBORNE DROPS BRITISH VAUDE TOUR

Hollywood, May 6.

Will Osborne has sloughed his plan to go to Britain this month, along with an American arranger, for an English band and troupe vaude houses. Batoneer's manager, Eddie Sherman, who returned here last week from a London trek, brought back a final "no" on the pitch, after a talk with officials of the British Musicians' Union.

Several months ago, via correspondence, Osborne got an okay on the stunt, after he pointed out that he was a Canadian and still a member of the north-of-the-border union, albeit he has worked in the U. S. for nearly two decades. That got him a tentative nod from English union, which usually nixes Yank windjammers in retaliation for James C. Petrillo's nix on British bands coming here.

Sherman was told in London that a deal is afoot between British union and Petrillo whereby two bands from each nation would be exchanged annually, and that the English organization did not want to possibly queer the chance of swinging the hands-across-the-sea deal.

Sabbath Laws Threaten Promoter of Symph Dates

Vancouver, May 6.

Lily J. Laverock, local impresario who presented Dmitri Mitropoulos and Minneapolis Symphony Orchestra here Easter Sunday, is still waiting to find out whether the law is going to bring her to trial for violating the Lord's Day Act.

Local prosecutor asked Attorney-General for fiat to prosecute Miss Laverock, who has been in concert business for 25 years, but former has refused, saying that "a sane and sensible policy be followed in the question of Sunday observance."

To add salt to Miss Laverock's possible wounds, she lost money on bringing the 90-piece orchestra to the city. Date was at the Orpheum, 2,200-seat pix house, and went in the hole to the tune of 2Gs.

Musicraft Warned To Pay Royalties

Harry Fox, agent and trustee for most music publishers in mechanical and synchronization matters, has advised Musicraft Records that its payment of royalties for the first quarter of this year must be made by May 15 or action will be taken to collect. Fox gave Musicraft a brief respite from the May 1 date the payment was due, upon the company's request for the delay, but appended the May 15 deadline at the same time. There is some $20,000 involved.

Musicraft, meanwhile, still has not resolved its financial and executive situation. It is still endeavoring to solidify the reorganization deal set up and okayed by stockholders weeks back. And it is still trying desperately to secure someone with knowledge enough of the disk business to take over Musicraft helm and steer it out of the situation it has been in for months. Stories that Herb Gordon and Jack Meyerson, of World Transcriptions, were dickering to take over the firm are untrue. Gordon has a contract with World until February, 1949, and never considered the deal.

As for Eli Oberstein, head of RCA-Victor artists and repertoire, he was approached with a proposition as far back as last January and a couple times thereafter, but each time turned down a deal.

Woolery, Kornheiser Out in Metro-Robbins Staff Curtailments

As part of the general Loew-Metro readjustment, the affiliated Robbins-Feist-Miller music interests are undergoing personnel shifts and letouts claimed the firms have been overstaffed. Salesmanager Pete Woolery is one casualty, meaning that Bernie Prager, who headed the international activities, again is taking over more directly on sales. Woolery was brought in from Chicago when Ed McCauley was given a less active spot in the educational-standards field, because of a heart attack.

Abe Olman, g.m. of the Big Three, has also displaced others in the professional department. Al Brackman shifted to Mills Music; Phil Kornheiser, who handled the standard revivals, is leaving, on the theory that each of the three firms should handle any of the oldie revivals as a normal professional plug, self-contained under the respective prof. mgrs. Olman, incidentally, is committed to the idea that "the standards must be dead" before they can be successfully revived. If still fresh only slightly in memory it's n.g. He points to his own "Oh Johnny," a 1916 copyright, which even his daughter didn't know was written by him (Olman is also a songsmith, as well as business executive), as evidence that they must be so old they're new. That's why "Guilty," which he revived at Feist recently, came through, dating back as it did over 20 years. The current Robbins campaign on "Peg O' My Heart" is another instance.

D.&H. Gets More Time To Answer Robbins Song Suit

Denton & Haskins, defendant in an infringement suit brought against it by Robbins Music Corp., was granted an extension until May 26 by Federal Judge Simon Rifkind on Monday (5) to file answers. Action is concerned with ownership of renewal rights to "Somebody Loves Me."

Original copyright owner of the song, Robbins charged that Denton & Haskins had allegedly infringed upon its rights to the number and sought an injunction and accounting of the profits. D & H claims to hold the renewal rights.

Record Companies Feel Sharp Slump In Retail Sales

Recording companies, which have been working full blast for the past few years trying to keep up with the demand for disks, have run into a sales slump of no mean proportions. During the past few weeks, retail buying has sloped off sharply enough to start loud wails from some majors, while others busily turned toward production of "catalog" material to occupy the time of pressing machines taken off pop stuff ("catalog" means standard items for which there is a constant demand, but which hasn't been getting too much attention because of the heavy schedule of pop pressing).

Those being hurt badly by the current slump, of course, are the minors and the dozens of indies who have been struggling along since the war's end in the face of constantly increasing major company production, which, hampered during the war by materials and manpower shortages, gave the indies a chance to set up shop. Many of these indies do not figure to weather the current storm. Already there are rumblings of imminent collapse and all of it doesn't emanate from the shoestringers. There are one or two labels which have made a fair impression on the trade who assert that they will be in trouble if the slump continues much longer.

Record makers say that the disk business has shifted much more than ever in the direction wherein the song is more important than ever before. That the b.o. value of a song has always been paramount in record sales is true. But, at the same time, there is always a group of top artists who have been able to realize a fairly strong sale out of a flop tune, just on their names alone. Diskers assert the latter is constantly dropping, however, that today the record-buying public concentrates much more attention on the tune itself.

Decca Cites 687G 1st Quarter Net

Decca Records declared a net profit of $687,118 last week for the quarter ended March 31. This figure came after provision for $458,000 for taxes and means an earning of 88c a share on the 766,650 pieces of capital stock in circulation.

Last year's first quarter showed a profit of $511,000 and 66c a share.

AFM Locals Get Flock Of 'Working Under Scale' Beefs About Musicians

Various locals of the American Federation of Musicians are handling increasing numbers of cases against individual musician members charged with working under scale. These cases apparently stem from a combination of the dwindling business all classes of cafes, etc., have been faced with the past months and the scales of pay demanded by the locals, which in virtually every territory have been increased from one to three times during the past two years.

This apparently has led some spots to forego entirely the use of live music and some musicians to accept under scale salaries as a means of earning a living.

Scott's Copyright Bill to Be Fought By MPPA; ASCAP Also Sees Danger

Music Publishers Protective Assn., and possibly the American Society of Composers, Authors and Publishers and the Songwriters Protective Assn., will oppose the bill introduced into Congress several months ago by Rep. Hugh D. Scott, Jr., which seeks, in effect, to secure the right to copyright each individual interpretation of a song recorded in any manner possible. Scott's bill, introduced at the behest of Maurice. J. Speiser, general counsel for the National Assn. of Performing Artists, is due for a hearing in Washington, D. C., May 23. A companion bill, which seeks to exact revenue from coin machine operators for the right to use recordings for profit, will not be disturbed since ASCAP itself has been preparing action in that direction, but has temporarily held up its plans until Speiser's bill is acted upon.

Attitude of the MPPA in regard to the first bill is that while it asks for a copyright in individual interpretation it is not stated in whom the copyright control would be invested. It's assumed that since the NAPA is in back of the bill that control would go to the artists, or perhaps the record company or both. Publishers, it's felt, would be given no rights at all. And they do not like such an arrangement since it would superimpose a copyright upon their own basic copyright on the song. Songwriters, represented by SPA, feel the same way.

Wordage of Scott's bill, incidentally, reads, in part, "...adaptations, arrangements . . . of copyrighted works when produced with the consent of the proprietor of the copyright in such works, or works pub-

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Sonovox Process Diverted To Kiddie Album Groove

Chicago, May 6.

Sonovox process, which in the past has been used mainly in radio commercials, is now entering children's record field with formation of Jackalee Records. Firm, formed by Chi manager of Sonovox, has already put out one album using device to give human voice to a train and plans to use same treatment to give vocal character to such inanimate objects as violins, organs and cars.

Company will issue albums every three months and will enter foreign market in near future. Firm claims it can use same record made for domestic use abroad with dubbing in of foreign narrator's part.

Kaye, MCA Future Status in Doubt

Sammy Kaye's 10-year contract with Music Corp. of America expires this September and so far he has not renewed with the agency, a circumstance that has its executives on a griddle. Kaye assertedly is mulling the idea of setting up an organization to book himself, feeling that the $50,000 to $60,000 a year he pays MCA could easily underwrite such a venture. Supplementing this thought, which is uppermost in his mind, is the numerous offers he is claimed to be getting from other agencies.

Kaye, meanwhile, is getting quite a few MCA promises. It goes without saying that the agency doesn't want to lose the band. Band department revenues are down far enough as it is without erasing his income from the books. In the past couple years, MCA has lost the lucrative income of such combos as Benny Goodman, Horace Heidt, Tommy Dorsey (whose current argument with MCA, the umpteenth in his association with the agency, looks to be the mccoy), and gets comparatively little annually from Harry James, who doesn't work as often as he could. MCA, however, is not the only agency hassling with dwindling band revenue. General Artists is in the same boat (see separate story).

T.D. Swaps 40-Ft. Boat And 35G for 96-Ft. W.P. Chrysler Yacht

Tommy Dorsey, who has been on a boat kick for the past several months, went into the water in a big way last week. He traded his 40-foot cruiser for the 96-foot yacht Mayflower, owned by Walter P. Chrysler. For the big job, Dorsey paid around $35,000 plus the Consolidated 40-footer he bought in N. Y. in February, which set him back some 30G with all accessories.

Dorsey got back into N. Y., Sunday (4) evening, from his long Florida vacation, did a radio guest-shot and immediately shoved off for California, where he's due to unveil a new band May 16 at his Casino Gardens ballroom, Ocean Park. He is sending the Mayflower to the Coast through the Panama Canal. It will tie up near Santa Monica and Dorsey will live aboard during the Casino date.

Dorsey Building Band

Hollywood, May 6.

Tommy Dorsey has finally begun the construction of his new band and hasn't too much time to complete it and rehearse for his May 16 opening at the Casino Gardens here. He has signed Charlie Shavers, Louis Bellson and Gus Bivoni so far.

What he is paying Bellson and Bizoni is undisclosed, but the acquisition of Shavers, who has been with T. D. for several years, isn't figured to be on the basis of AFM local 47 scale. T. D.'s new band is supposed to be a scale outfit to keep down expenses.

Ralph Clemmon joined Joey Kearns band as lead trumpet. Played with Kearns before Army service.

Foreign Dispute Sets Up Impasse For SPA-MPPA

No meetings between the committees named by the Music Publishers Protective Assn. and the Songwriters Protective Assn., to design a new contract, have occurred during the past three weeks and none is likely until a peculiar impasse is resolved. During the last meeting, held April 9, it now comes out, a dispute occurred which had nothing to do with the problem confronting the two committees and as a result neither side has since made a move to schedule another confab.

It seems that when the April 9 meeting started, Fred Ahlert, a member of the SPA committee, began to insert conversation to the effect that the MPPA should, in behalf of the writer faction, take some hand in the "Smoke Gets in Your Eyes" — Longine - Wittnauer case, which involves the 2c royalty theory as applied to transcriptions. Louis Bernstein, of Shapiro-Bernstein, of the publisher faction, moved that Ahlert was out of order since his problem had nothing to do with the matter on hand—the SPA-MPPA contract. Edgar Leslie, another writer committee member, took exception to Bernstein and chimed in and got the same move from the latter.

Becoming incensed at Bernstein, Leslie tossed words without thinking, picked up his hat and coat and walked out on the meeting. Members of the pub committee feel that an apology is due and assert that the next move on either the dispute or further meetings on the contract is up to Leslie and the writers.

OSFELD, SPIVAK WILL RETAIN STEVENS MUSIC

Jack Osfeld and Charles Spivak have given up idea of disposing of Stevens Music, which Osfeld operates in partnership with the maestro. Osfeld's health has been recovered sufficiently to enable him to continue and any deals they had for the sale of the company have been discarded.

Osfeld suffered a breakdown on the Coast earlier this year and because almost the entire load of administrative and contact work was on his shoulders had prepared to bow out.

Jocks, Jukes and Disks

By George Frazier

Perry Como's "Chi-Baba Chi-Baba" (Victor) may not be the most sumptuous thing we've ever heard, but in a week when only 10 new records (aside from albums) have arrived, we're disposed to look upon it as altogether pleasant. As the morning gets brighter and we become more alive with the birds and the buds we'll go further than that and state that we think it's pretty good by practically any week's standards. Firstly, the song itself has considerable appeal. Then there is the Como imprimatur, which is per se a guarantee of a certain sale. And finally there is the fact that the rendition exhibits all of the customary Como skill. Of all male vocalists he is certainly one of the most consistent on records. (Did someone mention golf—we hear tell Como is quite a trickster in that department, too. He has trained a little white ball to emulate a boomerang). Como invariably sings in good voice and with more than moderate sensitiveness to the meaning of a lyric. "Chi-Baba Chi-Baba" is fine Como and, as such, recommended. On the other side, he sings "When You Were Sweet Sixteen." It's pleasant, but not terribly exciting. The Satisfiers and Lloyd Shaffer's ork accompany on both sides.

Sammy Kaye's "Ask Anyone Who Knows" (Victor) is the only other item this week that sounds to us like a juke candidate. The Seller-Marcus-Kaufman ballad is played danceably and given a fine boudoir vocal by Don Cornell. Backside is "Would You Believe Me?" (from film "Would You Believe Me?") It's agreeable enough, but something less than sock. A man named Johnny Ryan steps up in a Kaye tuxedo and gives with the vocalizing.

Murphy Sisters are out on Apollo this semester with "Mahzel," a number which seems to be attracting a large number of devotees. We, however, happen to prefer the backing—"You're Breaking in a New Heart"—which the Murphs do much less self-consciously. "Mahzel," on the strength of its growing popularity, will be the side that will sell, however.

Cliff Carlisle, a country singer, does "The Devil's Train" with The Buckeye Boys on a new Victor. It has the sadness that wows 'em in rural locales. Personally, we found it rather tedious and preferred, in this field, Zeke Manners' "I'm a-Goin', Sue, I'm a-Goin'," also a Victor release.

These are the only single items this week that seem worth mentioning. We think, though, that jocks and home spinners should investigate a few of the new albums. One of them is a Victor set called "Esquire's All-American Hot Jazz—Volume II." Despite its inordinately presumptuous title, it's a rather effective compendium. In certain instances it's really quite impressive. One of these comes with Louis Armstrong's "Sugar"; another is Benny Goodman's Quartet on "I Cried for You" (a re-issue). The stuff waxed especially for the album is, on the whole, no bargain, though. If Coleman Hawkins is, as the inside-the-cover blurb states, "king of the tenor saxophone," we tremble for the future of jazz.

"Just for Dancing," a new Majestic set by Nat Brandwynne and his orchestra is precisely what its title

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Best Bets

Ballad—"Chi-Baba Chi-Baba" (Perry Como) and "Ask Anyone Who Knows" (Sammy Kaye).

Hillbilly—"I'm a-Goin', Sue, I'm a-Goin'" (Zeke Manners) and "The Devil's Train" (Cliff Carlisle).

Hot Jazz — "Sugar" (Louis Armstrong), "I Cried For You" (Benny Goodman Quartet), and "Three Flights Up" (Dan Burley).

Dance — "Just For Dancing" album (Nat Brandwynne).

Novelty—"Songs We Remember" album.

Suggested Programs

"Rockabye River"—Duke Ellington (Victor).

"That Old Black Magic"—Frank Sinatra (Columbia).

"Alexander's Ragtime Band"—Bing Crosby-Al Jolson (Decca).

"Mam'selle" — Art Lund (M GM).

"Davenport Blues" — Adrian Rollini (Decca).

"Chi-Baba Chi-Baba" — Perry Como (Victor).

"Sister Kate"—Wingy Manone (Capitol).

(Program No. 2)

"The Air-Minded Executive"—Johnny Mercer (Capitol).

"Sugar" — Louis Armstrong (Victor).

"Ivy" — Jo Stafford (Capitol).

"Santa Espina" — ("Songs We Remember" album) (Disc).

"Easy to Love"—Nat Brandwynne (Majestic).

"She's Funny That Way"—Frank Sinatra (Columbia).

"Oh, Lady Be Good" — Billy Butterfield (Capitol).

(Program No. 3)

Show Tunes

"I Can't Give You Anything But Love" — Louis Armstrong (Okeh).

"I Can't Give You Anything But Love"—Duke Ellington and Ethel Waters (Brunswick).

"I Guess I'll Have to Change My Plan"—Eddy Duchin (Columbia).

"I Guess I'll Have to Change My Plan"—Johnny Mercer (Capitol).

"Somebody Loves Me"—Paul Weston (Capitol).

"Somebody Loves Me"—Eddie Condon (Decca).

"Somebody Loves Me"—Andre Kostelanetz (Columbia).

MILLS REMINDERS of GOOD ALL-TIMERS

EMALINE

Hoagy Carmichael's WASHBOARD BLUES

SENTIMENTAL GENTLEMAN FROM GEORGIA

MILLS MUSIC, Inc.
1619 Broadway New York 19

Victor Lombardo Signed For Majestic Records

Victor Lombardo's orchestra has been signed to term deal by Majestic Records. He'll do his first disks for the label in New York next week.

It's Lombardo's first record affiliation for the band he formed early last summer after leaving his brother, Guy Lombardo's, orchestra. He had had negotiations with the Apollo label, but the deal fell through.

Robbins Forms Villa-Lobos Co.

Jack Robbins has formed Villa-Lobos, Inc., on a 50-50 music publishing basis with Heitor Villa-Lobos, perhaps the best known South American composer. The deal is for 10 years, effective from March 1, 1948, when the 59-year-old Brazilian composer's contract in America expires with Associated Music Publishers (Muzak), which had the famed Latino's works in the western hemisphere under subcontract from Eschig, of Paris. Villa-Lobos is tied to the French music publishing house, although on his own he was published in his native Brazil.

Since leaving the Metro-Robbins music publishing dynasty, J. J. Robbins & Sons has been building up its independent activities, including the takeover last year of Hamilton S. Gordon, Inc., 100-year-old standard house, and the John Franklin Music Corp. But the Villa-Lobos, Inc., deal is the most impressive for the veteran music man, especially from an ASCAP viewpoint, since AMP is a BMI ally.

Henri Leiser, ex-Music Corp. of America, is tied in with the Robbins-Villa-Lobos alliance, on a 10% cut in exchange for handling the Brazilian composer-conductor's concert tours. V-B has been batoning for CBS. As a composer he rates worldwide with such musical savants as Sibelius, Prokokieff and Shostakovitch.

Incidentally, the AMP-Villa-Lobos schism points to AMP going under the BMI fold more directly.

Goldwyn Still Nixing 'Best Years' Tune Tieups in Bunches

Hollywood, May 6.

Samuel Goldwyn studio continues to nix song publishers seeking tieups with tunes tagged after "The Best Years of Our Lives." Nat Winecoff, Coast chief of Southern Music and sundry Ralph Peer firms, recently hauled out of his files a tune of similar title and had it promptly thumbed down. Reportedly same reception was given Ben Edwards Music, of New York, on similar pitch.

Local songwriter Lou Herscher cleffed another and personally couldn't effect tieup and now effort has been issued by Bell Songs, with tag altered to "The Best Years In Our Lives." Studiedly film is not being referred to in any way, presumably on advice from Goldwyn office. Music department at studio says door on a tune tieup is not slammed shut, but in its opinion the right song hasn't popped. Usually film firms have jumped at first chance of sort, glad to get added ballyhoo on a film.

10 Best Sellers on Coin-Machines

1. Mam'selle (3) (Feist)	Dick Haymes............Decca Art Lund...............MGM
2. Heartaches (9) (Leeds)	Ted Weems.....Decca-Victor Eddy Howard......Majestic
3. Linda (10) (Mayfair)	Clark-Noble ......Columbia Charles Spivak........Victor
4. Anniversary Song (14) (Mood)	Al Jolson..............Decca Tex Beneke............Victor
5. My Adobe Hacienda (4) (Peer)	Eddy Howard........Majestic Dinning Sisters.......Capitol
6. Things In Glocca Morra (11) (Crawford)	Buddy Clark.......Columbia Dick Haymes.........Decca
7. That's My Desire (4) (Mills)	Frankie Laine.......Mercury Eddy Howard.......Majestic
8. Across Alley From Alamo (1) (Capitol)	Mills Bros.............Decca Woody Herman....Columbia
9. Sunday Kind of Love (1) (Maurice)	Frankie Laine.......Mercury Jo Stafford ....Capitol
10. If I Had Life Live Over (1) (General)	Larry Vincent..20th-Century Buddy Clark.......Columbia

Coming Up

Peg O' My Heart (Robbins)	Clark Dennis.........Capitol Harmonicats ....Vitacoustics
You Can't See Sun (Simon)	Ink Spots...........Decca Vaughn Monroe.......Victor
Santa Catalina (Spina)	Freddy Martin.........Victor Eddy Howard.......Majest'c
Red Silk Stockings, Green Perfume (Morris)	Ray McKinley......Majestic Tony Pastor........Columbia
April Showers (Harms)	Al Jolson.............Decca Guy Lombardo.........Decca
That's Where I Came In (Robbins)	Perry Como..........Victor Jo Stafford..........Capitol
I Do Do Like You (Harms)	Johnny Mercer.......Capitol
Midnight Masquerade (S-B)	Eddy Howard.......Majestic Sammy Kaye.........Victor
Roses In Rain (Barton)	Frankie Carle.....Columbia
Moon Faced, Starry Eyed (Chappell)	Mercer-Goodman ...Capitol Freddy Martin.........Victor
Jack, Jack, Jack (Sinatra)	Andrews Sisters.......Decca
I Wonder, I Wonder, I Wonder (Robbins)	Van Johnson.........M-G-M Martha Tilton.........Capitol
Alexander's Ragtime Band (Berlin)	Crosby-Jolson .... Decca
I Believe (Sinatra)	Frank Sinatra.....Columbia
You Don't Learn That In School (Capitol)	King Cole Trio.......Capitol
When Am I Gonna Kiss You (Martin)	Freddy Martin.........Victor Dinah Shore.......Columbia

Union Pacific Aims At Some Song Plugging

Union Pacific R. R., out of its Los Angeles office, has started thumping drums for a new novelty song, "Union Pacific Streamliner," which Richardson Songs, a BMI firm on Coast, will publish. Mary Buchanan, member of UP flackery, actively is tripping around Hollywood trying to line up recordings of tune.

Effort expended is somewhat in contrast to initial reaction to "Atchison, Topeka and Santa Fe," which became a hit while Sante Fe railroad sat by waiting to cooperate in publicizing Metro film, "Harvey Sisters," for which it was written.

"Texas and Pacific," incidentally, was well underway via Louis Jordan's Decca disk before the road started promoting it, also.

Mellin Buys Up B&H Catalog

Bobby Mellin, who left as general professional manager of Broadcast Music, Inc., recently to set up his own publishing outfit, with BMI backing, has bought the Brown & Henderson catalog. Deal gives Mellin a group of some 50 to 60 tunes as a foundation on which to build his new firm, among them some valuable copyrights. He is said to have paid in the neighborhood of $10,000 for the B. & H. setup.

Mellin officially opened door Monday (5), staging a cocktail party at the B. & H. offices in New York. His deal for the catalog included the firm's office space, furniture, etc.

Romberg Sparks Mpls. B.O To Hot $9,800 in 2 Nites

Minneapolis, May 6.

Playing his fourth date at the RKO-Orpheum here, Sigmund Romberg at $3.60 top in the 2,800-seat theatre drew $9,800, near capacity, for the two nights which interrupted the house's film policy.

At the St. Paul RKO Orpheum for a single night at the same scale the pull was a hefty $4,000, close to capacity, too.

Betty Norton leaving Vaughn Monroe to join George Paxton's new orchestra tomorrow (Thursday).

BENJAMIN and WEISS' LATEST

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George Joy, Pres.
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VAUGHN MONROE (Victor) • ANDY RUSSELL (Capitol) • KATE SMITH (MGM)
THE VAGABONDS (Apollo) • AND ALL TRANSCRIPTION LIBRARIES

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CRITERION MUSIC CORP.
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1491 Vine St. • GR 1050
PETE KAMERON

MCA Claims Fee on Gaillard's GAC Date, AFM Says Morris Owns Him

Hollywood, May 6.

Slim Gaillard is snagged in another booking snarl, which has precipitated a wrangle between Music Corp. of America and General Artists Corp. over which agency will net commish from stand the singer-guitarist started at Swanee Inn here over weekend. While this was going on, the American Federation of Musicians stuck its oar in and asserted Gaillard was still a William Morris chattel.

Harold Jovien, GAC booker, set the Swanee date early last week after Gaillard assured him he was tied to no other percenter. After pact was inked, MCA swooped down, asserting commish should accrue to it because Gaillard had signed with MCA after being dropped off roster of William Morris office in February, following many hassles with performer.

GAC immediately brought American Federation of Musicians into argument, and that body brought the bicker to a bigger broil by stating that according to its records Morris agency still had Gaillard. That has caused further confusion, since it gives Morris an angle through which to side-swipe both rival bookeries by claiming the Swanee stand commish; however, it is understood Morris will make no effort.

Gaillard, on eve of erupting the snarl, inked pact with GAC for representation for films. Agency since has made no move to sell him, apparently fearful other agencies also have him. With neither GAC or MCA backing down from commish claim, probably AFM will settle the quarrel eventually.

C.A. WALE JOINS BMI IN CHARGE OF FINANCE

Broadcast Music, Inc., is further strengthening its executive setup, seemingly in preparation for a much more active role in the scheme of the music business. Charles A. Wall, formerly with NBC, joins BMI next Monday (12) as v.p. in charge of finance.

Wall follows Carl Havelin into BMI. Havelin was named president of the radio-backed performing rights society several weeks ago, shifting over from a spot as veepee in charge of station relations for the Mutual net.

Midwest Distrib Trying To Buy Black & White

Hollywood, May 6.

Negotiations have commenced for the purchase of Black & White Records by the Frederick Lee Co., of Minneapolis, one of the oldest and largest disk distributors in the midwest. Paul Reiner, prez of B&W, and Lee Redman, distrib film topper, currently are huddling in Chicago. Last week Lee visited here to look-see the plattery's physical appurtenances and stock.

B&W has been issuing a label for about two years, and last winter scored solidly with Jack McVea's novelty, "Open the Door, Richard." About a dozen artists are under pact, including Lena Horne, who is not, however, tied to waxery exclusively.

Lee firm, meanwhile, has been buying outright mounds of records here from small odd-labels, through Coast rep Al Katz. Last week 9,000 platters were acquired from Cadet, one-lung outfit started about 18-months ago by bassist Jack Riley and which created a sales stir with Slim Gaillard Trio's "Cement Mixer" and since has been quiescent. All the wax processed by Advance Records, which Jack Goldman organized three months ago, also has been bought, plus stock of Belda kidisks.

These buys are in line with policy started by Lee, and revealed in VARIETY six weeks ago, of buying up at bargain prices small firms' output and scattering them around midwest through horde of retailers serviced by distrib. Practice started when Lee took over all wax assets of bankrupt Bel-tone and out-of-action Little Folks labels.

"Isn't It Strange What Music Can Do?" will introduce "Martin Block Presents" when Block introduces himself on the Warner station, KFWB, Hollywood June 2. Ditty will be used as show theme thereafter.

Frankie Masters Band To M-G-M; Scramming Vogue

Chicago, May 6.

Frankie Masters will join the new M-G-M label at expiration of his present contract with Vogue Records June 1. Deal was set by Arthur Michaud.

Masters is doing one nighters at present in the midwest territory. He was with Vogue since its inception.

Reg Connelly in U.S., Ex-Pard's Comeback Try

While his ex-partner, Jimmy Campbell, is presently in London trying to buy an independent music publishing catalog and get back into the business, Reg Connelly just arrived on the Queen Elizabeth and is in the U. S. for several weeks. It's the usual Anglo-U. S. contacting for the head of Campbell-Connelly.

Campbell, long out of the C-C firm, has been variously a theatre manager in California, among other things, and reportedly has maestro-impresario Jack Hylton's financial backing in the new music pub venture.

Supreme Ct., N.Y., Will Try Pinkard Suit Vs. Robbins Over 'Candy'

Maceo Pinkard's $50,000 suit against Robbins Music Corp. charging the defendant with promoting the song "Candy" at the expense of his tune "Sugar" comes within the jurisdiction of the N. Y. Supreme Court, the N. Y. Appellate Division held last week. Action was originally brought in supreme court but Robbins' attorneys argued Pinkard's suit should have been tried in Federal District Court.

Alleging "Candy," by Mack David, Joan Whitney and Alex Kramer, was in unfair competition to his number "Sugar," Pinkard declared that he had submitted his song to Robbins prior to "Candy" but the defendant had exploited the latter rather than his own tune. His attorney, Bernard Grossman, pointed out that the market for such a song was limited and the money earned by "Candy" should have been garnered by "Sugar."

Pinkard, whose other songs includes "Gimme a Little Kiss" and "Sweet Georgia Brown," among others, brought suit for $50,000 damages. Earlier, in connection with the proceedings, Abe Olman, general manager of Robbins, was examined before trial and said that "Candy" had sold some 437,000 copies of sheet music up to Aug. 31, 1945.

ASCAP Names Comm. to Study Paine Successor Problem; Outsider Likely

A committee has been named by the American Society of Composers, Authors and Publishers to study the problem of replacing general manager John G. Paine, who died in Detroit two weeks ago, following a cerebral hemorrhage. Committee consists of Herman Starr, Lester Santly, Stanley Adams and Gene Buck.

The committee met for the first time Monday (5) afternoon in New York, but arrived at no conclusions.

Since ASCAP heads took the course of naming a committee to study the problem, instead of immediately naming Dick Murray, who joined the Society 16 months ago as Paine's assistant, it's felt that the man who will replace Paine will be someone from outside the music business. Someone with name value enough and with sufficient connections in Washington, D.C., and other quarters important to the Society. Briefly, a gladhander and after-dinner speaker who will preserve and further the Society's public relations.

This course occupied the majority of Paine's time from the debut of Murray until the former's death. Virtually all the administrative work with which Paine had been saddled, and which chained him too closely to his desk prior to the advent of Murray, has been and is being handled by the latter.

ASCAP heads, however, do not say that Murray will not be moved up into Paine's chair. They emphasize that the committee has been named only to "study the situation." But indications are that an outsider will be brought in.

Jazz at Town Hall, N.Y., 40 Wks. Next Season

Wrapping up a major jazz concert deal, Ernest Anderson has pacted Town Hall, New York auditorium rights for 40 consecutive Saturday midnights beginning next October. Anderson, who has promoted the Eddie Condon concerts and solo jazz artist appearances, is currently top purchaser of Town Hall space.

Winding up the 1947 spring season, Anderson has booked Mildred Bailey and the Herman Chittison trio into T. H. Saturday (8) in a combination vocal and instrumental program. Louis Armstrong is also due as guest artist.

They're rounding up a lot of record business in REDBOOK, Texas

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Music Notes

Harry Owens last week inked three-year pact with Columbia Records, giving bandleader minimum of ten sides yearly. His Capitol contract expired last month....Helen Forrest will disk an album for M-G-M label, embracing tunes she featured when with bands of Shaw, James and Goodman....Phil Harris cut four for RCA-Victor over weekend....Jack Nye, batoneer, has opened Fiesta Music in Hollywood....Eddie Janis, BMI's Coast chief, in N. Y. for homeoffice sessions....Spina-Green Music Corp. now repped in Chicago by Bob Smith....Ella Mae Morse last week flipped to Coast from Boston to etch four faces for Capitol....Herbert Stothart and Metro studio symph needling an album for M-G-M Records ....Capitol label last week opened its 29th distribution office, in Scranton ....Lou Colonna, brother of Jerry, new Hollywood rep of Stept, Inc. .... Jule Styne and Sammy Cahn have finished four tunes for WB's forthcoming "Romance in High C." Titles are "It's Magic," "The Tourist Trade," "It's You Or No One" and "Two Lovers Met"....Four Chicks and Chuck squiggled by M-G-M label....Frank Skinner will score "The Exile" and "The Pink Horse" for Universal-International....Carmen Dragon will musically direct "The Time of Your Life" for Cagney Productions.... Frank Schumann will score "The Wistful Widow of Wagon Gap," U-I Abbott and Costello starrer which started production last week.

Columbia Records is set to reissue the Dick Jurgens oldie, "Cecelia," hoping to do the same thing with ditty that Decca did with Ted Weems' "Heartaches."

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Emil Coleman*	Waldorf (400; $2)	27	2,175	69,100
Randy Brooks	Pennsylvania (500; $1-$1.50)	4	1,550	7,050
Chuck Foster*	New Yorker (400; $1-$1.50)	17	1,050	24,250
Lawrence Welk	Roosevelt (400; $1.50-$2)	5	1,475	7,000
Louis Prima	Commodore (400; $1-$1.50)	2	850	2,000
Johnny Pineapple	Lexington (300; $1-$1.50)	24	1,000	24,100

* *Indicates Floor Show at Waldorf with John Sebastian, Raye & Naldi; Ice Revue at New Yorker.*

Chicago

Herbie Fields (College Inn, Sherman; 900; $2-$3.50 min.). Third week of current revue nice 4,800.

Jack Fine (Empire Room, Palmer House; 650; $3.50 min.). Fairish 3,700.

Stephen Kisley (Marine Room, Edgewater Beach; 700; $1.50-$2.50 min.). Rain aplenty equaled mild 2,900.

Don McGrane (Boulevard Room, Stevens; 550; $3.50 min.). American Medical Assn. convention jumped covers to 3,500.

Ramon Ramos (Mayfair Room, Blackstone; 350; $2.50 min.—cover $1). Regan doing best b.o. job since first of the year; 2,300.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Solid 2,400 tabs.

Russ Morgan (Biltmore; 900; $1-$1.50). Excellent 2,800 covers, helped by conventioneers.

Location Jobs, Not in Hotels

(Chicago)

Arnie Barnett (Copacabana; 570; $4 min.). Even Rudy Vallee couldn't draw this week. Weak 3,700.

Don Davis (Chez Paree; 650; $3.50 min.). Lena Horne top lure in town; 5,300 this week.

Art Kassell (Trianon; $0.90-$1.15 adm.). Mild 13,000.

Phil Levant (Blackhawk; 500; $2.50 min.). Off again this week to 2,900.

Buddy Moreno (Aragon; $0.90-$1.15 adb.) Fine 17,000. Griff Williams takes over on the fourth.

Buddy Shaw (Latin Quarter; 700; $2.50 min.). New show with George M. Cohan, Jr., and Dottie Dotson replaced Ted Lewis Friday (2). Soft 2,900.

(Los Angeles)

Alvino Rey (Aragon, B, Ocean Park, 1st wk). First full-frame grabbed fine 7,300 admissions.

Charlie Barnet and Jimmy Zito (Meadowbrook, B, Culver City). New policy of two orchestras and 10 vaude acts got off to good start Fri. (2).

Tony Pastor (Palladium, B, Hollywood, 1st wk). Started stand April 29 and first week looks like mild 14,000. Biz has been off at this spot.

Polk Resigns Chi MCA For Berth With Mus-Art

Chicago, May 6.

Bill Polk, who quit Music Corp. of America's local office last week after a number of years in its one-night department, joined the new Mus-Art agency here last week. He will assist Russ Facchine, local M-A head, leaving the latter freer to strengthen the foundation of the new outfit.

Polk is the fourth MCA man to hook up with M-A, the other three being the founders of the org—Jack Whittemore, Lyle Thayer and Facchine.

Spike Jones' MCA Deal Blow to GAC

Spike Jones' orchestra is definitely lost to General Artists. Jones signed a term management contract with Music Corp. of America in Harrisburg, Pa., April 25, effective immediately after completion of dates set up for him by GAC. Switchover of Jones to MCA was quite a jolt to GAC, which had been booking Jones for the past few years without a contract. During that time he had become one of the hottest b.o. names in the country, pouring considerable cash in commissions into GAC coffers annually.

Losing Jones is doubly hurtful to GAC at the moment since only a week or so ago another of its best sources of revenue—Stan Kenton—had been forced to disband his orchestra for the summer. Prior to that Woody Herman disbanded his outfit (but is now back as a single; he starts a radio commercial in July). In addition, Jimmy Dorsey is laying off for five weeks and may not be with GAC after the coming fall, when his contract expires. He figures as a possible addition to the roster of the new Mus-Art outfit.

Balky Planes Leave Pitt Promoters, Lopez in Air

Pittsburgh, May 6.

Vincent Lopez, booked for a combined concert-dance at Syria Mosque last Wednesday night (30), left the promoters up in the air, which is exactly where he was, too, at the time. Lopez never showed. Neither did his band with the exception of a clarinetist and a drummer; both of whom came by train.

Maestro and his crew were due in at 6 p.m. by plane from New York, but their ship developed engine trouble over Philadelphia and was grounded. Another craft was hurried from Washington to pick them up but around Bellefonte, it also went bad and had to return to Philly. By that time, it was too late anyway for Lopez to make the date.

A fairly big crowd was on hand here, so Mosque bunch hastily assembled a flock of local acts, got a Pittsburgh band and went ahead with the schedule anyway. They offered to refund money to anybody. Very few took advantage of this and stayed on.

Inside Stuff—Orchestras-Music

Workmen have completed the installation of a complete broadcasting studio in the Encino, Cal., home of Martin Block. Latter set aside what once was a playroom in the house he bought last year to make over as a studio and from it he will do all his live shows on KFWB, Hollywood (starting June 2) as well as his transcribed programs for WNEW, New York.

Block is now in the process of stocking the niche with hundreds of recordings and when he finishes it won't be necessary for him to move out of his home to do any of the broadcasting he has lined up, with the exception, of course, of the Chesterfield shows he does from Hollywood with Jo Stafford. In addition, Block operates a 10-meter ham station for his own amusement. At the start of the recent phone strike he was all set to overcome an inability to relay his WNEW scripts east by phone by an arrangement with one of WNEW's engineers, who also has a ham station in N. Y.'s suburbs. Somehow, however, he got regular calls through and the ham angle wasn't necessary.

There is no word as to when Stan Kenton will reorganize his orchestra despite the pressure being put on him by General Artists agency to pick up as soon as possible. Kenton is in Hollywood resting after collapsing during a one-nighter at Tuscaloosa, Ala., which followed his brushing aside doctor's orders and continuing fulfilling dates at the behest of GAC and operators who had him booked. He may return sometime in July, or possibly not until August, when he is due into the Palladium Ballroom, Hollywood. Meanwhile, hoping that he will reorganize sooner than expected, GAC has not cancelled all dates he had booked. Those set from June 8 on are still effective, but as time goes on and Kenton is still out these will be dropped one by one on one month's notice.

Singer Margaret Whiting has suggested to ASCAP prexy Deems Taylor that the songwriters society start giving annual awards, patterned on Oscars to top cleffers. This has been increasingly talked over by tunesters. The chirp suggests kudos for best ballad of year; best novelty; best new rhythm tune; outstanding contribution to classical music; top piece of semi-classical; special award to most promising new writer of year; special citations to publisher, writer or individual deemed to have done the most toward development of U. S. music each year; award to composer and publisher of most successful song revival; award to composer of outstanding score from a Broadway musical. Miss Whiting's father was the late Dick Whiting, an AA member of the Society. Poll of strictly ASCAP members will determine winners.

Bill Phillips, all-night disk jockey on KFI, Los Angeles, uses an unusual twist on the idea of having guest stars talk to listeners on the phone on his show. He calls his guests "Mr. or Mrs. X" at the outset and sends their voices through a reverberating chamber to disguise them before going out on the air, while listeners attempt to identify them. Those that do receive prizes of recordings, albums, etc. When enough of the latter have been distributed, the guest is identified by the playing of one of his or her recordings and a session of answering listener calls continues for another hour or so.

Nancy Patton, the pinch-hitting singer with Harry Cool's band, is really Nancy Ann Stokes, daughter of Harold L. Stokes, prez of NBC in Chicago. She joined the orchestra for two-week engagement at Bill Green's, Pittsburgh, when Cool's regular vocalist, Frances Starling, had to stay behind because of an appendix operation. Latter's expected to rejoin outfit any day now; at which time Miss Patton-Stokes will return to Chicago, where she has done considerable radio work.

Currently swinging through the midwest on a string of vaude dates, Guy Lombardo cracked the all-time Sunday b.o. record at Minneapolis' Radio City theatre this week with a $9,000 gross. Closing there Thursday (8), he's slated for a one-night tour. While in Minneapolis Lombardo received a plague from the local Aquacentennial committee. Named Honorary Commodore by the organization, he was also invited to race his Tempo VI there this summer.

Mercury Records is not leasing a National Records plant in the New York area. Mercury simply has concluded an arrangement with National whereby the latter will do some of the former's pressing work, as a means of facilitating eastern circulation of Mercury disks in demand. In exchange, Mercury will press for National at the former's Los Angeles plant when and if it is necessary.

Amidst the rather static music business there bestirs periodically the rumor that the Metro-Bregman, Vocco & Conn deal is reviving itself, and then just as quickly it cools off. Just as the report of Metro's interest in the London firm of B. Feldman is now a dead issue.

As television becomes a growing factor, it's figured that the film company-owned music firms will take on new values.

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SUGGESTS FOR YOUR PROGRAM
EXACTLY LIKE YOU
Music by . . . JIMMY McHUGH
SHAPIRO-BERNSTEIN

Thornhill Expands Band

Claude Thornhill is increasing the size of his band while almost every other leader is endeavoring to cut in the face of economic and b.o. troubles. Thornhill last week added three piccolos and a tuba to his combo to bring the band up to 20 men.

Inclusion of the tuba in a band like Thornhill's is surprising, but his use of the instrument will not follow the usual pattern. Horn is an addition to the rhythm section, but in a manner completely foreign to the usual pattern.

Mel Torme for N. Y. Copa

Mel Torme is slated to open at the Copacabana, N. Y., May 28 on the show topped by Mitzi Green.

Monte Proser, Copa's operator, plans to change production numbers for this show.

No Music in Mo. Solons

St. Louis, May 6.

Plan to legislate "Missouri, the Show-Me State," as the official song for Missouri fell by the wayside last week when sponsors of the Irvine-Bone-Ham bill decided there is no music in the hearts of the solons and tossed in the sponge for the second time in as many sessions of the State Legislature.

Bill, pigeon-holed since last Feb. 18 was wiped off the records by Speaker Murray E. Thompson because of the continued failure of its sponsors to urge its passage.

STANDOUT TUNES
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LOUIS PRIMA (Majestic)
JANE HARVEY and the PAGE CAVANAUGH TRIO (Victor)
THE JUBILAIRES (King)
FRANKIE LAINE (Mercury)
JO STAFFORD (Capitol)

The Peter Maurice Music Co., Ltd.

HAL FEIN, *Prof. Mgr.* • ARCHIE LEVINGTON, *Chicago* • SAMMY FRIEDMAN, *Hollywood*

Peter Maurice

Look at That Lineup of Platters!

ON THE OLD SPANISH TRAIL

FRANK SINATRA (Columbia)
ANDY RUSSELL (Capitol)
JOHNNY LORENZ (Mercury)
EDDY HOWARD (Majestic)
GINNY SIMMS (Sonora)
ROY ROGERS (Victor)
MARSHALL YOUNG (Rainbow)
BING CROSBY (Decca)
ALAN DALE (Signature)
JACK McLEAN (Coast)
SAMMY KAYE (Victor)
ART LUND (MGM)
CONNEE BOSWELL (Apollo)
JOE DOSH (Continental)

The Peter Maurice Music Co., Ltd.

Duchess

This Novelty Bounces—And How!

GET UP THOSE STAIRS, MADEMOISELLE

TONY PASTOR (Columbia)
LIONEL HAMPTON (Decca)

Duchess Music Corporation

MUSIC PUBLISHERS' BATTING AVGS.

(BY PUBLISHING-FIRMS)

JANUARY, 1947, THRU MARCH, 1947

In the adjoining column the music publishers' batting averages are scored individually. Duchess, Peter Maurice and Leeds, for example, are listed singly, altho all are controlled by one management. The same holds for Burke-Van Heusen and E. H. Morris, or Remick and Witmark in the Warners-MPMG combine, etc. To give both sides of the picture *The Billboard* has broken down the breakdown and presents below an additional batting average which reveals which group or combine or business management had the highest point-scoring songs in the first quarter of this year.

Publishing Group	Points (Per Tune and Total)	Tune
1. LEEDS		
Duchess	158	(I LOVE YOU) FOR SENTIMENTAL REASONS; OPEN THE DOOR, RICHARD
Leeds		
Peter Maurice	26	HEARTACHES
	10	I'LL CLOSE MY EYES
TOTAL	194	
[illegible]	[illegible]	[illegible]

Ballad Beautiful With a Heart-Beat!

(I've Been So Wrong For So Long, But)

I'M SO RIGHT TONIGHT

PHIL HARRIS and the PAGE CAVANAUGH TRIO (Victor)
DINAH SHORE (Columbia)
THE ANDREWS SISTERS (Decca)
HELEN FORREST (MGM)
GINNY SIMMS (Sonora)
GEORGIA GIBBS (Majestic)

Leeds Music Corporation

Leeds

Sock Wordage and a Terrific Rhythm Tune!

MEET ME AT NO SPECIAL PLACE

(And I'll Be There at No Particular Time).

JOE MOONEY QUARTET (Decca)
KING COLE TRIO (Capitol)
TONY PASTOR (Columbia)
RAY McKINLEY (Majestic)
COUNT BASIE (Victor)
RAY ANTHONY (Sonora)

Leeds Music Corporation

AL GALLICO, *Prof Mgr* • DON GENSON, *Chicago* • GOLDIE GOLDMARK *Hollywood*

On The Upbeat

New York

Guy Lombardo set to play May 30-31 at Convention Hall, Asbury, dates formerly held by disbanded Stan Kenton, but even he is balking at fulfilling them, with Music Corp. of America exerting pressure... N. Y. Times took an editorial crack at American Federation of Musicians and James C. Petrillo for L. A. local 47 rules restricting members earning powers...RCA-Victor putting up $1,000 prize for second Rachmaninoff Fund contest for pianists ...Shelly Manne, Stan Kenton drummer, at Three Deuces, N. Y. with own combo...Sammy Kaye hitting high b.o. figures in midwest theatres...Mood Music, Shapiro-Bernstein-Decca subsid hooked up with Columbia Pictures, will work on outside songs between film scores, first being Little Jack Little-Teddy Powell's "Oh, My Aching Heart"... MCA heads Jules Stein, Lou Wasserman in town. D'Arve Barton, Cleveland head, in for one day...Capitol Records music sheet reaching for 1,000,000 copies a month circulation; now printed in various cities to expedite circulation...Al Trace into Pelham Heath Inn next week (13)... J. C. Heard combo completed bit in 20th-Fox "Kiss of Death" in N. Y... First song by new Guy Lombardo-BVC music subsid is "Echo Said No," ironically enough written by maestro Art Kassel...Moe Gale agency may take Keynote offices in Hollywood as Coast branch site...

Emil Coleman closes at the Waldorf-Astoria, N. Y., May 14, then vacations briefly. Booked for 12 society parties in June, he moves to Hollywood's Mocambo in July thence to Outhwaite's, Saratoga Springs, N. Y., in August. Returns to Mocambo Sept. 5...Les Elgart opens at Palisades Park, N. J., for week stand June 12...Victor Lombardo into Terrace Room, Hotel New Yorker, next week (15).

Chicago

Dave Garroway, local disk jockey, ran his 11:60 Club Jazz Concert last Sunday at the Civic Opera House, with Georgie Auld, Chet Roble, Red

(Continued on page 63)

150 Attend at Unveiling Of Gus Edwards Memorial

With some 150 representatives of all forms of show business on hand, a memorial monument to the late Gus Edwards was unveiled Sunday (4) at Woodlawn Cemetery, the Bronx, N. Y. Commemorating the life of the noted composer, a sculpture of a schoolboy and schoolgirl was etched in the stone over an inscription, "School Days." Songsmith's widow, Mrs. Lillian Edwards, who came in from the Coast for the event, arranged the memorial.

Those who paid tribute to Edwards, who died Nov. 5, 1945, included his early associate Eddie Cantor as well as Gene Buck and Georgie Price. Others who attended were Joan Edwards, niece of the composer; Herman Timberg, Lou Schwartz and Solly Cohn. Rev. Dr. Dr. Israel Goldstein presided. Besides "School Days" Edwards wrote "By the Light of the Silvery Moon," "In My Merry Oldsmobile" and others.

Embassy in Temporary Fold; Resumes in Fall But Staff Scatters

Embassy Music Corp., owned by Jack Johnstone and Tommy Dorsey temporarily closed its doors last week. Firm will be reactivated in September, a song by Sammy Stept and Eddy Howard having been scheduled for promotion at that time. It's titled, "I'll Be There."

Meanwhile, the vacation from business has put a total of 10 people out of work, some of them contact men and the others from the office staff. George Marlo, who did run the Dorsey Bros. Music firm, but who has retired from contacting to run the freres N. Y. office, will be in N. Y. alone with a minimum clerical staff. Johnstone goes to California to manage Dorsey's Casino Gardens ballroom, Ocean Park. Dave Jacobs, Embassy Coast rep since T.D. broke up his band (he had been road manager) resumes caring for the band's affairs when T.D. opens at the head of a new outfit May 16 at the Casino.

Chi AFM Eases Ban on P.A.'s

Chicago, May 6.

Chi Local 10 of the American Federation of Musicians, which has long had a rule barring bandleaders from doing guest appearances on disk shows, appearing at record shops, etc., last week relaxed its stand on the latter angle. Maestroes can show their kissers at retail disk marts in the future if the store involved makes a request to the local several weeks in advance. Bandleaders are not allowed to make the request themselves and the number of dates asked by one shop is limited.

Local 10's ban against all such appearances has been in effect several months. It started with Burl Ives. Local felt that disk companies were pushing their artists into too many p.a. dates. In addition to the disk jocks and storekeepers, local vaude houses sharply object to the ban since it closes to them an avenue of exploitation.

Local platter jocks are getting together to approach the local's executives on the ground that if stores can have dates with record names they, too, should be given consideration. Executives of the AFM arm, however, are prepared to hand the jocks a flat turndown.

Songs With Largest Radio Audiences

The top 30 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of April 25-May 1, 1947

Song	Publisher
A Sunday Kind of Love	Maurice
Anniversary Song—†"Jolson Story"	Mood
April Showers—†"Jolson Story"	Harms
Bless You	Shapiro-B
Guilty	Feist
Heartaches	Leeds
How Are Things In Glocca Morra—*"Finian's Rainbow"	Crawford
I Believe—†"It Happened in Brooklyn"	Sinatra
I Do Do Do Like You	Harms
I Want To Thank Your Folks	Oxford
If I Had My Life To Live Over	General
If This Isn't Love—*"Finian's Rainbow"	Crawford
I'll Close My Eyes	Maurice
It Might Have Been a Different Story	C-P
It Takes Time	London
It's a Good Day	Capitol
Linda	Morris
Mam'selle	Feist
Managua Nicaragua	Encore
Midnight Masquerade	Shapiro-B
My Adobe Hacienda	Southern
Oh Why Did I Ever Leave Wyoming	Feist
Old Devil Moon—*"Finian's Rainbow"	Crawford
Roses In the Rain	Barton
That's Where I Came In	Robbins
When Am I Gonna Kiss You Good Morning	Martin
Would You Believe Me—†"Love and Learn"	Remick
Why Did It Have To End So Soon	Berlin
You Can't See the Sun When You're Crying	Simon
You'll Know When It Happens	Bourne

The remaining 21 songs of the week, from the copyrighted ACI (Peatman).

Song	Publisher
A Gal In Calico—†"Time, Place, Girl"	Remick
Alexander's Ragtime Band	Berlin
Ask Anyone Who Knows	Witmark
Beside You	Famous
Chi-Baba Chi-Baba	Oxford
Cu-Tu-Gu-Ru	Sinatra
Girl That I Marry—*"Annie Get Your Gun"	Berlin
I Can't Believe It Was All Make-Believe	BVC
I Gotta Gal I Love—†"Ladies Man"	Famous
I Wonder I Wonder I Wonder	Robbins
Illusion	Pemora
It's Dreamtime	Santly-Joy
It's the Same Old Dream—†"It Happened in Brooklyn"	Sinatra
Maybe You'll Be There	Triangle
There Is No Greater Love	World
Say No More	Advanced
Stella By Starlight	Beverly
That's How Much I Love You	Vogue
They Can't Convince Me	Shapiro-B
We Could Make Such Beautiful Music	BMI
What Am I Gonna Do About You?—†"Ladies Man"	Paramount

† *Filmusical.* * *Legit Musical.*

10 Best Sheet Sellers

(Week Ending, May 3)

Song	Publisher
Mam'selle	Feist
Linda	Mayfair
Anniversary Song	Mood
April Showers	Harms
Heartaches	Leeds
My Adobe Hacienda	Peer
That's Where I Came In	Robbins
Managua Nicaragua	Encore
Glocca Morra	Crawford
Roses In Rain	Barton

Second 10

Song	Publisher
Life to Live Over	General
It's Good Day	Capitol
I'll Close My Eyes	Maurice
Egg and I	Miller
I Believe	Sinatra
You Can't See Sun	Simon
Sunday Kind of Love	Maurice
Peg O' My Heart	Robbins
Midnight Masquerade	Shapiro-B
Santa Catalina	Spina

BMI Pin-up Sheet

Hit Tunes for May
(On Records)

ANOTHER NIGHT LIKE THIS (Marks)
Dick Haymes—Dec. 23731 • Desi Arnaz—Vic. 20-2052
Hal Derwin—Cap. 336 • Herb Kern-Lloyd Sloop—Tempo 984
Hal Winters—Apollo 1034 • Tommy Tucker—Col. 37339
Don Alfredo—Pan.-Amer. 076 • Larry Douglas—Sig. 15085

FOR SENTIMENTAL REASONS (Duchess)
Eddy Howard—Maj. 1071 • Charlie Spivak—Vic. 20-1981
Ella Fitzgerald—Dec. 23670 • Dinah Shore—Col. 37188
King Cole Trio—Cap. 304 • Art Kassel—Vogue 781
Fran Warren—Cosmo 514 • Brown Dots—Manor 1041
Skip Strahl—Emerald 106

ILLUSION (Pemora)
Hal Winters-Jose Morand—Apollo 1034 • Don Jose—Gotham 3003
Xavier Cugat—Col. 37319 • Bobby Doyle—Sig. 15079
John Paris—Vic. 26-9021

IT MIGHT HAVE BEEN A DIFFERENT STORY (Campbell-Porgie)
Tex Beneke—Vic. 20-2123 • Hal Derwin—Cap. 377
Buddy Clark—Col. 37302

IT TAKES TIME (London)
Benny Goodman—Cap. 376 • Louis Armstrong—Vic. 20-2228
Doris Day—Col. 37324 • Guy Lombardo—Dec. 23865

MANAGUA, NICARAGUA (Encore)
Freddy Martin—Vic. 20-2026 • Guy Lombardo—Dec. 23782
Kay Kyser—Col. 37214 • Gordon Trio—Sonora 3032
Two Ton Baker—Mercury 5016 • Dick Peterson—Enterprise 251
Julie Conway—Sig. 15086 • Jose Curbelo—Vic 26-9015

MY ADOBE HACIENDA (Peer)
Billy Williams—Vic. 20-2150 • Kenny Baker—Dec. 23846
Eddy Howard—Maj. 1117 • Esquire Trio—Rhapsody 102
Jack McLean—Coast 8001 • Bobby True—Mercury 3057
Coffman Sisters—Ent. 147 • Hammondairs—Mars 1037
Louise Massey—Col. 37332 • Dinning Sisters—Cap. 389
Art Kassel—Vogue 785 • Billy Hughes—King 609

MY PRETTY GIRL (Republic)
Spike Jones—Vic. 20-2023 • Cliffie Stone—Cap. 378
Lawrence Welk—Dec. 23878 • Ted Straeter—Sonora 2022

THAT'S HOW MUCH I LOVE YOU (Vogue)
Bing Crosby—Dec. 23840 • Frank Sinatra—Col. 37231
Louis Prima—Maj. 2107 • Eddy Arnold—Vic. 20-1948
Alvino Rey—Cap. 363 • Wally Fowler—Merc. 6031
Fred Kirby—Sonora 7023 • Red Foley—Dec. 46028

UNLESS IT CAN HAPPEN WITH YOU (Stevens)
Three Suns—Vic. 20-2197 • Frankie Carle—Col. 37311
Mr. & Mrs. Andy Russell—Cap. 386
Johnny Long—Sig. 15109 • Blue Barron—MGM 10014
The Starlighters—Merc.* • Lawrence Welk—Dec.*

WE COULD MAKE SUCH BEAUTIFUL MUSIC (BMI)
Vaughn Monroe—Vic. 20-2095 • Frankie Carle—Col. 37222
Monica Lewis—Sig. 15068 • George Towne—Sonora 2002
Billy Butterfield—Cap. 371 • Blue Barron—M-G-M 10005

YOU DON'T LEARN THAT IN SCHOOL (Vanguard)
King Cole Trio—Cap. 393 • Louis Armstrong—Vic. 20-2240
Rosemary Calvin—Maj. 1119 • Roberto Lee—Sonora 2016
Betty Reilly—De Luxe 1079 • Les Brown—Col.*
King Sisters—Vogue* • Sunny Skylar—Mercury*
Sherman Hayes—Aristicrat* • Jack McLean—Coast*

* Soon to be released

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GREAT POPULAR STANDARD TODAY

An All-Time All-Timer

THE WHIFFENPOOF SONG
(Baa! Baa! Baa!)

Words and Music by
Minnigerode, Pomeroy and Galloway

[illegible]
NORMAN FOLEY [illegible] Prof. Mgr.

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N. Y.'s Vanity Fair, Zanzibar Fold; Nat Harris Angling Former Spot

Illness of Joe Howard, owner of the Vanity Fair, N. Y., has forced the shuttering of that club with little likelihood that it will open before autumn. Meanwhile, Nat Harris, manager of the Latin Quarter, N. Y., has been placed in charge of the operation until Howard recovers sufficiently to decide on the fate of spot. Zanzibar Cafe, on former site of Ole South, in which Howard held interest, also shuttered last week.

Closing made necessary because of the fact that, with Howard away, there was no one to sign checks. Consequently, Howard's family asked the American Federation of Musicians and the American Guild of Variety Artists to pay performers and musicians out of the bonds posted with the unions, and called off operations until further notice.

Didn't Pay Off

With closing of the Vanity Fair and Zanzibar, both N. Y., the no-minimum-no-cover policy in major niteries has passed out of the N. Y. cafe scene. For a while it appeared that this mode of operation might spread to other major clubs when La Martinique adopted that policy.

La Martinique, however, returned to its minimum charge a few days before closing, and vogue appears to have died out completely with VF and Zanzi foldos.

Harris is reported as ready to buy spot, but no deal has been set so far because of Howard's illness and necessity to take inventory.

Lou Walter, LQ op, is said to be behind Harris if the deal is consummated, but Walters declares Harris is at the Vanity Fair on loanout. There's further talk that VF is being eliminated as competition to the Latin Quarter which is one block away from that spot. However, Walters previously expressed himself as welcoming big cafes on the street inasmuch as presence of several big clubs makes Broadway a cafe center and attracts more people.

Mex Vauder Folds After Long Siege of Bad Biz

Mexico City, May 6.

Teatro Lirico, historic local vaude-revue theatre where Lupe Velez started, and one of the three local frontline houses in the field, shuttered as a result of progressively bad biz, reportedly leaving a $12,000 (Mex.) deficit. Closure leaves the Teatros Follies Bergeres and Tivoli to serve vaude-revue trade. Lirico's folding is attributed to general biz depression.

Just before shuttering, Lirico got more grief in the form of the injury of six chorines, three seriously, when a prop broke during a rehearsal.

RESORT OPS, WARY OF SLUMP, PRUNE COSTS

The upper New York mountain circuit is apprehensive of the season about to start. Resort operators have told bookers to ease up on the budgets until they have a fair idea of how the season will turn out.

Hotel operators fear that the slump that's beset the rest of the entertainment field will hit the resort spots. So far, reservations have been way under par.

The innkeepers are waiting for the Decoration day weekend before going ahead with talent plans for the season. While full houses are expected, operators feel that they can get an idea of the advance business by the money spent at the bar, and the number that make arrangements for prolonged stays during the hot months.

Some hotelmen feel that rates will have to come down once the season gets under way. So far that hasn't been done, but they'll make up their minds after May 30.

Meanwhile, most resorts are using talent on weekends and will go into full weeks around July 4.

Mpls. Niteries Plunge On Talent to Hypo Slump

Minneapolis, May 6.

Although night club business generally is off, leading local supper clubs are not retrenching on talent.

Hotel Nicollet's Minnesota Terrace is packing 'em in with Patsy Kelly and Barry Wood while Mildred Bailey just set a new attendance record for Curly's. Harry Carroll and Polly Baker are underlined for the Minnesota Terrace with the Dorothy Lewis ice show following for summer run.

The Hotel Radisson Flame Room followed John Boles with the Modernaires and has Russell Swann currently. It just missed out on Tito Guizar, who had to cancel his booking due to a picture commitment.

Miranda's Copa Click Proves Cafe Biz Still Big If Draw Is Potent

Carmen Miranda's click at Monte Proser's Copacabana, N. Y., points up anew the old saw, "there's always room at the top," evidencing that the high spots, with top attractions, are certain of prosperity always. It's a show business adage that if you've got a hit you don't need alibis, as witness "Finian's Rainbow," "Brigadoon," etc., in the face of the general downbeat with the in-between shows. The Brazilian comedienne's business at the Copa, currently, is an object lesson to contemporary bonifaces in New York, several of whom have shuttered, are planning folderoos, or worse. The latter refers to amusement tax arrears, for which Uncle Sam is getting into the picture.

Proser has Miss Miranda until May 28, when Mitzi Green and Mel Torme come in with a new show for six weeks; thence Lena Horne (following the Metro star's engagement at the Capitol, on Broadway); Joe E. Lewis, again with a new revue, in September; Peter Lind Hayes back for two months in November; and Tony Martin's return in January.

Proser, in between, is readying "Mama Loves Papa," nee "They Like 'Em Handsome," book by Stephen (Continued on page 63)

Only Top Names Draw Indef or Lure Repeat Biz in N. Y.'s Plush Niteries

New York bonifaces are discovering that all except the top names wear out their b.o. values after a month. Names like Sophie Tucker, current at the Latin Quarter; Joe E. Lewis, who comes annually to the Copacabana; Hildegarde, an annual at the Persian room of the Plaza; Milton Berle, who played 44 weeks at the Carnival, and Jean Sablon, who hits the Versailles and Wedgwood room of the Waldorf-Astoria, are exceptions. Lesser names start declining at the b.o. after a comparatively short time.

Trend toward rapid change of topliners has been evident since the beginning of the year. After a few big weeks with most headliners, an inevitable recession sets in that has the operator scurrying about for a change. Because of the tighter money situation, cafe patronage is concentrated in spots with top names. Customers would rather pay a repeat visit to a spot with an entertainer they know can deliver consistently rather than take a chance on an intermediate name.

Vanity Fair, prior to its fold last week, recognized that fact and announced a policy of changes every two weeks. Now most cafes are booking toppers for two or three weeks with options.

One of the outstanding examples of new trend in bookings is seen in the case of Charles Trenet, who clicked handily at the Embassy last year. In coming back this season, business was off even on the opening night and Trenet bowed out after several weeks of slim biz.

Reliables Sustain B. O.

Reliance upon headliners to carry the business will be the rule in top cafes until business conditions improve. The Latin Quarter with Sophie Tucker, Copa with Carmen Miranda, Cafe Society with Lucienne Boyer, and the Havana-Madrid with Noro Morales orch as the prime draw are continuing to do a healthy business. Versailles, with the long run of Carl Brisson, is tapering off at the late shows, but dinner business continues big.

The small intimate rooms, so far, have no such problem. Spots like the Blue Angel and Ruban Bleu are hitting big takes, but they're changing acts fairly regularly to keep the patronage interested.

Meanwhile, cafes that cannot get a drawing headliner are in difficult circumstances. Within two weeks three clubs have folded and others are considering shuttering for the summer unless business picks up.

Foster, Parnell Miss Soph Fete Because Of Bad Flying Weather

Having arrived in this country Monday (5), too late to attend the Sophie Tucker testimonial dinner at the Hotel Astor, N. Y., the day previous, Harry Foster, head of Foster's Agency, London, and Val Parnell, managing director of Moss Empire theatres, are now making deals for English production of American shows.

Foster left immediately for the Coast to finalize a deal with Mae West for "Diamond Lil," and will return to N. Y. Sunday (11), where he will remain for 10 days before going back to England.

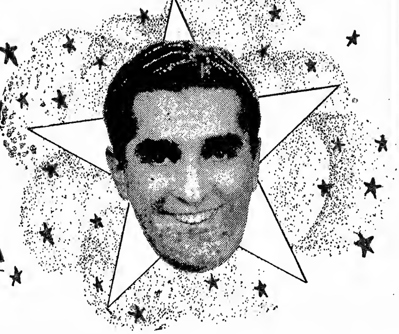
Parnell, while in the U. S., hopes to confer with the Shuberts on the London production of "Sweethearts" as a vehicle for Arthur Askey. The Victor Herbert operetta would follow "Perchance to Dream" into the Hippodrome. Parnell, who's going back to England Friday (9), meanwhile is taking in "Brigadoon," "Finian's Rainbow" and other top shows.

Duo's arrival in the U. S. was delayed when their plane was forced to turn back in midocean because of bad weather. On a later start, they were held up at Shannon, Ireland, and Gander, Newfoundland.

Busy
A STAR IS BORN

26 CONSECUTIVE WEEKS
IN THE NATION'S LEADING CLUBS

PHIL FOSTER



HERE'S THE SCORE

6 weeks	LA MARTINIQUE	New York
10 weeks	COPACABANA	Chicago
4 weeks	COPACABANA	Miami
2 weeks OPENING MAY 5	CAIRO CLUB	Washington
2 weeks OPENING MAY 19	LATIN CASINO	Philadelphia
2 weeks OPENING JUNE 3	CLUB CHARLES	Baltimore

BILLBOARD
COPACABANA, MIAMI BEACH
April 19

Comedian Phil Foster rocked the room from the start. His easy informal manner, perfect timing and excellent delivery are classic, his material new and welcome to this area. Foster kept the customers in an uproar as he discussed nitery patrons and the idiosyncrasies of advertising. He rated the biggest hand in a Miami club in a long time. Customers wouldn't let him off, so he doubled them up with a series of sly digs at the club owners, booking agents, and showbiz in general, pewholders were still yelling for Foster when the cast took its final bows.

VARIETY
COPACABANA, MIAMI
April 23

In Phil Foster, the room has a young comic who adds up as the belated comer-upper among the laugh-makers seen hereabouts in past months. From his self-effacing walkon to the sock walkoff the deliberate mannered lad keeps them yocking. Opening night saw the house pounding for his return, through finale group number that was on. Click comes from use of fresh material, which eschews the usual patter and special song stuff. Continued use of such bits as the takeoffs on "That corner gang of mine," guys and gals dating, the Dodgers sequence and a howling "How we got out of the Army" should catapult the lad into the top comedy brackets in short time. Timing, delivery and ingratiating manner are there.

Fostered by SOL TEPPER, RKO BUILDING, New York

Atlantic City's 3% Tax on Amusements Figured to Bring $1,000,000 Yearly

Atlantic City, May 6.

A 3% tax on amusements, hotel rooms, liquor and cigarets goes into effect here June 15, just in time to tap the summer visitors.

City Commissioners will have completed passage of the ordinance which provides for the collection of the tax on May 15. The voters of this municipality will ratify it by local referendum June 3.

It's figured the resort will get from $1,000,000 to $1,500,000 additional revenue from the so-called "Luxury tax" each year. The money will be used to give resort a general face lifting and make it more attractive to visitors.

So far no other resort has planned to take advantage of the state law which permits "resorts bordering on the Atlantic ocean" to collect the tax. Asbury Park officials have made inquiries and may pass an ordinance which will permit them a similar nick.

Niteries Brushing Names

With the summer season just around the corner, nitery owners are starting to book in more entertainers as the crowds increase.

Most cafes won't play top names since they feel their clubs can't draw the calibre of patron to foot the bills. However, Sam Shenker who recently acquired the Copa, is mulling use of top names.

Most are going in for these early bookings because of the big conventions due from now until the summer. These include the Shrine and the American Medical Assn. with a host of smaller meetings scheduled.

Niteries also hope to cash in heavy on the racing season at local track which tees off a 24-day meet on May 26.

Nitery Singer Given 2 Yrs. On Sugar Stamp Rap

Toledo, O., May 6.

Mrs. Dorothy Rutledge, nitery singer, known professionally as Dale Fredericks, who admitted last week to conspiring to sell and transfer counterfeit sugar stamps, was sentenced to two years in jail and fined $1,000 by Federal Judge Frank L. Kloeb in Toledo district court.

Mrs. Rutledge admitted the sale of 8,000 stamps in Lima, O., and 3,800 in Toledo last October.

Govt. Checking Niteries on Tax

The U. S. Attorney General's office is investigating several N. Y. niteries in an attempt to determine if any cabaret taxes have been fraudulently withheld. Auditing of books of some cafes has been going on for some time, but so far no charges have been filed.

The AG office takes stance that all monies collected on the 20% cabaret tax are the immediate property of the Government and the nitery operators are merely temporary custodians. Even if true returns are filed but collections aren't remitted the boniface is liable to prosecution.

There's one indictment current on the books. Jack Green, who was connected with the La Conga (now Rio Cabana), was indicted several months ago for failing to file for several months, making doctored returns on others, and failing to remit tax collections due the government. He's currently out on bail.

MARSOLAIS ANKLES FB; MAY SET UP OWN AGCY.

Joe Marsolais has resigned as general manager of the New York Frederick Bros. agency. He's being succeeded by Tom Kettering, veepee in charge of the theatre and cafe departments, who came in from the FB Coast office several months ago.

Marsolais is expected to open his own office. This was Marsolais' second term with Frederick Bros. He organized their cocktail dept. some years back, and then left to go with the William Morris agency. He later was with the Gale agency and then returned to FB.

3 A's Tag Agent $156 For 'Kidnapping' Dance Team

In line with its campaign to purge membership ranks of members allegedly engaged in unethical practices, Associated Agents of America, N. Y. agent group, via its board of governors, haled Sam Gold, head of Nugold Productions, before it on charges of unethical conduct on complaint of Frank Bryson, agent, who charged Gold with "kidnapping" one of his acts. Latter is Warner & Valerie, dance team, who Bryson booked into Rudy's Rail, N. Y., and from whom Gold is alleged to have sliced for commissions through having booked other talent into spot.

After a three-hour hearing, presided over by Hymie Goldstein, prexy of the agent group, Gold was ordered to pay $75 to team, return $31.50 in commissions collected to Bryson and a fine of $50 to AAA's welfare fund.

Gold is appealing his case.

No White Elephants

Sacramento, May 6.

Elephants, Inc., first American corporation to deal exclusively with ponderous pachyderms, filed papers with the California Secretary of State and listed Frank Whitbeck, Louis Goebel and George Emerson as officials.

Company's assets consist of Queenie, Sallie and Happy, formerly with Metro but currently touring with the Pollok Circus.

Nat'l AGVA Reps File New Complaint in 500G Suit Vs. Philly Local

Philadelphia, May 6.

A new suit was filed in Federal Court last Wednesday (30) by the national officers of the American Guild of Variety Artists asking $500,000 damages against Richard Jones, head of the Philly local of AGVA, whose ouster has been ordered by the national, and his associates.

A similar action filed April 12 was amended to include Jones' associates who had been named as "John Doe's" in the original suit. Matt Shelvey, national AGVA director, claimed that Jones and his officials had called Shelvey and other reps of the national organization "labor goons, musclemen and New York hoodlums" following their arrest for forcible entry when the national group came here to take over the Philly AGVA office. Shelvey and his aides were acquitted of this charge.

MINUS OPA, KY. DERBY HOTELS UPPED 10-FOLD

Louisville, May 6.

Hotel rooms for Derby guests cost about 12 times as much this year as they did in 1946. Lowest priced room last year was $2.50. Suites last year were $12, this year $150 for the best. For the first Derby since hotel rent controls were lifted, the hotels arranged between themselves a minimum charge of $10 a night, with minimum stay of three days, and at least two guests in a room. Private home owners' spare rooms nicked $10 a night average.

Night spots were at their busiest Derby Eve Friday (2). Spots outside the city in Jefferson County were practically all making a pitch for Derby, biz with gambling layouts, orks and floor shows. Admission charges were averaging $10 a couple, dinner $3 minimum and drinks a buck a throw.

Scalpers who months ago bought up boxes and other seating accommodations were reaping a harvest, greeting arrivals at the downtown hotels, many of them without tickets. Regular Downs price for Derby boxes ranges from $72.50 to $136.50, good for both Friday and Saturday. There are six seats in a box. Some boxes were peddled for as high as $240.

Martha Raye Heads Vaude Bill for Honolulu Stadium

Martha Raye will head layout of vaude acts set for 10 performances in the stadium in Honolulu, starting June 7. Agent Arthur Silber has welded the show at a cost of $22,000 for salaries and transportation.

As topliner, Miss Raye will get $6,000. Five standard turns and a six-piece orch complement. Miss Raye, her husband, Nick Condos, and Silber will sail from San Francisco after Miss Raye winds her current fortnight date at Nevada Biltmore, Las Vegas. Other personnel will fly.

Show is first array of stellar calibre dated for Hawaiian Islands since long before Pearl Harbor attack.

Fischer Back to France

Clifford C. Fischer returns to France next month where he will continue to take the waters at a spa.

Vet showman has filed suit against Maurice Chevalier for breach of contract, claiming priority for a U. S. tour over any deal the French star had made with Arthur Lesser.

He's bringing over Edith Piaff in the fall.

Vic Perry, British pickpocket act, has been booked for a tour of the Tivoli theatres, Australia, starting June 2. Sails on the S. S. Phoenix out of San Francisco, Friday (9).

Court Refuses to Enjoin Nat'l AGVA In Takeover of Philly Local, Funds

Expected truce between parent body of American Guild of Variety Artists and its "recalitrant" Philadelphia local, headed by Dick Jones, failed to come off last week. Instead latter moved its plea for temporary injunction to restrain national AGVA taking over affairs of Philly local. Case was heard for three days before Judge Harry S. McDevitt in Common Pleas court, Philly, with injunction denied after hearing only the plaintiff's case.

After trial Matt Shelvey, national head of AGVA actuated by suggestion of Judge McDevitt that a "temporary truce" be effected between local and national union pending hearing on Philly local's plea for permanent injunction, to be heard later, had agreed. He and AGVA's attorney had drawn up a modus operandi for the interim truce wherein national AGVA would retain its present quarters in Philly and would police all niteries and theatres having the basic minimum agreement pacts with it and would continue to collect all dues from performers in these spots. When Jones and his "rebel" group refused to accept these terms, Shelvey withdrew the agreement and the feud is on again. Just how long the Philly setup can function is moot.

Since the controversy started some weeks ago and national AGVA moved in on the situation more than 80% of the Philly local membership has swung over to national AGVA and are paying dues to that body. Also national AGVA retains the bond money security of the niteries.

Once the upcoming matter of permanent injunction is ruled upon, Shelvey will move in, via court suit, to demand an accounting of Philly local funds and expenditures for the past year.

High Seas, N.Y., Primping, May Try Talent Again

The High Seas, N. Y., which toyed awhile with talent shows and later tossed them, may restore them when spot is remodelled into a combo cafe and restaurant. It will be rechristened Lorber's, named after its owner, George Lorber.

Spot, which opened during the war years, figured the former tag would lure servicemen trade, and it did. Now that there's not so many around is given as reason for the change.

Nitery last had an old-timer unit which didn't pay off.

Guild Lifts Ban On Club 18, N. Y.

Unfair listing by American Guild of Variety Artists of Freddy Lamb and his Club 18, N. Y., due to salary claims due performers on previous folding, has been suspended. Claims involved a week's salary to Jayne Manners, singer, and $1,000 to Alan Stone, comic, on contract adjustment.

After weighing Miss Manners' claim, Lamb proved she had given him an out on former obligation by written stipulation she could be closed without customary notice when biz took a slide. Upon this premise AGVA cancelled that claim and has made a deal with Lamb to pay off indebtedness to Stone upon a weekly basis until liquidated.

Unfair action had stymied Lamb's getting talent for the room when he recently reverted from Dixon's Steak House back to the Club 18 tag. Gaye Dixon (Mrs. Lamb), songstress, had been penciled in for spot some weeks ago, but didn't open when AGVA apprised her that such action would jeopardize her standing with the union. Lamb bridged this gap by booking in Charlie Drew, singing pianist, who had been a career entertainer at the Hotel Taft. Latter holds card in Local 802 of Musicians Union but not AGVA and latter did not interfere with that booking. Drew closed two weeks ago to return to the Taft.

Now that Lamb has adjusted differences with the talent union he's angling for an attraction for the room, with lines reportedly out for Mildred Bailey, songstress, and others.

Hildegarde May Switch Spots for Chi Nitery Date

As a change of pace Hildegarde may go into the Hotel Stevens, Chicago, this October instead of the Palmer House's Empire Room, where she was long a seasonal fixture. Songstress just closed at the Persian Room of the Hotel Plaza, N. Y., and doesn't return to this, her home base, until next January when she will do an uninterrupted six-month stint, instead of playing two engagements per annum, as heretofore. It's figured this saves wear-and-tear on new wardrobe, repertoire, etc., as previously when she made a fall and spring return.

Hildegarde goes into the Chicago theatre, Chi, July 4 at $17,500 guarantee and a split over 57G. It's the same terms as heretofore when she took out $23,000 of a $68,000 gross last June. This year, because of the July 4 holiday period, it's figured she'll top that.

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N.Y. Agent Assn's. Set Unity Confab To Mull AGVA Code on Club Dates

Artists Representatives Assn., top N. Y. agent group, met at the Taft hotel, N. Y., last week to mull and discuss new code for club bookers recently drafted by American Guild of Variety Artists.

Another joint confab is being set for next week, when ARA will sit down with committees from Associated Agents of America and Entertainment Managers Assn., the other recognized agent groups, to discuss matter further and later meet with Matt Shelvey, national head of AGVA, and Dave Fox, head of N. Y. local of AGVA, to either ratify code as is or recommend amendments.

It'll be the first time the trio of agent groups have held such a unity confab.

I. Robert Broder, counsel for ARA, returned from Chicago last week where he discussed code with members of the Chi agent division of ARA and the EMA group there. He'll report on their decision at the coming meeting.

St. Loo Hotels Splurging Heavily on Talent

St. Louis, May 6.

Koplar hotels of St. Louis operating the Chase, Park Plaza and Forest Park hotels, are continuing to splurge heavily on talent. Chase hotel, which closes Ted Weems orch and Sid Caesar, Thursday (8), will open with Billy De Wolfe, Paramount player, following day. Hildegarde is slated to bow in that room June 6 for four weeks, after which talent will transfer to its Starlight roof. Buddy Lester will be on the prem session.

Park Plaza's Crystal Terrace has Lanny Ross set for May 23, with Dave Appolon to follow June 13, and Lucienne Boyer bowing July 4.

Paul Winchell has been set for the Capitol theatre, N. Y., starting around Aug. 7.

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'H'wood on Ice' Resumes

Los Angeles, May 6.

Second season of Boris Petroff's "Hollywood on Ice," with Twinkle Watts, skating moppet as star, opens May 19 in Salinas, Cal.

After a coast-to-coast tour the company will return to California in August for a show at the Pasadena Rose Bowl.

Dario Plans European Trek to Pact New Faces For La Martinique, N.Y.

Dario, who with Jimmy Vernon operates La Martinique, N. Y., now shuttered for the summer, plans to make a European trip in June to look up suitable talent for his fall reopening. Boniface declared that because of the current high price of acts, he must seek an angle to differentiate his spot from the others. Smaller capacity cafes, he said, cannot hope to compete with the large seaters in buying names at prohibitive prices, consequently he'll look for something different.

Dario blames his run of bad business on his introduction of name talent several seasons ago. He started off with Harry Richman, and later Sophie Tucker and Danny Thomas. After that he couldn't get his patronage used to new faces again.

Prior to that, Dario says, if he discovered a good comic he was able to hold him for long engagement at a moderate price. Once he went into a name policy, he couldn't return to newcomers as public apparently didn't care to take a chance on a new item. During his new talent policy, La Martinique was able to catapult Danny Kaye and Dick Haymes into the name category. Now, he says, he can't afford to buy them.

Champ's Brother Robbed

Chicago, May 6.

Alonzo Louis, who with his half-brother, Joe Louis, is owner of the Rhumboogie nitery, was robbed of the receipts of his cafe last week on his way to deposit $1,600 in the bank. Louis claimed that two men forced their way into his car and took the money.

Robbery was not reported until the following day with explanation that he was too nervous to report it when it happened.

Betty Reilly Vice Bea Kay

Beatrice Kay left the Carnival, N. Y., show Monday (5) and was replaced by Betty Reilly.

Miss Kay will open at the Flamingo, Las Vegas, May 22 after a vacation and will follow with the Bowery, Detroit, June 9.

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Walters Will Ask AREI To Nix Lending Talent For Benefit Shows

Lou Walters, operator of the Latin Quarter, N. Y., who last week appealed to the Theatre Authority to curtail large-scale benefits which draw patronage from night clubs and theatres, is planning to ask the Allied Restaurant and Entertainment Industries, organization of nitery owners, to forbid talent working for them to donate their services to these benefits.

He will bring up issue to the officers of AREI for action by the entire membership. It's seen that if this course of action is adopted by the boniface group, benefits will be hard pressed to get sufficient headliners to put on a show.

Inasmuch as Theatre Authority has supervision of benefits, Walters conferred with Alan Corelli, TA head, and the TA board of directors last week. TA explained that under its modus operandi, it must consider the requests of every worthy charity, and it's keeping the number of benefits down to a minimum.

It's Walters' contention that the huge benefits held at intervals at Madison Square Garden and Waldorf-Astoria hotel, draw considerable cafe trade. He claims many potential nitery patrons attend these affairs and after having seen headliners of many cafes perform, incentive to make the rounds of niteries is gone.

BANDITS GRAB 2G IN PITT NITERY STICKUP

Pittsburgh, May 6.

Two armed bandits held up the cashier in the Terrace Room of the William Penn hotel, the inn's supper club, and escaped with close to $2,000 early Sunday morning.

Robbers waited until a house detective left the room before they threatened Margaret Lawrence, the cashier, with guns and demanded the night's receipts. The detective had been posted at the cashier's desk as a precaution since the holdup of the nearby Nixon Cafe couple of months ago. He had left his post, however, for about three minutes to take signed checks to the bookkeeping office, and the gunmen took advantage of this.

Iceland, N. Y., Reverting To Rink Show for Summer

Iceland, N. Y., will revert to its former policy of ice shows upon completion of current run of Milt Britton's orch and zany revue a few weeks hence.

Blade show may only go in for summer run and spot may return to regulation talent shows in autumn. Spot dropped icers for the Britton unit some months ago. Latter had upped biz in the Broadway nitery, but has to bow out because of other commitments.

Lee's N. Y. Cafe Date

Pinky Lee, film player, has been booked for the Latin Quarter, N. Y., starting May 25.

There's a possibility Lee will play spot again in December. Initial engagement is set at $1,250.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., May 6.

Rev. Michael Tufferd, accompanied by his mother, shot in from Albany on a surprise visit to Hugh (CBS) Carney, who is resting comfortably after three major operations.

Duncan Mounsey planed in from the Big Town to bedside his frau Elizabeth (M-G-M) Mounsey, who is enjoying good medical reports.

Robert Pasquele, manager of Warner Bros. Felton theatre, Philly, checked in for observation.

Rose Mason in from Hollywood to visit sister Mary (Legit) Mason, who is perting up nicely via Adirondack ozone.

Laura (Loew's) Sloan resting after minor operation.

Garry (IATSE) Vandermast bedded with an intestinal flu; following recovery he's skedded for Mundaldi operation.

Jack Phillips, Boston nitery comic, will summer here while getting annual checkup.

Eddie Slagus handed a 10-day furlough to N.Y.C.

Knight & Tessie, dancers, enroute from Buffalo to Montreal, stopped off to mitt and gift some of the gang in the colony; ditto for Victor Bergdahl, comedian.

Write to those who are ill.

Night Club Reviews

Continued from page 60

Zimmerman's, N. Y.

for the trade spot draws. Current layout is in this metier, projecting four acts in a fast 35-minute divertissement, plus Gene Kardos' seven-piece crew for showbacking and orthodox tripping and Yanczi Makula quintet for rhumbas. It's been a career for both outfits here, with Kardos having been in for eight years. There's also Zsiga Bela, vet manipulator of the cymbalom, who headlined every Russe and Roumanian cafe on the lower eastside before moving up with the Zimmermans eight years ago. He gives out with Romany folk songs and other native ditties in keeping with the atmosphere of spot.

Paul A. Smith, Negro tenor, toplines the regular talent. With robust voice, yet good quality, he gives out on novelty number, Hungarian love song in that tongue, then "Ol' Man River" and "Eili, Eili" for encore. He had previously done the latter as soloist with the Palestine Symph Orch and Choir a few years ago. Gets a reception as robust as his voice.

Dancing Paulens, youthful man and wife team, click with their graceful ballroomology. Routines comprise Beguine, rhumba and waltz, smoothly done and projecting plenty animation which plants idea they love their work. Ingratiating manner, especially the femme, plus neat selling ability puts them over for nice salvos.

Lee Leeds, attractive gal in blue-spangled abbreviated costume, contribs neat tapstering, while Genita, songstress, does a nice job on "Heart of My Heart," "Make Believe," "Sweethearts" medley and "Chi, Chi" for good returns. *Edba.*

Flamingo, Las Vegas

Las Vegas, April 27.

Rolly Rolls, Roger Blaine Dancers (3), Marya & Manuel Viera, Merriel Abbott Girls (8), Nat Brandwynne Orch; no minimum, no cover.

Using guest stars to hypo Sunday night biz Marie McDonald, the first one, surprised natives who thought she would just come out and take the proverbial bow. Singing four songs in a pleasing contralto voice she agreeably surprised them and elicited solid response.

Regular show is fast-moving and perfect for the room. Rolly Rolls headlines, playing his Steinway and shooting sparkling quips at the audience. Swinging the classics he goes into Mozart, Debussy and Chopin. Then a quick switch on "Tea For Two." His "Bad King" is reminiscent of the oldie, "The Three Trees," but good for laughs. His duet with Nat Brandwynne, orch leader, brings the act to a crescendo and hefty applause.

The Roger Blaine Trio scores with comedy adagio antics. Equally balancing, tumbling and dancing after a straight Strauss Waltz opening, the two males toss the femme around plenty.

Marya and Manuel Viera and their monkeys provide novelty to layout. Monks do headstanding, play drums, clap cymbals while Viera gives with a fast line of chatter.

Merriel Abbot girls, as with Marion Marsh, do a nifty French number.

Brandwynne and his orchestra play a neat show. Las Vegans and visitors go for his music in a big way. His style of music keeps floor crowded between shows. *Brig.*

Club Hymac, Portland

Portland, Ore., April 28.

Jerry Owens, Bernice Rogers, Tubby Thompson's Orch (5); no minimum, 75c cover.

When nitery biz slumped some months ago, Harry Knauss owner-operator of Club Hymac, began holding nightly auctions to lure the payees. The format calls for some fast ad libbing from the auctioneer as he picks the winners from the audience, prizes going to the zaniest bidder rather than to the highest. Blankets, kitchen utensils, and electrical gadgets are used as bait with the bidding sandwiched in between the regular floor shows to induce the customers to remain in club during intermission. One large prize is given each evening to the bidder giving the best answer to a quiz question submitted by the radio audience. The show is aired from station KXL Wednesday through Saturday.

Jerry Owens takes spotlight as "Mad Auctioneer," donning a grass skirt to sing "Princess Papaya" and "The Hawaiian War Chant," dancing with partners selected from audience.

Bernice Rogers, in costume decorated with peacock plumes, does some nifty acro dancing and toe work.

Tubby Thompson's orch sets the tempo for customer dancing, with Jean Mack on the vocals.

Joe E. Lewis has been set for the Chanticleer, Baltimore, June 17. Vickee Richards down for the same show.

Copacabana, N. Y.

(FOLLOWUP)

Carmen Miranda first wowed eastside N.Y. audiences when she appeared at the Versailles seven years ago, hitting a refreshing note in entertainment. She's now making her first N. Y. appearance since then with her current stint at Monte Proser's ornate cellar as the highest priced attraction ever booked into that spot ($7,500). She'll bring in enough business during her four-week stay to warrant her huge salary.

The intervening years have seen Miss Miranda's talents purveyed via the screen. Her "Souse American Way," "Mama Yo Quero," assortment of samba tongue-twisters and "I-I-I Like You Very Much" have given her sort of a series of theme songs. She delivers them at the Copa with marked potency, and they're solid applause winners.

However, first-nighters would have preferred a bigger assortment of new numbers. She shows her full potentialities when she does a special material number built around her trademarked garb and "Fifi" from the forthcoming "Copacabana" (UA) film. Indicates that if she dwelt more on new material, she'd be one of the great cafe artists.

Between numbers, she intersperses some charming, informal gab, which frequently draws laughs and helps set her with the audience. She kids her garb, her physical buildup and Hollywood for ingratiating results. But, in some respects, she goes overboard, such as her repeated references to salary she's getting which upon repetition goes beyond the bounds of good taste. These lines, by now, have probably been eliminated.

Withal, Miss Miranda is on for 30 minutes without milking the aldience.

Visually, the gal is sockeroo. Her famed turban, which previously relied upon a fruit collection, now stars her blondined hair. The fruit baskets have been transplanted to her shoulders, and the two piece lame dress shows her off to advantage.

Miss Miranda is backgrounded by a three piece banda da lua, one of the personnel being Fernando Alverez, alternate bandleader at the spot.

She's presented in an abbreviated show. Sole act getting a full turn on the floor, is Greb and Lober, the dance team, who score as usual. The production numbers with Betty George in the vocals provide the rest of the divertissement. *Jose.*

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Ohio State Awards

Continued from page 36

NBC cross-the-board morning Fred Waring show.

Personal and Social Problems

No First Award.

Honorable Mention: "Town Meeting of the Air," produced by Town Hall, on ABC; "University of Chicago Round Table," produced by NBC and Univ. of Chicago (although judges cite need for greater flexibility of format and techniques in presentation).

News Interpretation

First Award: Raymond Swing's ABC commentary.

No Honorable Mention.

Civic and Service Organizations

First Award: "Doctors—Then and Now," produced by NBC and American Medical Assn.

No Honorable Mention.

Furthering International Understanding

First Award: "World Security Workshop," produced by United World Federalists on ABC.

Honorable Mention: "Your United Nations," NBC show, with network chided by judges for not seeing fit to give it a better time slot.

Special One-Time Broadcasts

First Award: To CBS for its Documentary Unit Programs, with particular emphasis put on "The Empty Noose" and "The Eagle's Brood."

To ABC for its policy of one-time broadcasts, with emphasis directed at "School Teacher—1947" series and the "Hiroshima" broadcasts.

"The Patient and the Visitor," produced by Canadian Broadcasting Corp.

Children's (Out of School Listening)

First Award: "American School of the Air," produced by CBS.

To Canadian Broadcasting Corp., for overall excellence of children's programs, particularly "Magic Adventures" and "Cuckoo Clock House."

Honorable Mention: "Superman," produced on Mutual by Robert Maxwell Associates.

Teen-Agers

First Award: "It's Up to Youth," on Mutual.

Honorable Mention: "Youth Asks the Government," on ABC.

REGIONAL AWARDS

Religious

Honorable Mention: "Adventures of the Spirit," produced by WNEW, N. Y.; "Advent Programs," produced by KMOX, St. Louis.

Agricultural

Honorable Mention: "Corn Belt Farm Hour," produced by WHO, Des Moines; "Farm Safety Series," produced by WKY, Oklahoma City; "Let's Plan and Plant the Home Grounds," produced by WHA, Madison.

Cultural

First Award: "Author Meets the Critic," produced by Martin Stone on WQXR, N. Y.

"Adventures Into the Mind," produced by WMCA, N. Y.; "The Ohio Story," produced by Ohio Bell Telephone Co. via WTAM, Cleveland; "Campus Visitor," produced by Ohio State Univ. on WOSU, Columbus.

Personal and Social Problems

First Award: "New World A-Coming," on WMCA, N. Y.

"It's Up to You," WCAU, Phila.

Honorable Mention: "The PTA Program," produced by WHA, Madison; "Dr. Parker Presents Out of the Dark," produced by WOR, N. Y.; "V.D. Series," produced by WKY, Oklahoma City.

Presenting Public Issues

First Award: "One World or None," produced by WMCA, N. Y.

Honorable Mention: "The Strayer Report," produced by State College of Washington.

News Interpretation

Honorable Mention: "The World Front," produced by WLW, Cincinnati.

Interpreting Civic and Service Organizations

Honorable Mention: "To Your Industrial Health," produced by WWJ, Detroit, and Health Institute of UAW-CIO.

Furthering International Understanding

First Award: "WLW Famine Mission to Europe."

"Edited Broadcasts of UN Sessions," produced by WMCA, N. Y.

Honorable Mention: "Journeys Behind the News," produced by Univ. of Denver and Rocky Mountain Radio Council.

One-Time Broadcasts

Honorable Mention: "For Conscience Sake," produced by KOIN, Portland, Ore.; "Traffic Safety Documentary," produced by WCCO, Minneapolis; "The Band Red Feather," produced by WLW, Cincinnati.

Children's (Out of School Listening)

First Award: "Story Time," produced by Junior League of Denver on KLZ, Denver.

Teen Agers (Out of School Listening)

Honorable Mention: "The P.A.L. Show," produced by WOR, N. Y.: "Youth Looks at the News," produced by KDKA, Pittsburgh.

Primary Grades, School Broadcasts

Honorable Mention: "Story Period for Juniors," produced by Canadian Broadcasting Corp. and Ontario Dept. of Education.

Intermediate Grades

First Award: "Nature Study," produced by KDKA, Pittsburgh.

Honorable Mention: "Music Time," produced by KMBC, Kansas City; "Adventures in Speech," produced by Dept. of Education, Winnipeg.

Jr., Sr., High School Grades

Honorable Mention: "Once Upon a Time in Ohio," produced by Ohio School of Air.

LOCAL ORGANIZATIONS, LOCAL STATIONS

No awards for religious, agricultural, women's programs.

Cultural

"March of Progress," produced by CJOR, Vancouver.

Honorable Mention: "Behind the Scenes in Music," produced by National Orchestral Assn. on WNYC, N. Y.

Personal, Social Problems

Honorable Mention: "Bright Tomorrow," produced by WINX, Wash.

Presenting Public Issues

Honorable Mention: "Toledo Junior Town Meeting of the Air," WTOL, Toledo.

Civic Service Organizations

Honorable Mention: "This Is Memphis," produced by WMPS, Memphis.

Furthering International Understanding

First Award: "United Nations Sessions," WNYC, New York.

One-Time Broadcasts

Honorable Mention: "Golden Jubilee," produced by Michigan Radio Network; "The Immigrant," produced by WINX, Wash., D. C.

Children's (Out of School Listening)

First Award: "Christmas Holiday Drama Festival," produced by WNYC, N. Y.

Primary Grades, School Broadcasts

Honorable Mention: "Tales from the Four Winds," produced by N. Y. City Board of Education.

Intermediate Grades

Honorable Mention: "News X-Ray," produced by Minneapolis Public Schools on KUOM; "Adventures of America," on KFJZ, Fort Worth.

ORGANIZATIONS TRANSCRIPTIONS

Religious

First Award: "All Aboard for Adventure," produced by Joint Religious Radio Committee.

"Mission Sunday Dramatizations," produced by Society for Propagation of Faith.

Honorable Mention: "Victorious Living," produced by International Council of Religious Education.

Cultural

"Adventures in Research," produced by Westinghouse Electric Corp.

Personal, Social Problems

First Award: "Lest We Forget," produced by Institute for Democratic Education.

Honorable Mention: "For These We Speak," produced by National Mental Health Foundation.

Civic, Service Organizations

First Award: "The YMCA Presents," produced by National Council of YMCA.

Honorable Mention: "You and Infantile Paralysis," produced by National Foundation of Infantile Paralysis.

One-Time Broadcasts

Honorable Mention: "Deadline for Living," produced by National Education Assn.

Children's (Out of School Listening)

Honorable Mention: "Books Bring Adventure," produced by Assn. of Junior Leagues of America.

Teen Agers (Out of School Listening)

Honorable Mention: "World's Most Honored Flights," produced by Longines-Wittnauer Watch Co.

SPECIAL CLASS

First Award: "The Teacher Wore Kilocycles," produced by Public Schools of Rocky Mountain Radio Council.

"Poliomyelitis Emergency Broadcasts," produced by Univ. of Minnesota.

Honorable Mention: Series of special news broadcasts produced by KSD, St. Louis.

Scott Bill

Continued from page 53

lished with new matter, shall be regarded as new works subject to copyright under the provisions of this act." Nowhere is there mention of who might be expected to have control of this new copyright, although the bill does say that the latter "...shall not effect the force or validity of any subsisting copyright."

As for ASCAP, investing copyright control in each individual interpretation of a song, possibly with an artist, could mean the eventual birth of a new performance rights society. This angle is in addition to ASCAP's basic wish to protect its publisher and writer members. It feels, along with MPPA and SPA that a copyright on interpretation not controlled by either or both of its members factions could provide too many dangerous entanglements.

However, so far neither ASCAP nor SPA executives have given instructions to their legal batteries to interfere in the hearing of the bill. But, in each case, the legalites lean toward joining with MPPA and awaiting orders from the director boards of the respective organizations to proceed.

Ingrid's Parlay

Continued from page 1

beat with a $6,000,000 average for three. The Bergman vehicles were "Bells of St. Mary's," top grosser for the year, "Notorious," "Spellbound" and "Saratoga Trunk." [Crosby, incidentally, was in one of these with Miss Bergman, "Bells"; his other two smash grossers being "Blue Skies" and "Road to Utopia".]

"Joan" closed only because of film commitment of Miss Bergman in the Walter Wanger-Victor Fleming "Joan of Arc" package for Metro. No play, incidentally, has clicked in a house of the Alvin's capacity, since the theatre was designed for musical comedy. Some hit dramas, such as Paul Robeson's "Othello," have played repeat dates at the City Center, an even larger spot, but for more limited engagements.

"Joan" opened to an enormous advance sale and played to capacity at every performance. Understood that Miss Bergman is getting 15% of the gross, star's paycheck approximating $5,000 weekly, which is comparable to her Hollywood earnings heretofore.

She is regarded as the most successful repatriate from the Coast, in marked contrast to the last stage appearance of Spencer Tracy in "The Rugged Path." That drama, like "Joan," was produced by the Playwrights Co. Miss Bergman's previous Broadway appearance was in a revival of "Liliom," before she ranked among Hollywood's top luminaries.

"Joan" is slated for Salt Lake City's drama festival in connection with Utah's Centennial celebration but with another cast. Play is supposed to be used by the Theatre Conference in community theatres but although Miss Bergman will not tour, "Joan" is a possibility for the road with another star next season.

Next month the Alvin will relight with "Life With Father" at which time the ticket scale will be dropped to $1.65 top, $2.40 applying on Saturday nights. Run record comedy will possibly gross $16,000 at pop prices.

Disk Reviews

Continued from page 54

says. Extremely danceable and with some swell tunes—"Love For Sale," "Take Me in Your Arms," "Sweet and Lovely," "Easy to Love," "I'll See You in My Dreams" and "Love Walked In."

"Songs We Remember" (Disc) is probably the least imaginative title of this or any other year, but the album itself is a fine off-the-beaten-track job that should be heard. A set of songs heard and cherished by members of the Abraham Lincoln Brigade, it's one of the most acceptable releases in a long, long while. Milton Robertson, who fought for Free Spain, contributes a foreword that contributes enormously to the enjoyment of the songs themselves.

The great flood of popular disks in recent weeks has prevented our paying proper homage to a few jazz items that should appeal to the addicts. One is a Circle album called "South Side Shake" by Dan Burley and His Skiffle Boys. Mr. Burley, who is the managing editor of Harlem's "Amsterdam News," is highly regarded as a pianist. When you hear his authentic rent-party stuff in this set, you will understand why.

On the Upbeat

Continued from page 58

Chicago

Allen, J. C. Higginbotham and Sarah Vaughan...After Billie Holiday's date at Colosimo's, next stop is Earle theatre, Philadelphia with Louis Armstrong...Buddy Worth held over at the Copacabana for 12 weeks...Milo Stelt, of Frederick Bros., on Hot Springs vacation... Joe Sanders set for string of one nighters before playing Indiana Roof, Indianapolis...Orrin Tucker in Walled Lake Casino June 13-26...Joe Mooney Quartet at Park Plaza, St. Louis...Fran Wood replacing Dell Welcome as Sherman Hayes' chirper...Zach Dampe to cut four sides for new Future Records...Joe Sherman back in town after long absence...Paul Arnold, of WBBM, begins a personal appearance at the Buttery May 13... Various band booking agencies around town have formed softball team and will play at Grant Park against local businessmen...Henry King at the Frontier Club, Denver, first week in June.

Hollywood

Frankie Carle, when he starts on Chesterfield summer airshow on June 17, will layoff between ether shots until he opens stand at Palladium July 22. Pianist has told General Artists Corp. he wants respite from gigs and locations after he closes at Lakeside, Denver, June 12...Neal Hefti arranging for Charlie Barnet's new crew...Dave Jacobs scouting for vocal combo for new Tommy Dorsey aggregation... Eddie Davis, former Benny Carter saxman, fronting own six-piecer at 409 Club, black-and-tannery...Jean Barry, Freddy Martin orchestra manager, slipped her silken soprano into the choral background of crew's cut of "Lolita," which RCA-Victor grooved for late May release...Nick Delano now singing with Murray McEachern's combo at Club Morocco ...King Cole Trio pencilled for jazz concert which KFWB disk jock Gen Norman will toss on June 16.

Variety Bills

WEEK OF MAY 7

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parenthesis indicate circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY

Capitol (L) 8
Xavier Cugat Orc
The Garcias
Betty Reilly
Martin & Lewis

Music Hall (I) 8
Paul Haakon
Kathryn Lee
Robert Marshall
Boy Foy
Paul Remus Co
Rockettes
Corps de Ballet
Sym Orc

Paramount (P) 7
Duke Ellington Orc
Golden Gate 4
Coke & Poke
Buck & Bubbles

Roxy (I) 7
Hazel Scott
F & E Barry
Carl Ravazza
Henny Youngman

State (L) 8
Claire & Hudson
3 Wiles
Chucho Martinez
J & M Mulcay
Wally Brown
Salici Puppets

Strand (W) 9
Ina Ray Hutton Or
Phil Brito
Helene & Howard
Lenny Kent

BRONX

Windsor (I) 10-11
Hi Lo Jack & Dame
Bobby Sargent
Clayton & Phillips
Sally Marsella
3 Buddies

BROOKLYN

Flatbush (I) 10-11
Harris & Lillette
Lem Johnson Orc
Jackie Mabley
Carl & Harriett
Carline Ray

QUEENS

Jamaica (I) 7-10
3 Parks
3 Harpers
Dodsons Monkeys
Anthony & Allyn
Cort & Saunders
(three to fill)

ATLANTA

Fox (P) 9
S Jones Show

BALTIMORE

Hippodrome (I) 8
The Chesterfields
Lee Davis
Everett Marshall
Gil Lamb

State (I) 8-10
Kollette & Marie
The Pitchons
Stan Irwin
The Gibsons

11-14
Elizabeth's Canines
Helen Honan
Harry Roec
Mills & Powers

BOSTON

Boston (R) 8
Lecuona Cub'n B'ys
Martez & Delita
Larry Storch

BOUND BROOK

Brook (I) 10-11
Cort & Saunders
Luyke & Lee
Anthony & Allyn
Rose Thurston
(one to fill)

BUFFALO

Buffalo (P) 9
C Cavalaro Bd
Lamberti
J & M Nagel

CAMDEN

Towers (I) 9-11
J & J Blair
Don Corey
H Royce & Helen
Milton Douglas
Emery 2 & Claire

CHICAGO

Chicago (P) 9
Jack Benny
Phil Harris

Oriental (I) 8
Andrews Sis
Les Paul 3
Bob Evans
Step Bros
Vic Shoen Orc

CLEVELAND

Palace (R) 8
Jordan Tym 5
Forans & Francie
Marshall Bros
Arren & Broderick
Think Drink Hoff'n

DAYTON

Keith's (R) 8
Sammy Kaye Orc
Canfield Smith
Olson & Joy

HARTFORD

State (I) 9-11
L Hampton Orc
Red & Curley
Russ Mack & Page

HOLYOKE

Valley Arena (I) 11
Tommy Tucker Orc
Maurice Rocco
Benson & Mann
The Extremes
(one to fill)

MIAMI

Olympia (P) 7
Folie Miller
Workmans
Buddy Ebsen
Paddy Cliff
Radio Ramblers

PHILADELPHIA

Carman (I) 8
The Dolinoffs
Danny Drayson
Radio Rogues
Shirley Lavello

Earle (W) 9
L Armstrong Orc
Billie Holiday
Slim & Sweets
Myers & Walker

READING

Rajah (I) 8-10
Dean Hudson Orc
Gordon MacRae
Coco, Steve & Eddy
Anthony & Rogers

ROCKFORD

Palace (I) 9
Tubby Reeves
Van & Arrvola
June Hart
Estela, Julio & Pancho
Dixon & Pal
Paul Walker Orc

SALT LAKE CITY

Lyric (I) 5
Penny Parker
Asta Svenn
Burns 2 & Evelyn
Linderman's Dogs
Billy Farrell

SAN FRANCISCO

Golden Gate (R) 7
The Glenns
Grace McDonald
Don Rice
Cole & Debutantes
(one to fill)

SPRINGFIELD

Court Sq (I) 8-11
Norman Nasarr
Wilfred Mae 3
Bel-Airee
Gautiers Steeplech'e
Lewis & Van
George Freems

UTICA

Stanley (W) 12-14
Boyd Raeburn Orc.
Hal LeRoy
Pat Henning
Lynn Shirley

WASHINGTON

Capitol (L) 8
Robert S & White
The Tunesmen
Fred Lowery
Dorothy Rae
Archie Robbins

WOONSOCKET

New Park (I) 11
3 Whitaker Bros
Page Norton
(four to fill)

Vincent Travers O

Little Club
Walter Gross

Leon & Eddie's
Eddie Davis
Sonny King
The Amorys
Narda
Rossillianos
Harriet Lane
Pablo
Shopard Chorus
Art Waner Orc

Monte Carlo
Dick Gasparre O
Roberti
Maya O

Old Roumanian
Ugo Martinelli
Sadie Banks
Arline Carmen
Bert King
Mimi Kellerman
Joe La Porte Orc
D'Aquillas Orc

Rio Cabana
Rosenbloom & Baer
Dick White
Gloria King
Iris Karyl
Val Olman Orc
Pupi Campo Orc

Ruban Bleu
Marian Bruce
Marilyn Cantor
Day Dawn & Dusk
Elliot & Jurist
Cedric Wallace 3
Wally Blacker

Versailles
Carl Brisson
Bob Grant Orc
Panchito Orc

Village Barn
Harry Ranch Orc
Toni Palmer
Jerry Sellers
Johnny Newton
Pappy Below

Village Vanguard
R Dyer-Bennett
Muriel Gaines
Three Flames
Don Frye

Wivel
Bob Lee
Kay Carole
Stuart Langley
Peggy Palmer
D'Quincey & Giv'ns

Zimmerman's
Paul Smith
Janczi Makula
Zsiga Bela
Paulens
Doris Haywood
Gene Kardoe O

CHICAGO

Blackhawk
Phil Levant Orc

Chez Paree
Lena Horne
Paul Gray
Walter Long
Don Davis Orc
Don Chiesta Orc
Adorables (12)

Colosimo's
Zephyrs
Cindy & Windy
Sol Feola Orc
Red Allen
J C Higginbottom

Copacabana
Alan Carney
Tony Canzoneri
Joey Adams
Mark Plant
Estelle Sloan
Buddy Worth
Arnie Barnett
Copa Cover Girls
Janet Gaylord

Hotel Bismarck
Joseph Sudy Orc
Georgie Gobels
The Martinis
Lenore
Lorita Maloney
Harvey Crawford
L & G Cansino

Helsings
Ralph Lewis
Sid Fisher Orc
Denny Miles
Bert Easley
Linda Jordan

Hotel Blackstone
Phil Regan
Ramos Orch

Hotel Congress
Joe Vera Orc
Sam Bari

Hotel Continental
Del Renee
Marianne Fedele
Sh'el on Reed

H Edgewater Beach
Stephen Kisley Orc
Al Gordon & Pets
Shyrettos (3)
Song Stylists (4)

Hotel Sherman
Carl Marx
Jayne Walton
Herbie Fields Orc
Jan August
Harmonicats

Hotel Stevens
Henry Brandon Or
Jack Fulton
Donna Lane
Lathrop & Lee
Bobby May
Lee Gilmore
Boulevar-Dears

Latin Quarter
Geo M. Cohan Jr
Dottie Dotson
Vilma Sherry
Ming & Ling
Latin Lovelles
Buddy Shaw Orc

Palmer House
Jack Fina Orc
Herb Shriner
Susan Reed
Abbott D'ncers (12)

Rio Cabana
Georgie Tapps
Martin Bros (2)
Monica Lewis
Phil Crane
Nancy Doran
The Lovelles (6)
Cee Davidson Orc

Vine Gardens
Dick Gale
Mary Jane Dodd
Montero & Yvonne
Jill Adams
Joe Kish Orc

Cabaret Bills

NEW YORK CITY

Blue Angel
Alice Pierce
Marc Lawrence
Rose Murphy
Jay Marshall
John Buckmaster
Ellis Larkin 3

Cafe Society (Downtown)
Imogene Coca
Mary Lou Williams
Ann Hathaway

Cafe Society (Uptown)
Lucienne Boyer
Dave Martin 3
Edmund Hall Orc

Carnival
Olsen & Johnson
Betty Reilly
C & T Valdez
Blackburn Twins
Michael Edwards
McManus Orc
Reid Orc

China Doll
John Tio
Moo Song
Fran Yang
Jadine Li Sun
Tai Sings

Copacabana
Carmen Miranda
Greb & Lober
Betty George
Michael Durso Orc
Fernando Alverez O

Diamond Horseshoe
Ross & La Pierre
Siri
Herman Hyde
Turner Twins
Rosebuds
Billy Banks
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc

El Chico
Rosita Rios
Miguel & Albaicin
Alice Farrar
Bob Turk

Embassy
Larry Marvin
Galante & Leonar'a
Jose Melis Orc
Jose Curbello Orc

Greenwich Vil Inn
Lorraine De Wood
Arthur Blake
W Hoveler Girls
Ned Harvey Orc
Habanero Orc

Havana-Madrid
Miguelito Valdes
Noro Morales
Manor & Mignon
Sacasas

Hotel New Yorker
Chuck Foster Orc
Marion Spelman
June Arnold
Bissell & Farley
4 Esquires
Joe Sater Trio

Waldorf-Astoria
John Sebastian
Raye & Naldi
Emil Coleman Orc
Mischa Borr Orc

Belmont-Plaza
Bob Dixon
Lou Seiler
June Taylor Dcrs
Eddie Stone Orc
Nino Bd

Hotel Biltmore
Phil Wayne Orc
Ron Perry Orc

Hotel Commodore
Louis Prima Orc

Hotel Lexington
Alomas Hawaiians

Hotel Pennsylvania
Randy Brooks Orc

Hotel Pierre
Mata & Hara
G Ray Terrel
Chas Reader Orc

Hotel Plaza
De Marcos
Pancho Orc
Monte Orc

Hotel Roosevelt
Lawrence Welk Or

Hotel St. Regis
Milt Shaw
Laszia & Pepito
Paul Sparr Orc

Hotel Taft
Vincent Lopez Orc
Charlie Drew
Marc Starr

Iceland
Milt Britton Unit

Latin Quarter
Sophie Tucker
Eddie Schaefer
Chadwicks
Debonairs
Ralph Young
Hal Raywin
Cecil Lewin
Chick Gladko

Coast Band Biz

Continued from page 53

Freddy Martin will play a summer full of vaudates, but Eddy Howard will hold down at Cocoanut Grove during absence of the fixture band. San Diego's Pacific Square and Mission Beach are out, save the Square as occasional Saturday gig-date.

One-nite promoters continue to snap that agencies aren't cutting prices as drastically as the ops think feasible. Biggest promoter in Southern California, Marty Landau, was bitterly complaining over weekend that Frederick Bros. had offered him Anson Weeks for his sites at $500 per 'nite, and that when Weeks last whisked through here, he was available at $400. Landau also has beefed to MCA that it now is asking $1,500 for Gene Krupa, whereas last year's price was $1,250.

However, figures have slackened, as Landau admits, in some instances, for he has inked Calloway at $1,250 per, down from $1,500; Les Brown for $1,000, down from $1,500; Pastor for less than $1,000, a bit down; Charlie Barnet for less than $1,000, a cut, also.

Miranda's Copa

Continued from page 59

Longstreet, with songs by Jule Styne and Sammy Cahn.

Proser's "Varga Girls"

Hollywood, May 6.

Monte Proser, who had a piece of "Copacabana" (UA), is readying a filmusical, "Varga Girls." Harry Bloomfield, who planned the idea for a Broadway musical, will be associated in the picture venture.

Proser's new bistro on the Sunset Strip opens July 30 with Carmen Miranda in the Casa Miranda; Tony Martin, Jack Cole and the Varga Girls (line) starred in the main room; and a huge bar occupying the rest of the former Trocadero. The three-in-one nitery will be known simply as Monte Proser's, after the boniface had variously experimented with billings like the Trocabana.

Strand, N. Y.

Ina Ray Hutton Orch (16) with Dick Mains; Helene & Howard, Phil Brito, Lenny Kent; "Love and Learn" (WB) reviewed in VARIETY, *March 26, '47.*

Ina Ray Hutton, who came out of semi-retirement in Hollywood for a series of theatre dates, heads this new stage show with a newly organized band. Coupled with Phil Brito, who has been slowly moving upward in the baritone battle, comedian Lenny Kent and the dance team of Helene and Howard, she and her men form the foundation for a very pleasant show.

Since her last showing here, Miss Hutton has become a lot more conservative, also a bit more suble in her methods of directing her band. But, less explosive or not she still has what it takes to make women look on with envy and men with admiration. She still tosses a fine point to emphasize a brass or reed passage by a band composed of four trumpets, five sax, three rhythm and all in all does an excellent job.

Musically, the band is okay. It hasn't been together too long, it seems, but under the circumstances it sounds better than a lot of combos that come to mind. Its only faults are in arrangements. They lack finesse and some are badly overdone, such as "Melancholy Baby." Others frame the leader in a lot of noise, but, as was inferred above, on her they look good. She doesn't need too much of a frame beyond what she already has to form a good stage picture.

Pacing of the band's numbers help the overall effect, some pushed along by Hutton vocals. Opener is the new "Mahzel," then later at nicely spotted points, comes "You Don't Learn That in School," a good novelty; a trumpet solo of "Dark Eyes" by Dick Mains, an Irving Berlin medley and the leader's standard "Angry," which is hooked into Lenny Kent's act.

Helene & Howard work up front, contributing a well done comedy ballroom routine and a satirical jitterbug bit that goes over big. Their opening piece, done straight at first and seguing into the knockabout is marked by good legit lifts, spins, etc. And the jitterbug piece is equally able. This is a fine act.

Phil Brito, who has had a long struggle since leaving Al Donahue to do a single five or six years ago, does a smart job. He has come a long way in stage deportment. He works easily, with more than enough poise and presence and earns the sharp reaction he gets. Opener is "Heartaches," in ballad tempo, then "Mam'selle," "If I Could Be With You" and "Mama" and he could have done more. He smartly left 'em begging. Good turn.

Lenny Kent closes. His comedy has been shown in various topnotch niteries in New York and elsewhere. He's strictly a gagster completely dependent on material. And in this instance a lot of the latter is nowhere. But this audience ate it up.

After Kent's first few minutes of gags the first thought one gets is to look around for the exits. Then he does a bit of mimicry and things get warmer. Next comes a bit wherein he does a resume of the entire show for a freshly seated customer (an old piece done by many before him) and things get warmer. Finish is worked out around Ina Ray Hutton's "Angry." And still Kent has not proved himself a comic to be reckoned with; but, as noted above, this audience loved it. This reviewer has butted too many other concrete walls to argue. On that basis the guy does a job here. *Wood.*

Orpheum, Mpls.

Minneapolis, May 3.

Guy Lombardo Orch (15) with Don Rodney, Pryde & Day, Bob Hopkins, The Pitchmen (3); "That Way With Women" (WB).

This is Guy Lombardo's initial visit to Minneapolis, but it's apparent he has built up a legion of record and radio fans here. The outpouring of customers, reaching smash proportions, and the reception tendered him and band proves it.

His sweet, soft music and nifty arrangements of hit parade tunes and a few oldies get enthusiastic response. The extremely listenable melody plus three good acts makes for first-rate show.

With six rhythm, four brass and four saxes and male vocalist aside from a trio of musicians who double on the warbling, it's a small outfit as stage bands usually go, but it makes up in quality what it lacks in quantity. Every band number is larded with good vocalization that spells added listening pleasure.

After the theme "Auld Lang Syne," Don Rodney, ace singer, gets in the groove immediately with "How Are Things in Glocca Morra?" Then there's a smooth-as-silk arrangement of "Managua, Nicaragua" with Rodney inserting comedy business with two other band vocalists to diversify what's mostly serious business of music and pipes-exercising.

Pryde & Day, man and woman, offer some new and difficult juggling stunts with comedy touches to good returns, after which the band resumes with "Anniversary Song" as a vehicle for musician Kenny Garden's fine vocalizing. As projected by the band and its vocalists, "Uncle Remus Says" is sock stuff. Bob Hopkins, comedian-mimic, needs new and better gags, but his impressions of screen and radio greats are authentic.

Lombardo's version of "Humoresque" is a knockout and Gardner goes to town with "Frankie and Johnny" number. The Pitchmen click, as usual. With their comedy imitations of instruments. For a finale the band offers a bangup medley with such items as "Stardust," "Seems Like Old Times," "Easter Parade," "Give Me the Moon Over Brooklyn," etc. Biz good at first show on Saturday. *Rees.*

RKO, Boston

Boston, May 3.

Vaughn Monroe Orch with Ziggy Talent, Moonmaids, Betty Norton, Eddie Julian; Acromaniacs, Johnny Mack, Frank Fontaine; "Temptation" (U).

Old home week here with Vaughn Monroe, very hot stuff locally, Ziggy Talent and Frank Fontaine, ditto, all Boston boys, riding high, wide and handsome for a wow reception from the biggest bunch of customers the house has had in weeks.

Band—and Monroe—are the big noises in this layout, Monroe himself catching a sinatrian response from the customers every time he glances their way. They go especially big for his vocals, of course, such solos as "Girl That I Marry," "It's a Good Day," "You Can't See the Sun," etc., some of them with the five Moonmaids vocalling background. Monroe gives them a solid layout of songs and clicks with every one.

For contrast there are songs by Betty Norton, charmingly and amusingly done, a sharp session of drumming by Eddie Julian, and a plenty good act by Ziggy Talent, who does "Why Did I Teach My Girl to Drive," "The Best President" and the old familiar "Sam You Made My Pants Too Long." Takes off on some sax choruses, too. Show could have used another band number, as band itself never has a chance to show what it can do, but it was Monroe the customers wanted—and got.

Acromaniacs, whose stunts are as fast, lend another bit of welcome contrast; Johnny Mack taps for a pleasant session, and Frank Fontaine clicks with a bright series of impersonations. It's what the doctor ordered for this house, bogged down with routine vaude and off biz for some weeks now. *Elie.*

Capitol, Wash.

Washington, May 3.

Spike Jones City Slickers (15), with Dr. Horatio Q. Birdbath, Bettyjo Huston, George Rock, Doodles Weaver, Slickerettes (2) and Ward Ellis, Dick Morgan, Bill King, Helen Greco, and Aileen Carlyle; "Temptation" (U).

Local reviewers alternated in telling town to go to Capitol and see Spike Jones and to stay away from Capitol because "Temptation" was a stinkeroo. Spike Jones won out.

The hour-long "Musical Depreciation Revue" has been packing them in for the biggest gross the house has known in many moons—and why not? The fast moving show, featuring everything from gunshots to juggling and phony magic, and occasionally even a little music, has them howling and beating their palms here. Whittled down from a full two and one-half hour unit the Jones team offers some of the most fun to spill over the Capitol stage since the same bunch last played here, a couple of years back.

Standout among the numerous specialties is Doodles Weaver, comic, who flickers in and out of the show and racks up a bullseye with an imitation of Ted Husing announcing the Indianapolis Speedway classic. He clicks nicely also with a man-on-the-flying-trapeze number in which the words come out arsey-varsey and the music not much better.

Bettyjo Huston, very supple acro dancer, rates strong appreciation as does Horatio Q. Birdbath with a hokey Egyptian magic stunt. Another standout is Bill King, a capable juggler with a nice sense of humor which takes the form of some early fumbling before he really goes to work.

Mickey Katz, the slick clarinet player doing "Dizzy Fingers" and George Rock, a handy man with a trumpet, provide the musicianship which sets off the clowning and proves that the Jones ensemble can play, too, when it has to.

Best of the bawdy ensemble numbers is "Glow Worm" in which Aileen Carlyle tries to sing the ditty under every difficulty that the fiendish mind of Jones can conceive. "Hotcha Cornya," another Jones mass murder job, opens the act to set the audience in the proper mood. "Holiday for Strings" features the two Slickerettes, nice looking blonde gals and Ward Ellis in a dancing ensemble which is a cut below most of the rest of the bill. Show even has a midget to liven up proceedings. *Lowe.*

State, N. Y.

Jerry Wayne, Ross Wyse, Jr., with Peggy Womack, Mario & Floria, The Reddingtons (3), Fred Lowery & Dorothy Rae, Barney Grant, Louis Basil's house orch; "It Happened in Brooklyn" (M-G).

Current layout at the State, while lacking in marquee lure, packs plenty of variety and generally overall makes for an entertaining session. Acts are well spotted and run along fast enough to please, with Louis Basil, house band maestro, doing his usual breezy assist as emcee via a hand-mike from pit.

The Reddingtons, two women and guy, teeoff with their expert trampolining. Younger gal and man turn in clever feats on the springy canvas, with additional comedy coming from a group of stooges from the audience. Barney Grant, essaying a hillbilly dude, gives out with gags, mostly off the cob, while strumming guitar accomp to a brace of songs. Takes time to warm 'em up but finally gets a nice sendoff.

Fred Lowery, blind whistler, scores with "Indian Love Call" and "Rhapsody in Blue," while partner Dorothy Rae does okay on vocal of "Two-Gun Fernando." Both duet "Too Late" for a nice getaway. Ross Wyse, Jr., and Peggy Womack, are as slick as ever in their clowning and comedy acro stuff with "Adagio Lesson" a standout. Guy knocks himself out with knockabout and hoofing while gal makes a good foil. Depart to plenty salvos.

Jerry Wayne, baritone, who has been featured on radio's "Hit Parade," is the distaffers main event on the layout. Opens with "Nicaragua" to plant him solid. Follows with "Mam'selle" and "Warsaw Concerto" for hefty returns. Encores with comedy tune, "Just Can't Understand Women" for several additional bends.

Mario and Floria close with nifty ballroomology in their usual smooth style, with tango and satire on Turkey Trot as socko as ever. *Edba.*

Chicago, Chi

Chicago, May 2.

Carmen Cavallaro Orch (16) with Leslie Long, Bob Allen; Jack & Marilyn Nagle, Professor Lamberti; "Ladies' Man" (Par).

Major portion of stanza's bankroll must have gone to Carmen Cavallaro orch, for although supporting acts are good, neither are potent enough to achieve sock results.

Using "Lullaby of Broadway" as introduction, Cavallaro at piano and muted trumpet section combine for selections from orch's latest picture to nice reception.

Leslie Long, stunner in green, blacklace trimmed gown, demonstrates pleasant stage mannerisms as well as neat contralto in "It's a Good Day" and "Glocca Morra."

Bob Allen, husky baritone, does "When Am I Going to Kiss You Good Morning?" and encores "Guilty" and "Anniversary Song" to patrons' approval.

Dance duo, Jack and Marilyn Nagle, confronted with technical difficulties when bandstand wasn't moved back far enough, got off to bad start because mike wasn't raised on time for their song. Poor lighting failed to create natural illusion kids' number needed, but in spite of this, pair get nice mitting.

Professor Lamberti contribs his standard laughable xylophone antics for top returns. Completes gagging with serious delivery of "Serenade" from "Student Prince" and other old faves.

Drummer Andy Ajello neatly supports Cavallaro's "Antra's Boogie" number which has house tapping and in mood for more.

Caviar of program is maestro's keying "Warsaw Concerto" with strong violin backing. Orch wraps things up with classic, Chopin's "Polonaise." *Hunt.*

Olympia, Miami

Miami, May 2.

Bob Eberly, Harry Savoy, Hank Keene, Jean Fadden, Larry & Lynn, Les Rhode House Orch; "Suddenly It's Spring" (Par).

Neat entertainment quotient is contained in current bill with blend appealing to both bobbysoxers and vaude-addicts in person of Bob Eberly and standard turns.

Eberly has a carefully blended turn that includes a balanced set of pops which, with his easy, almost bashful approach nets him top returns. Includes "Love Is Just Around The Corner," "Heartaches," "Tangerine" and "Anniversary Song." Guy had them all the way and walks off to terrif applause.

Harry Savoy provides the vet type comedy which includes the corn and bluish material that seems to be standard with his sort of comedics. It gets a good measure of laughs, based on the timing and savvy acquired through the years. A lot of it would be better suited to a nitery.

Emceeing the proceedings is Hank Keene, who does okay by the layout. In own spot his musical stuff whams. Biz on accordion, clarinet, xylophone and 88ers socks. Encore with panto on Cyril Smith recording of "Sow Song." Jean Fadden offers control-dance that gets healthy palm whacks.

Larry and Lynn tee off show with their unicycle stunts. Work in balancing of chairs, glasses, etc., for good returns. Les Rhode and house orch play their usual good show. Biz good. *Lary.*

Earle, Philly

Philadelphia, May 3.

Charlie Spivak Orch, with Rusty Nichols, Bobby Rickey, Tommy Mercer; Del Rios, Frank Marlowe, Russ Clark; "Calendar Girl" (Rep).

The smooth rhythm of Charlie Spivak and his orchestra, plus three good acts, make this week's show at the Earle shape up nicely.

Spivak, billed as the man who plays the sweetest trumpet, introduces the acts, in addition to leading the band through the featured numbers, beginning with "Stomping Room Only," the group's latest platter.

His 16 musicians, attired alike in brown striped suits, green ties and white shirts, look smart behind their stands and give out satisfactorily with "Begin the Beguine," featuring Spivak on trumpet.

Another good number is "Solid Steven," featuring 19-year-old Bobby Rickey at the drums. Rusty Nichols steps out from his trombone stand to vocalize "Shorty's Got to Go." Nichols has lots on the comic ball, and goes over big.

Spivak and his horn also hold the spot for a sweet rendition of "Anniversary Song," which ends on a sustained note that wins applause. Vocalist Tommy Mercer does well with "Rainy Night in Rio," "For Sentimental Reasons" and "Linda."

Opening the acts are the Del Rio troupe, two men and a girl, in a routine of toss terp. Act looks smart, the men attired in white coats, black ties, and dark trousers, while gal is glamorous in black evening gown. Their routines are excellent.

Russ Clark, fresh from engagements on the west coast, offers a novelty puppet act that is refreshing. He presents a sepia tap puppet; a clown who blows bubbles to the tune of "Blowing Bubbles"; a stripteaser who peels to tune of "Take It Off!", and a skeleton tapster.

Frank Marlowe, late of the late "Toplitzky of Notre Dame," is a natural "nut" comic who knows the laugh-value of falls. Has a clever style, is natural, and a real laugh-getter. *Shal.*

Oriental, Chi

Chicago, May 1.

Andrews Sisters (3), Les Paul & Co. (3), Bob Evans & Jerry O'Leary, Stepp Bros. (4), Vic Schoen Orch (14); Michigan Kid (U).

The Andrews Sisters top a compact, smooth running revue that is a click from the start. Gals keep house happy with vocals on "Show Business" and "Feet Too Big." Dressed alike in black draped suits of gabardine with shimmering blouses, gals follow with "Rum and Coca-Cola," "Boogie Woogie Bugle Boy" and "Apple Blossom Time" for usual sock returns and a begoff.

The Stepp Brothers capture good appreciation with fast tapping and knee bending maneuvers.

Les Paul Trio, with devil-may-care stage presence, please with original interpretation of "Begin the Beguine" and "Guitar Boogie." Beg off after "Anniversary Song" done with Andrews Sisters.

Bob Evans, carries his end of show well in zesty conversational stint with Jerry O'Leary, dummy. Tops comedy repartee with vocal duet for hefty applause.

Regular house orch, augmented by three instruments, is under direction of Andrews girls' musical arranger and director, Vic Schoen. Orch assists in windup featuring the Andrews Sisters in zany, sock delivery of Jolson medley. *Hunt.*

Circle, Indpls.

Indianapolis, May 2.

Frankie Carle Orch, with Marjorie Hughes, Gregg Lawrence; Johnny Morgan, Baron & Bernay; "Easy Come, Easy Go" (Par).

Frankie Carle missed his first show at the Circle, due to six-hour delay in arrival caused by train wreck at Huntington, Pa., but he was worth waiting for. Slick band routine that stands definitely on its own but gets acceptable help from two first-rate acts makes for good entertainment. Carle's current popularity proves there's still spark of life left in name band trade here.

Piano-caressing maestro shows he knows where he is by opening with "Back Home in Indiana." Marjorie Hughes gets nice reception for straightforward singing of "Roses in the Rain" and Gregg Lawrence is well received in Jerome Kern medley. Both soloists rate above average. But Carle is the show stopper when he gets down to business at keyboard for "Oh, What It Seemed to Be," "Rumors Are Flying," "Barcarolle," "Anniversary Song," "Linda," "Carle Meets Mozart" and "Sunrise Serenade," each one socko. He tops it off with sure-fire "Carle Boogie" for grand finale.

Johnny Morgan gets plenty of laughs with his smart song and patter line, climaxed by hilarious takeoff on symphony conductor in action. Baron and Bernay also click with something a little different in dance routines. Their acrobatics are dandy. Show is all-around pleaser. Biz looks good. *Corb.*

Paul Robeson

Continued from page 2

tract had been signed with the Society; that the $50 fee accepted was for janitorial service; that the Society's appeal should have been taken to the State Education Dept. Since the singer was to receive a $2,000 fee, his recital should be considered as a private business venture, McGuiness said. "Paul Robeson can hire a hall in the city of Albany and sing until he gets tired," declared McGuiness. "But I don't think any fair-minded person should expect our citizens should be forced to pay for his speech."

Harvey branded the cancellation by the Board of Education of the school use permit as "arbitrary." He said that the Board's action came after "a little matter of hysteria in Peoria and before the House Un-American Committee." The city of Peoria banned Robeson's appearance because of the report by the House Committee alleging the singer had connections with groups that follow the Communist Party line.

"Other music societies, such as the Civic Music Assn." said Harvey, "have been granted use of the schools, and it is fair to believe they paid substantially in excess of $2,000 to those who appeared in them." George Greene, representing the Albany County American Legion, said: "Mr. Robeson's appearance is an Albany public school building is a cunning bit of Communist propaganda, not unlike the notorious marches on Albany and the siege of the Senate Chamber."

Harvey said next day that Robeson had assured him, in writing, that "I will sing my regular program concert with my usual encores, without comment or remark." Robeson maintained Peoria's action was two days late. "The concert in that city was cancelled April 15 because the sponsoring organization couldn't meet the financial guarantee," Mr. Harvey read from a letter forwarded by Columbia Concerts, agents for the singer.

Letters to the Albany newspapers on the Robeson affair indicate a divided opinion. The Evangelist, Albany Catholic diocesan weekly, supported the Board's stand.

Legion Fights Pa. Appearance

Harrisburg, May 6.

In spite of protests from the American Legion and efforts of the Junior Chamber of Commerce, his sponsor, to cancel his concert here tomorrow (7), Paul Robeson will go through with his scheduled appearance at the Forum.

The Legion asked Governor Duff to bar Robeson from the Forum, which is leased by the State Dept. of Public Instruction, on the grounds he has "Communistic leanings." When the Governor refused, the Legion announced it would picket the Forum.

Legit Prices

Continued from page 1

necessary to make it worthwhile. Hence the $4 ticket for a straight play, when $4 was deemed fancy for a musical years ago.

"Even the small musicals need $25,000 a week to break even whereas Ziegfeld and White in another era would bring in lavish revues under that mark."

This showman points out that because of the staggering overhead the managers themselves ask for higher stop terms since it would be financially hazardous to remain in a theatre if not hitting a certain profitable peak.

The revision downward, it is argued, must be an all-industry problem. Authors are "way over minimum," showman says, mentioning that successful name playwright now demands and gets 10% straight, instead of the 5, 7½ and 10% basic minimums the Dramatists Guild provides for. Eugene O'Neill gets a straight 15%. Directors likewise get fancy percentages, and legit actors ditto. "If a film name takes a flyer in legit," showman says, "it's murder, because they insist on dollar-for-dollar investment in the production, big guarantees, and the like. You can't ask the ushers or the cleaning women to take a cut, and the stagehands are certainly up to saturation point."

Managers Question Equity's Right To Invade Policy in National Issue

After Equity declared that its actors would not be allowed to appear at the National, Washington, after June 1, 1948, unless the rule barring Negroes from the audience was dropped, Marcus Heiman, who operates the capital's sole legiter, made no comment but referred questioners to a recent editorial in Evening Star, a D. C. daily. Around Equity the idea of a referendum to support or vote down the council's edict was declared to be incorrect. Stated that the sentiment of actors, especially those in N. Y., was distinctly against segregation.

Managers question the right of Equity to invade the front of the house and some stated they would file suit against the actors' body should the National switch to films. In that event one of the most profitable stands on the road would be eliminated, which it is claimed would be grounds for damage actions.

Washington Star contends the racial problem in the capital "concerns not the National theatre but the movies, the schools, the playgrounds, etc., and to contend otherwise is a dangerous form of self-deception. It is to the area of this question that Equity's ultimatum contributes nothing. In fact, it may even jeopardize a wise solution, for while coercion may force the National to yield or drive the theatre out of Washington, it may also engender a degree of resentment and ill will which would make more difficult the solution of the real problem."

Commenting on Equity's statement that Negro patrons would be no more prominent than they would among Broadway audiences, is "to dodge the real issue and to lapse into intellectual dishonesty," thinks the daily: Also that "Equity's action will contribute little or nothing toward a constructive solution of Washington's racial problem." It also questions the "real motives underlying the campaign against the National."

The editorialist's concluding argument is: "The Star believes that this solution will have to be found through the processes of education which lead to tolerance, understanding and good will. It may be possible to coerce the management of a theatre. But is not possible to coerce a community in which there is every reason to believe that, at this time, public sentiment supports restrictive practices. Until this is recognized, progress toward an effective breaking down of racial barriers in Washington will continue to be hampered."

Paul Dullzell of Equity was stated to have been responsible for the (Continued on page 66)

DALLAS BUDGETS 300G FOR OPERETTA SEASON

Dallas, May 6.

Dallas' Starlight Operetta season, at Fair Park Casino, gets under way June 16 for 10 weeks for most ambitious program in its history. Record budget of $300,000 has been set for season, with 175G inked by Texas State Fair, same group that's backing the Mary Martin "Annie Get Your Gun" troupe's visit in the fall.

Season will open with "Show Boat," which stays two weeks, other musicals playing single stanzas. Others include "Blossom Time," with John Brownlee; "Merry Widow" and "Firefly," with Allan Jones, Dorothy Sandlin; "No, No, Nanette," with Raymond Walburn, Johnny Downs, Jane Deering; "Roberta," with Gertrude Niesen; "Rio Rita," with Patricia Morison, Jackie Gleason, and "Desert Song," with Walter Cassel. Charles R. Meeker, Jr., manager, hints a road tour of one show is likely after season.

Edw. D. Dowling To Stage Hollywood Bowl Season

Edward Duryea Dowling will be production manager of the Hollywood Bowl's operetta season this summer starting July 1. The al fresco semester runs some 10 weeks.

Dowling and Dr. Karl Wecker, managing director of the Bowl, have yet to map their repertoire of operettas.

Evie Hayes for Top Role In Aussie Prod. of 'Annie'

Evie Hayes, American-born wife of Will Mahoney, vet U. S. vaude actor who's been performing and producing vauders in Australia for years, will play the lead in the Williamson Theatres' Aussie production of "Annie Get Your Gun." Musical will be produced in Melbourne end of June.

Carl Randall, who will stage, and Webb Tilton, baritone, who will play male lead, left N. Y. by boat couple of weeks ago.

Poetic Tribute To 'Tony' Perry May Be Filmed

"Canteen in Heaven," poem by former GI Kermit Schaefer which was read at the recent memorial dinner to Antoinette Perry, may be the basis of a variety film, principal beneficiary to be the American Theatre Wing's fund for soldier hospital shows. Synopsis has been written by Schaefer and Charles M. Kebee (both radio writers) and has been sent to the Coast for consideration.

Wing has okayed the idea and the script is in the hands of Sol Lesser who produced "Stage Door Canteen," which film netted the Wing around $1,000,000. General idea is to have those players who were awarded "Tonys" at the Perry dinner appear in the proposed new "Canteen" film, they to receive a flat fee.

Wing has scheduled hospital entertainment for about a year to come but it's felt that such shows will be welcome for a much longer period.

CHI GREAT NORTHERN TO GET 300G FACELIFTING

Chicago, May 6.

Chi theatre bookings got a shot in the arm last week with the announcement that Great Northern theatre would be renovated this summer at a probable cost of $300,000. Catch in the deal, however, is the acceptance of a compromise tax bid of past due taxes which amount to over $200,000. Owners offered $96,000 last summer, but bid was dismissed as inadequate by the city.

Also on the list for renovation is the Auditorium theatre, which has been out of service for over seven years. Auditorium will play musicals and concerts.

Lyceum's 50G Job

Minneapolis, May 6.

Work on a $50,000 remodeling program at the Lyceum, local legitimate roadshow theatre, will start about July 1, manager Leo Murray announced. First floor seats will be elevated and rearranged and new type pushback seats will be installed. Walls will be treated acoustically.

Theatre's front also will be given a face-lifting and downstairs restrooms installed. It's planned to have the work finished before the start of the fall season.

Built in 1905, the Lyceum originally had two balconies. During the 1920's it was remodeled as a film house and the two balconies were made into one. It plays occasional films now.

Ballet Espanol Dates

Hollywood, May 6.

Ballet Espanol, Madrid dance troupe recently at the Teatro Bellas Artes, Mexico City, opens in San Francisco May 11 in a two-week concert tour of California key cities.

Group, which features a collection of gypsy and flamenco dancers and accompanists, also plans a week's stopover in Honolulu following its California dates.

Among company's stars is Abalcin Montoya Miguel, member of the original Argentinita troupe. Unit is U. S.-managed by Ed Perkins.

Vivian Della Chiesa Set for Aussie Tour

Vivian della Chiesa, opera and radio soprano who recently opened the N. Y. City Opera Co. season at City Center, N. Y., has been signed for a three-month Australian concert tour by J. & N. Tait (Williamson chain) through their N. Y. rep Dorothy Stewart. Latter just returned to N. Y. from the Coast.

Singer will do 30 concerts in Australia and New Zealand, opening July 2 in Melbourne. She'll go by boat to Honolulu, flying from there.

Nine Musicals Remaining For Summer's List

Not more than nine current musicals are seen remaining on the Broadway list at the start of summer, whereas last year there were 13. Only one new musical is carded and a limited date repeater is due but at least three of the present crop will go off before the end of the month. "Carousel" was figured a summer stayer when the ticket prices were reduced but when business did not improve it was announced to close May 24, with a summer stay in Boston anticipated. Closing notice for "The Chocolate Soldier" went up, and play folds Saturday (10).

Rated to play through summer are "Annie Get Your Gun" (Imperial), "Finian's Rainbow" (46th Street), "Brigadoon" (Ziegfeld), "Call Me Mister" (National), "Oklahoma" (St. James), "Sweethearts" (Shubert) and "Barefoot Boy With Cheek" (Beck). "Icetime of 1948" will relight the Center, with "Louisiana "Song Without Words" renamed "Music In My Heart" isn't slated to arrive earlier than August. The repeat show is "Up In Central Park," coming to the City Center May 19.

When "Carousel" leaves the Majestic, "Alice in Wonderland" will move there from the International, at Columbus Circle, latter house having no cooling system. "Alice" has been drawing big attendance at matinees, for which reason the large capacity Majestic is favored for a summer try.

Irish Producers Squawk On Shows; Claim London Corners U.S. Play Rights

With film folk beefing that there is too much product looking for first-run situations in Dublin, play producers are squawking about the shortage of legit material.

Principal difficulty, aired periodically, is tight grip London buyers of American plays keep on rights in hopes of sending road companies here. Irish producers want to deal direct with New York, claiming Ireland is not part of the United Kingdom, and should be treated as separate country when U.S.-U. K. deals are set. London showmen are also hanging on to English plays. Rights are hard to get and prices asked here are claimed to be out of line.

Few Irish plays of note are coming forward and while Abbey Theatre policy continues to call for presentation only of Irish-authored plays, both the other main legit houses—Gaiety and Gate—are leaning heavily on revivals.

Mengelberg Appealing Nazi Collaboration Ban

Amsterdam, May 6.

Willem Mengelberg, famed conductor of the Amsterdam Concertgebouw Orchestra, considered by many to be the finest orchestra in Europe, is reported planning to ask revision of his lifetime ban for wartime Nazi collaboration.

Maestro, now in Switzerland, is reported ready to appear here in June for personal plea to the Central Court of Honor. Leniency of the Arts Purge Law of April 1946, under which several Dutch musicians won reversal of sentences on plea of collaboration under duress, presumably is prompting 76-year-old conductor to make the plea. Appearance is likely to arouse a storm of protest, however.

Mengelberg conducted N. Y. Philharmonic for several years in the late 20's and early 30's.

'Heads or Tails' a Critics' Field-Day; Even Lee Shubert Flees to Gin Rummy

3 Chi Scalpers Nicked $50 Each by Fed. Judge

Chicago, May 6.

Latest action against ticket scalpers was the fining of three employees of Barnes Ticket Agency for overcharges on tickets. Government had charged that sellers had not paid federal tax on overcharges and that price was not marked on the back of the ducats.

Judge John P. Barnes, Chi federal district court judge, fined Mrs. DeVota R. Delehanty, Miss Bea Johnson and Jessie Ballard each $50 last week. All pleaded guilty.

Pemberton Is Pressing Claim Vs. 'Lucasta'

Claim for a share of the author's royalties from "Anna Lucasta" will be pressed against Philip Yordan, matter having been pending for around two years. Claim is based upon an agreement between the dramatist and the late Antoinette Perry and Brock Pemberton. Latter duo worked on the original script at the request of Yordan, some time before "Anna" became a Broadway hit.

Miss Perry and the manager not infrequently worked on scripts they proposed to produce, that applying to some extent to "Harvey." Deals with authors was to the effect that if they themselves produced the plays, there would be no claim for revisions made, but if other showmen did the producing, Miss Perry and Pemberton would receive a share of the royalties.

"Anna" was first presented in Harlem and brought downtown by John Wildberg and associates, at the suggestion of Robert Garland, reviewer for the N. Y. Journal American (said to have received a war bond for his good deed). "Anna" was originally about a Polish family but turned out as an all-Negro cast play, the switch that probably made it click.

Last year Yordan proposed a settlement of the Perry-Pemberton claim and a tentative basis was put at 2% of the royalties, limit being 10%. Amount due at the time was around $6,000 and it's possible that sum will be acceptable. If and when settlement is made the money will be divided between Pemberton and Miss Perry's daughters, Margaret and Elaine. Both are married and the former is an expectant mother for the third time.

Dunham Troupe Extended In Mex Due to Boff Biz

Mexico City, May 6.

Biz attracted by Katherine Dunham and her dance troupe of 28 matched high hopes of the producers of the American Theatre at the Teatro Iris here. Miss Dunham did such progressively bigger biz that her fourth week was cinched (6-11) and gives prospects of a fifth week, maybe even longer.

Ballet Russe de Monte Carlo is announced to open at Iris May 19 for 13 shows, ending June 7. Talk is that the American Theatre is dickering for another house here for possible continuance of the Dunham show and two other shows it desires to present, one a musical, other a legit.

Mpls. Mayor Seeks 21 Donors for Concert Rent

Minneapolis, May 6.

Mayor H. H. Humphrey is trying to raise $2,100 to rent the Municipal Auditorium for six free concerts to be given by Minneapolis Symphony Orchestra members this summer. He has asked 21 persons to come forward and contribute $100 apiece.

The concerts were made possible through the allocation of $17,000 by the AFL American Federation of Musicians for free concerts for the public. The city council, however, insists on the usual $350 per night rental for the auditorium.

For two seasons "Heads or Tails," described as a farce although dealing with suicide, has been announced in one form or another. When it finally opened at the Cort, N. Y. last Friday (2) it was accorded the season's worst notices. Strange angle about the show is that all those who bought tickets in advance of the debut were declared in on possible profits, which provoked some amusing results.

One fellow asked for his money back after reading the reviews and was promptly told that couldn't be done because he, like over 3,000 others was a "backer" of the play written by H. J. Lensfelder, said to an Austrian author and Ervin Drake, stated to be a Hollywood writer. Presenters formed "Your Theatre, Inc," and tack cards were around Times Square last season, promoting the sale of tickets in advance, emphasizing the profit lure. What delayed the show reaching the boards isn't clear.

Another "backer-patron" was steamed up because after ordering tickets a year and a half in advance he finally got the pasteboards for a date on which he could not attend. He was further peeved upon learning that the tickets called for a preview performance, not the first night. The Cort is operated by the Shuberts, but Lee walked out after the first act, muttering he couldn't take any more of the show, and spent the balance of the evening playing gin rummy.

Notice of Robert Garland of the Journal American consisted of one word: "No!" under his byline but above it was listed every credit, the cast and the scenes. Heading was "No Hit—Critic Runs." John Chapman in the News favored "the suicide as a merciful release from all those bum jokes, which must have been copied word for word from a 1928 copy of College Humor."

Brooks Atkinson in the Times said that since Broadway has devised many plans whereby the ticket-buyer "shares in the losses of plays," the "Your Theatre" idea is unusual, but thought "Heads" would "have looked like a poor risk in a stock company before the first World War." He complained about another spring flop misquoting his comment about it. Richard Watts, Jr., in the Post thought "Heads" to be "not only the worst play seen on Broadway this season but the most dismal mess encountered in the vicinity in approximately a decade."

Expected that because of the number of tickets sold, "Heads" must be played until they are presented or will have expired, otherwise possible suits could result from gullible "patrons" who expected to get rich.

'MENAGERIE' NSG, BUT 'GIRLS' OKAY IN AUSSIE

Melbourne, April 25.

"The Glass Menagerie," produced by Whitehall Productions at the Minerva, Kings Cross, following its success with "Life With Father," has proved a disappointment. Show was put on after only 10 rehearsals, as a stop-gap for two weeks between two comedies, which aroused critical displeasure at the brushoff arrangement.

Dorothy Dunkley played the mother. Virginia Barton, who was liked as the daughter, and Leonard Wood, the son, are from New York, engaged originally for "Father." Producer John Hayden is also from the U. S.

On the other hand, J. C. Williamson's "Follow the Girls" is a big success at His Majesty's, with Lois Green starring with Don Nicol. Miss Green, native here, has been in London several years in musicals. Bebe de Roland, New Zealand dancer, also has come from London successes to be principal dancer.

All-male revue company, The Kiwis, has passed its third month at the Comedy, breaking all records.

Parnell Eyes La West

London, May 6.

Val Parnell, London legit producer, left for N. Y. on business, primarily to close deal for Mae West.

He also hopes to huddle with Shuberts on "Sweethearts" as a vehicle for Arthur Askey at the Hippodrome here. This would follow "Perchance to Dream" into this house next October.

Pulitzers Put Nix on 'Best' Play For Season—And No One Knows Why

Columbia Univ. announced Monday that its Pulitzer Prize jury had not cited any Broadway play of the 1946-47 season, although half a dozen dramas had been figured as worthy of the supposedly annual prize. It's the fourth time the Pulitzers ducked the issue since the foundation was formed in memory of Joseph Pulitzer, late newspaper publisher of the N.Y. World, now defunct. Previously seasons of 1918-'19, '41-'42 and '43-'44 were also skipped, although many other authorship grants were made.

Pulitzers are now even up with the Critics Circle, reviewers also having failed to make up their minds four times, for which they were panned. But critics recently chose "All My Sons" as the season's best play, other plays figuring in the balloting. Identities of the Pulitzer committees are among Columbia's closely-guarded secrets, so that its personnel may escape explanations of how come.

Infrequently do Pulitzer selections go to outstanding shows, so the prize winners of the past two seasons are exceptions, "Harvey" copped in '45 and last season "State of the Union" won the laurel, so the fact that both are still on Broadway established something of a record so far the Pulitzer citations are concerned. There was a hunch that "The Iceman Cometh" might win, its author (Eugene O'Neill), having been cited three times previously. "Iceman" belongs with the season's product and is currently on tour.

Although the drama was passed up, Brooks Atkinson Tunes critic was awarded a prize for his stories to that paper from Moscow.

Indpls. Setting Six-Week Operetta, Concert Sked With Gilbert Directing

Indianapolis, May 6.

J. Charles Gilbert was named general manager of summer opera-concert program here by executive committee of Indianapolis centennial commission this week. Gilbert will start work on commuter basis from Chicago, where he is presenting "Lute Song," taking over here on full time basis June 1.

Gilbert announced season will open July 11 with week's presentation of "New Moon" and close week of Aug. 17 with "Naughty Marietta." Disclosed that Sigmund Romberg has definitely accepted bid to conduct opening night of "New Moon." Gilbert told commission he was "very hopeful" of presenting week of grand opera in middle of season, although it must be financed independently, since no provision for it was made in centennial budget.

Fabian Sevitzky, conductor of Indianapolis Symphony orchestra, and Gilbert are now lining up guest artists and conductors for three or four weeks of pop concerts to be sandwiched between stage productions, number depending on whether grand opera goes through. Plan would use Chicago Civic Opera chorus, Chicago and Met principals.

Wing Group Doing Drama For Greater N. Y. Fund

"Two Cents Worth," a short drama by Reginald Lawrence, will be played before various groups within the metropolitan N. Y. area this month during the campaign in support of the Greater New York Fund. Sketch was originally shown at the Fund's dinner at the start of the present drive, under the auspices of the American Theatre Wing. Professional actors are used, under the supervision of Eugenie Chapel, of the Wing's community plays division.

Direction is by Arthur Hopkins and Cecil Clovelly. Author, whose playlet indicates how tragedy may suddenly affect any family, teaches playwrighting at Fordham Univ. Broadway and Hollywood names are participants in the Fund's campaign activities, including recorded radio shows and pictures.

Shows in Rehearsal

"**Love for Love**"—John C. Wilson and Theatre Guild.

"**Portrait in Black**"—David Lowe and Edgar Luckenbach, Jr.

"**Open House**"—Rex Carlton.

'Common Glory,' Pageant On Early Virginia, To Preem at Williamsburg

Raleigh, May 6.

Directors of the Jamestown Corp. have announced that the premiere date for the early Virginia drama, "The Common Glory," by Paul Green, of Chapel Hill, N. C., has been set for July 18. Green authored "The Lost Colony," put on at Manteu, N. C. annually.

"The Common Glory" was written by Green especially for the Jamestown Corp., and Green will have general supervision over the drama when it is presented. He will be aided by technical experts for various phases of the enterprise.

Theme of the symphonic drama is the emergence of a new democracy from the nation's beginnings at Jamestown. It will be staged at a big open-air amphitheatre now nearing completion on the banks of Lake Matoaka on the Jamestown Road near Williamsburg.

Thomas Jefferson will be a central figure in the drama, the title of which came from a phrase in the writings of Jefferson. Its scope not only will include the early beginnings at Jamestown, but also many important events in the winning of national independence and the founding of a democratic way of life. Leading roles will be taken by professional actors, with the cast augmented by Virginia players chosen from among university, college and theatrical groups.

Green will lead a conference on the casting for the drama this week at Hotel Jefferson. He will discuss the project with little theatre and other theatrical group leaders. Similar conferences will be held in other areas before rehearsals begin.

Managers Question

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segregation stand in an Atlanta daily. One result was a vituperative letter signed by the "Three K Club" (Ku Klux Klan). The Kluxers dared him to come south of the Mason and Dixon line, threatening the use of "the rope and the gun."

Pixers Eye National

Washington, May 6.

National Theatre's row with Equity over its policy of "white only" is being watched with considerable interest here by the large film companies.

There isn't a major distributor who would not grab it for a showcase in a minute if the theatre could be had. Over the years there have been several tentative feelers put out by film companies but all have been nixed, since the National was the last legit house here after the old Belasco shuttered, later to become the town's wartime Stage Door Canteen.

Fact is that new celluloid product is backed up here in a furious snarl for lack of first-run playing time. Warner Bros. tried to ease this recently by changing its midcity Metropolitan from a moveover to a first-run house. Nevertheless, the screen time situation continues tight and RKO, for one, would leap at the opportunity to take over the National in the event its owners refuse to go along with Equity.

RKO has been forced to sell its own product away from its one showcase, Keith's, and has been anxious for a second first-run grind theatre. During the war, the RKO outfit shopped assiduously for a site for a new theatre. While the National is an oldie, it has approximately 1,600 seats and would take considerable pressure off for the pix which are seeking to get before the public here. Possibly even the antique Belasco, now dark and with its seats ripped out, would be gobbled up if it were offered on the market for a film house.

If the National should turn over to pictures, Washington would be left in the live field with nothing but burlesque, vaudfilm at the Capitol, plus the concerts at the D.A.R. Constitution Hall.

John F. Baird will direct playwrighting festival at Catholic Univ., Washington, this summer. He's joining school's speech and drama dept.

Equity Indie Slate to Be Listed on Official Sheet

Group within Equity sponsoring the opposition or independent ticket for council candidates has asked for and received permission to use the association's addressograph for campaign purposes. The eight indie candidates will be listed on the same ballot as that holding the names of the 10 regularly named. Two of the latter were endorsed but not placed on the group's ballot for some reason.

Only indie ticket in recent years held but one candidate, that of Tallulah Bankhead, whose name was on a separate slip because the nomination petition was filed late and was unexpected. At the time some actors were exercised over aid to Finland when at war with Russia. She was not elected.

Two-Cast System Set as Variation On Strawhat Sked

A variation of summer resort legit presentations has been carded by George W. Humphrey, who will make his bow in a managerial capacity. He is readying two casts which will open simultaneously in Stamford, Conn. and Lake George, each stand to be played a week, then changing houses, each cast being played two weeks.

When the first two shows open, a third and fourth will be in rehearsal, it being expected to play eight weeks in all between the two spots. It's a variation of summer stock but the project will be under production conditions, which call for a higher minimum salary. However the same casts will not necessarily be used through the season. First plays will be "Claudia" and "Your Uncle Dudley."

Humphrey has been an assistant stage manager of the Music Hall, N. Y., and during the war wrote and staged skits for the Marine Corps. Humphrey signed Jay Jostyn, of the radio show "Mr. District Attorney," for a lead in "Dudley," contract being signed at NBC, where teh new showman was a page boy 10 years ago. Johnson, who has a dramatic assignment on the radio program, will do comedy in the stage show.

Elitch's 57th Season

Denver, May 7.

Elitch theatre, oldest of the summer stocks in the world, opens its 57th year June 22 with "Made in Heaven." George Somnes will be back for his 11th year as director. Helen Bonfils (Mrs. Somnes) will again be in the company.

Patricia Neal and Peter Cookson will carry the leads. Others in the cast are Katherine Alexander, Ellen Cobb Hill, Barbara Ann Brady, Grant Gordon, Harry Mehaffey, Craig Kelly and Norman Budd.

"Menagerie" in Jersey

Clinton, N. J., May 6.

"The Glass Menagerie," with Margaret Wycherly, Alexander Kirkland and Edward Andrews, will open Music Hall theatre season here June 2. Alec Segal will direct.

Eddie Rich, as producer, has set a 15-week season for his playhouse.

Port Players Returning

Milwaukee, May 6.

The Port Players, outstanding midwest summer troupe, will return to this area for eighth straight season, starting June 18. They will be operating six nights a week, Wednesday through Sunday, in Oconomowoc High School's auditorium, 25 miles west of Milwaukee.

Parker Mills of New York continues as director, and veterans Wendell Whitten, Robert Merriman and Jerry Hull will return. The 11 weeks' schedule will include "Joan of Lorraine," "Dear Ruth," "Dream Girl," "Barretts of Wimpole Street" and probably "State of the Union."

New Jersey Shore Legit

Trio of New York legit actors, Jack Tate, William Hunt and a femme, Sonny Adams, are turning producers this summer in taking over municipal pier in Wildwood Crest, N. J., for a strawhat theatre. They've set it up as an A Equity company, with six permanent

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Inside Stuff—Legit

Out of town patronage for theatre tickets is being built up at Mackey's agency with the help of a teletype receiving and sending set. Last week arrangements were made with an association whose members specialize in taking telephone messages for professional people and others in various cities, whereby ticket service will be made available. Each message office will install a teletype and when their subscribers request tickets, the agency will be contacted and reservations made for a flat fee, probably between $1 and $2.

System is more efficient than long distance telephone and costs less. Bookkeeping is not required, the teletype message serving as an order, payable by the patron when picking up the tickets. Broker now has around a score of ticket-selling contacts using the system and the number is likely to be doubled through the message offices. Sets are owned and installed by the Bell Telephone Co.

During eight weeks in the south and southwest, which portion of the tour ended at Omaha April 26, the "national" company of "Oklahoma!" grossed $503,403. There were 66 performances, mostly presented in auditoriums, for an average of $7,627 per showing. In four of the stands three matinees were given, there being 10 performances at Tulsa where takings of $76,730 topped the territory. Average weekly gross for the eight weeks was $62,925.

Lowest gross was $46,284, at Ft. Worth, in eight times. Southern bookings started at New Orleans where the count was $52,474, the other stands being: Houston, $54,674; San Antonio, $48,228; Dallas, $61,276; Kansas City, $56,812; Omaha, $56,923.

Including the London company there are now three "Oklahomas!" Original show on Broadway is aimed through another summer, while the touring troupe is in the east, currently showing at Buffalo.

Management of "A Young Man's Fancy," which arrived on Broadway last week, offers to refund the price of the ticket and tax to any patron at the first intermission, should he not care to remain for the balance of the play. It isn't the first time, although Henry Adrian, "Fancy's" presenter, says so. William Saroyan was more liberal when his "The Beautiful People" played the Lyceum six years ago and offered refunds at the end of the show. At the time those who asked for their money back were mostly holders of seat stubs for the gallery. "People" flopped. "Fancy" drew an adverse press, but notices indicated the performance offers laughter. Adrian produced a strung-out failure called "Liberty Belles," also "The Girl From Nantucket," a musical of the same caliber.

There appears to be some mystery about the withdrawal in London of Helena Bliss, American soprano who was appearing in "Romany Love" there. Reports from London stated that Miss Bliss was ordered to rest by a physician because of an anemic condition, possibly caused by food conditions. Miss Bliss scored in "Song of Norway" and last summer appeared in "The Fortune Teller" which also originated on the Coast, operetta being a combination of two or more Victor Herbert musicals.

When show was brought to Broadway it was called "Gypsy Lady"; when it went overseas, title was changed to "Romany Love." Miss Bliss is due back Friday (9) on the Queen Elizabeth and is slated for the Coast in a new Edwin Lester musical due this summer. Lester also produced "Norway."

Maurice Evans, closing his "Hamlet" tour, apparently yens doing comedy. In a note to Frank Scully, VARIETY columnist, who had sent him a script, Evans stated "I've gotten myself into quite a fix by being tagged a Shakespearean actor. I seem to have acquired a solemnity in the eyes of the public which must, I feel, be broken down by very gentle stages. Some years from now I might very well be able to do a play which borders on farce, but I really think it would be imprudent at this particular time."

Evans grossed well during his southern tour, as evidenced by the fact that he chalked up $8,032 in three performances in Memphis at a time when Memphians deserted the city for racing at Louisville and other pastimes.

Granting of a divorce last week to the former wife of James Colligan, general manager of Mike Todd, revealed an unfortunate break for the showman. Over two years ago he had secured a Mexican divorce and wed Else Martin, then in Billy Rose's "Diamond Horseshoe" revue, Colligan at the time being auditor for Rose. First wife raided the Colligan apartment last July 4 for "evidence" on the ground that the Mexican decree was illegal. Colligan stated he had made an alimony settlement last February with Dorothy Walker, his former mate, and that the raid was because of a "misunderstanding." He is the father of a young child with the former Miss Martin.

Howard Reinheimer, attorney for Rodgers & Hammerstein, who preceded Lawrence Langner and Armina Marshall (Mrs. Langner) by plane back to America—they arrive in New York this weekend on the Queen Elizabeth—has some sidelights on the click of "Oklahoma!" in London. One is the he-man chorus, in itself a novelty in London musicals. Surprising to the Americans was the manner in which the colloquial gags and Oklahoma atmosphere was readily absorbed by the British. The press tipped that off by stating they had expected a ballady show.

Appointed as coordinator of publicity in the American Federation of Labor's campaign against labor-curb bills in Congress, Phyllis Perlman will receive the minimum wage of the Assn. of Theatrical Agents and Managers, $165 weekly. Nat Dorfman and Zac Freedman are on the committee of the amusement unions committee in an advisory capacity, but Miss Perlman's appointment is the only one from show business known to be under salary in the campaign budgeted to cost $1,250,000.

Mathilda (Goldie) Stanton, general manager for Michael Myerberg, whose Mansfield has been tenanted by "Years Ago" this season, has been elected a member of the Assn. of Theatre Agents and Managers. She had sought membership for the past five years. Miss Stanton was formerly secretary for the late Florenz Ziegfeld and while with that showman married the late George Stanton, eastern passenger agent for the N. Y. Central R. R.

San Carlo Opera Co.'s spring engagement at the Center, Radio City, is its most successful annual appearance there, despite some opposition from recent opera at the City Center, and additional showings the latter half of this week will be given. Engagement will terminate Sunday (11) after which rehearsals for "Icetime of 1948" will start, skating revue being due to open Memorial Day (30).

General registration goes on next week (12-16) for war vets of the entertainment world in the American Theatre Wing show biz school. Unique educational institution is going into its fifth term, rounding out its first year. Registrations will take place Monday, Tuesday and Wednesday from 10 a.m. to 4 p.m. and Thursday and Friday from 1 p.m. to 7 p.m. New term opens May 26.

Louis Bergen says he is going to retire from the Theatre Tavern, a West 45th street, N. Y., retreat for legit actors, selling his interest to Patsy Sapienza, former chief of the joint who has been a partner for some years. Bergen explained that he's 71 and wants to retire. After saying that, he took off his coat, then toted a barrel of beer to the bar. Friends are now betting whether he'll really quit or not.

Indicated managerial mistakes in producing "Miracle of the Mountain," the Ferenc Molnar drama that played only two days on Broadway recently, probably resulted in the red exceeding the $60,000 listed as invested. Some of the large cast got two weeks' plus three-eighths pay for the three performances played, while others got four weeks' salary as they rehearsed more than the time stipulated in the rules.

Chi B.O. Slumps With Adverse Breaks; 'Born' 20G, 'Cyrano' 17G, 'Ready' 22G

Chicago, May 6.

Hoped-for legit attendance from convention trade failed to materialize. In addition, bad weather, telephone and suburban bus strike, all slashed theatre attendance. All shows dropped seriously with "Born Yesterday" only stager escaping the casualty list.

Estimates for This Week

"Born Yesterday," Erlanger (10th week) (1,334; $3.60). Top take in town, with a fine $20,000.

"Cyrano de Bergerac," Shubert (1st week) (2,100; $3.60). All the critics went for this one, but biz was not up to raves with just $17,000.

"Harvey," Harris (39th wk). (1,000; $4.20). Off again this week to $16,200, which is still profitable. Joe E. Brown leaves cast for summer at end of month.

"Lute Song," Studebaker (15th week) (1,246; $4.20). "Song" closes Sat. (10) and then tours east. Dipped to $17,500.

"The Fatal Weakness," Selwyn (4th week) (1,000; $3.60). First week of non-subscription hit this one with drop to $16,700. Suburban bus strike didn't help this woman's play either.

"Three to Make Ready," Blackstone (12 week). (1,358; $5.40). Ray Bolger and company leave this week, but last take profitable; around $22,000.

BALLET THEATRE OK 23G IN 1ST N.Y. WK. AT $2.40

Ballet Theatre, making its first N. Y. appearance at a $2.40 top, grossed $23,000 last week (28-3) in its first stanza at the 2,000-seat City Center. Troupe sold out four performances completely. Advance is also reported good for balance of run, which ends May 18, with increased grosses expected this and next week.

Company reports making a profit on the $23,000 take. House charges 10% rental on gross, as against usual Broadway rentals of 25% to 35%. Troupe danced at the Broadway theatre last fall, at a $4.80 top, averaging $18,000 weekly, and losing heavily. The $2.40 top at the Center is believed answer to company's problem, troupe already being inked for a return there next fall for five weeks, in Nov.-Dec.

'Okla.', OK 32G, Indpls.

Indianapolis, May 6.

National company of "Oklahoma!" grossed terrific $32,000 in eight performances at $4.20 top at English April 28-May 3, topping $27,000 for "Bloomer Girl" previous week, and equaling capacity figure for "Up in Central Park" earlier in season. Second time here for "Oklahoma!".

Advance fair for "Iceman Cometh," (5-7), which looks like end of season here.

'Barretts' 26½G, Seattle

Seattle, May 6.

Katharine Cornell and Brian Aherne with good support throughout did record biz in the "Barretts of Wimpole Street," at the Metropolitan, closing last Saturday (3). House was scaled from $3.75, and play packed 'em.

Gross for the six day engagement was around $26,500.

Strawhats

Continued from page 66

Equity members for their cast and a flock of apprentices.

Spot, seating 300, preems June 30 with "There's Always Juliet." Rights also have been obtained for "Joan of Lorraine" later in the season. No name players will be used. House has been intermittently run as a strawhatter in previous years by T. C. Upham, who operates Cape May, N. J., Playhouse, during summers.

Olney's Second Step

Washington, May 7.

Olney theatre, at nearby Olney, Md., will open its second season May 30, for 15 weeks of stock with Equity actors. Charles Dubin is director.

Producers are Reginald Allen, Glenn Taylor (radio announcers at Washington's WTOP) and Evelyn Freyman, radio actress.

N. H.'s Six Barnyards

Portsmouth, N. H., May 6.

Six strawhats are scheduled to open in New Hampshire this summer. They include:

Barnstormers, Tamworth; Forty-Niners, Chase Barn theatre, Whitefield; Keene Summer Theatre, Keene; New London Players, New London; Peterborough Players, Stearns Farm theatre, Peterborough, and the Windham Playhouse, Windham.

'NORWAY' SMASH 54G SETS NEW L.A. RECORD

Los Angeles, May 6.

Record-breaking biz was chalked up by "Song of Norway" last week despite heat-wave that kept crowds away from downtown legit houses. Colossal $54,200 was registered for the week, topping everything in Philharmonic Aud history and breaking previous week's high of $52,700. Smash homecoming of "Norway" ends Saturday (10) with prospects that this week may set another new high. Estimates are that this week's take will hit an even $55,000.

High gross in town went to "Icecapades" at the Pan-Pacific Aud which clocked $105,766 for first full week. Gross is running ahead of last year's stand, despite one less matinee. Iceshow registered $45,600 for opening three days in previous week. Show stands to wind season approximately $250,000 ahead of last year's final tally.

Rest of houses reported fluctuating business with Ken Murray's "Blackouts of 1947" at El Capitan taking its first dip since January. Murray's weeklong absence due to high fever chopped $900 off usual take and show slid through 254th frame with $16,100.

Final week of "Magnificent Yankee" at Biltmore was good for around $15,000 and three week stay brought in $33,000. "Accidentally Yours" bowed in last night (5) to good notices and healthy advance sale for three-week stay before hitting the road east.

"Anna Lucasta" at Belasco registered a $1,000 drop, netting medium $13,000 for the week. House is cutting prices this week, in line with President Truman's request, with top cut from $3.60 to $2 plus tax. Balcony now is scaled at $2, $1.50 and $1.

Current Road Shows

(Period Covering May 5-17)

"Accidentally Yours" — Biltmore, L. A. (5-17).

"Anna Lucasta"—Plymouth, Bost. (5-17).

"Anna Lucasta"—Belasco, L. A. (12-17).

"Barretts of Wimpole Street"—Geary, Frisco (5-17).

"Blackouts of 1947"—El Capitan, Hollywood (5-17).

Blackstone—Civic, Santa Cruz (5); Aud., Oakland (6-7); Aud., Sacramento, (8-10); Temple, Tacoma (12-17).

"Bloomer Girl" — American, St. Louis (5-17).

"Blossom Time"—Playhouse, Wil. (5-6).

"Born Yesterday"—Erlanger, Chi. (5-17).

"Call Me Mister"—Cass, Det. (5-10); Blackstone, Chi. (13-17).

"Cyrano de Bergerac" — Shubert, Chi. (5-17).

"Harvey"—Harris, Chi. (5-17).

"Laura"—Shubert - Lafayette, Det. (5-17).

"Louisiana Lady"—Shubert, N. Haven, (9-10); Shubert, Philly (12-17).

"Love for Love"—Nat'l, Wash. (12-17).

"Lute Song" — Studebaker, Chi. (5-10); Cass, Det. (12-17).

"Magnificent Yankee" — Mayfair, Portland (6-7); Temple, Tacoma (8); Metropolitan, Seattle (9); Capitol, Yakima (15); Fox, Spokane (16).

Maurice Chevalier—Wilbur, Bost. (12-17).

Met Opera Co.—Opera Hse., San Antonio (5); Opera Hse., Houston (6-7); Opera Hse., New Orleans (8-10).

"Oklahoma!"—Erlanger, Buff. (5-10); Royal Alex., Toronto (12-17).

"Pygmalion"—Royal Alex., Toronto (5-10).

"Song of Norway"—Aud., L. A. (12-17).

"State of the Union"—Forrest, Philly (5-17).

"State of the Union"—Colonial, Bost. (5-17).

"Student Prince" — Orpheum, Galesburg (5); Radio, Des Moines (6); Paramount, Waterloo (7); Palace, S. Bend (8); Keith's, Gr. Rapids (9-10); State, Kalamazoo (12); Bijou, Battle Creek (13); Michigan, Jackson (14); Palace, Flint (15); Colonial, Akron (16); Park, Youngstown (17).

"The Fatal Weakness"—Selwyn, Chi. (5-17).

"The Glass Menagerie"—Opera Hse, Newark (5-10).

"The Iceman Cometh" — Studebaker, Chi. (12-17).

"The Red Mill" — Shubert, Bost. (5-17).

"The Two Mrs. Carrolls"—Hanna, Cleve. (12-17).

"Three to Make Ready"—Blackstone, Chi. (5-10); Ford's Balto. (12-17).

"Up in Central Park"—Hanna, Cleve. (5-10); Court Sq., Springfield (12-14); Aud., Worcester (15); Victory, Prov. (16-17).

"Voice of the Turtle"—Nixon, Pitt. (5-17).

'Carrolls' Mild 10G, D.C.

Washington, May 6.

Elisabeth Bergner in "Two Mrs. Carrolls" was given mild reception, despite popularity of show in its initial stanza here about two years ago. Take of $10,000, with a $3 top, including tax, was about half capacity for week.

Advance sale on John Gielgud's "Love for Love," which bows in next Tuesday (13) for a two-week stint, under Theatre Guild-ATS sponsorship, indicates interest in revival. "Lute Song" arrives May 26 to close the Theatre Guild season here, and will stay a third week on non-Guild basis.

'Mill' 25G, Hub; Ruth Draper 7G, 'Anna' $14,000

Boston, May 6.

Ruth Draper, solo, was nice draw at the Wilbur last week as only opener in town. Other spots were solid to continue much higher takes for legit on a pro-rata basis than the film houses, which are languishing around here. Maurice Chevalier opened at Wilbur last night (5) on solo basis with nice advance, and "State of Union" returned to Colonial for another and probably equally profitable stand.

Pops concerts of the Boston Symphony Orchestra, Arthur Fiedler conducting, also off for two-month session last week, were collecting plenty of coin otherwise skedded for pix and legit. Seven concerts a week in 2,900-seat spot and sold out before opener at $1.80 top. Nothing much ahead at the moment but "Carousel," May 27.

Estimates for Last Week

"Anna Lucasta," Plymouth (1,200; $3.60). Fourth week with normal fall-off to estimated $14,000, very big indeed. Can do two or three more.

"Everything's on Ice," Center (1,500; $3). Intended to pull out last Sat. (3) but encouraging signs brought another week's h.o. before opener in Detroit. Estimated $7,000 again.

"Red Mill," Shubert (1,590; $4.20). Seventh week still profitable but eased to estimated $25,000.

Ruth Draper, Wilbur (1,200; $3). Solo session found plenty of takers with good estimated $7,100.

'ROSALINDA' 32G, FRISCO; BLACKSTONE POOR 7½G

San Francisco, May 6.

"Rosalinda," starring Irene Manning, Wilbur Evans and Rosemarie Brancato, which opened the Civic Light Opera season a week ago (28) at the 1,776-seat Curran, hit a first week gross of $32,000, exceptional. Erich Wolfgang Korngold as musical director, plus cast, costuming and score, rated recommendations from all critics.

Blackstone chalked up a third week pallid gross of $7,500 at the 1,550-seat Geary with a $2.40 top.

'Laura' 12½G, Toronto

Toronto, May 6.

While it's been doing good business elsewhere and got excellent press notices here, "Laura" did a disappointing $12,500 at the Royal Alexandra, with 1,525-seater scaled at $3 top. For one thing, "Laura" followed on the heels of "The Two Mrs. Carrolls," another mystery-thriller; and, in Toronto, the picture mob which had seen the film version of "Laura" didn't start seeing the play till the latter part of the week. Nor was there the autograph-hunting of John Loder experienced in other cities.

Note should also be made of the two-weeks' engagement here of "Oklahoma!", which comes into the Royal Alexandra week of May 12 and, after the first announcement, brought in an unprecedented rush of mail orders which totaled close to $100,000 and now has an extra staff of four at the Royal Alexandra sending back some $40,000 worth of orders. Toronto engagement of "Oklahoma!" for the two weeks is now entirely sold out on mail orders alone, with house scaled at $4.20 top.

Gertrude Lawrence, back for a repeat engagement of "Pygmalion" week of May 5, also had a $9,000 advance sale, with Royal Alexandra scaled at $3.60 top.

'RUTH' 6G IN 4, N. H.

New Haven, May 6.

"Dear Ruth," which opened original company here a couple of seasons ago, folded the tour of road troupe at Shubert last Saturday. Show was in for four performances (1-3), which pulled a fair enough $6,000 at $3 (tax incl.) top.

Legit swansong is current this week with preem of "Louisiana Lady" (8-10). Indef run (minimum four weeks) of film "Best Years of Our Lives" starts roadshow stand May 11 at Shubert.

5 B'way Shows (3 Musicals) Still SRO; 'Sons' Jumps Again to 22G, 'Annie' 45G; Fabulous 'Joan,' Click 'Earnest' Ending

At the start of May there are five attractions out of 29 selling out, three being musicals. There are other shows holding to profitable business but the list will be shaken down week to week. This is the final session for the fabulous "Joan of Lorraine," also "The Importance of Being Earnest," another excellent grosser. This too is the final week for "Chocolate Soldier" and "Tenting Tonight." Local telephone situation with strike virtually over, should favor agency business.

Three new shows opened last week, with "The Medium" and "The Telephone," a brace of miniature operas, partially okayed by critics. "A Young Man's Fancy" drew poor notices, but "Heads or Tails" was smacked down, one reviewer saying it's the "world's worst play."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"All My Sons," Coronet (14th week) (D-1,095; $4.80). Around $22,000; as high as at start. Cited by N. Y. Drama Circle, which accounts for increase of $7,000 in two weeks.

"Annie Get Your Gun," Imperial (51st week) (M-1,427; $6). There hasn't been a week that standout musical hasn't had standees over capacity, and that still goes; $45,000 plus.

"Barefoot Boy With Cheek," Beck (5th week) (M-1,214; $6). Not selling out but grosses are big; several musicals due off by end of month should boost this one's summer attendance; $29,000 last week.

"Born Yesterday," Lyceum (66th week) (C-993; $4.80). Only at midweek matinee is there space and then not much, so statement continues close to $21,000, capacity figure.

"Brigadoon," Ziegfeld (8th week) (M-1,626; $4.80). Standees not permitted in this house but musical standout getting all it will hold otherwise; $43,500.

"Call Me Mister," National (55th week) (R-1,104; $6). Only revue in town is still prospering with gross sometimes variable; $27,500 last week.

"Carousel," Majestic (107th week) (M-1,667; $4.80). Another two weeks with May 24 announced as finale, then to road; reduction in prices did not help; $22,000.

"Finian's Rainbow," 46th Street (17th week) (M-1,319; $6). Has been SRO since debut; has started paying off backers who should cut up melons before long; $42,000.

"Happy Birthday," Broadhurst (27th week) (CD-1,160; $4.80). Star (Helen Hayes) has announced intention of playing through summer; $25,500.

"Harvey," 48th St. (131st week) (C-920; $4.20). Business varies somewhat according to weather and conditions but always profitable; $15,000.

"Heads or Tails," Cort (C-1,064; $4.20). Opened Friday (2) and given very low rating. That any of the claimed 3,000 who bought tickets in advance with lure of sharing profits will collect, not a chance; got $12,000 in five times (two previews) because of prior sales.

"Joan of Lorraine," Alvin (D-1,331; $4.80). Final and 25th week; set a total gross record for straight plays in same length of time; $32,700 last week and sure of same figure currently.

"John Loves Mary," Music Box (13th week) (C-979; $4.80). Holding to excellent takings and looks like cinch well into fall period; $21,500.

"Life With Father," Bijou (390th week) (C-613; $3.60). Went off somewhat with takings approximating $7,500. When moving to Alvin next month, scale will be halved.

"O Mistress Mine," Empire (52d week) (CD-1,082; $4.80). Three more weeks for Lunts' biggest moneymaker, which will tour with them next season; $20,000.

"Oklahoma!," St. James (212th week) (M-1,505; $4.80). Road company getting enormous grosses and musical run leader still making money; $21,000.

"State of the Union," Hudson (77th week) (CD-1,057; $4.80). Aimed through summer with casts of road companies stepping in to give originals a month's vacation; eased off to $20,000.

"Street Scene," Adelphi (17th week) (M-1,434; $4.80). Top reduced from $6; second musical to try lowering ticket prices; $17,000.

"Tenting Tonight," Booth (C-712; $4.80). Final and sixth week although another house claimed sought; $5,500 with cut rates. "Portrait in Black" next Wednesday (14).

"The Medium" and **"The Telephone,"** Barrymore (1st week) (M-1,064; $4.20). Short operas described as musical plays; music critics liked show; drama boys in doubt; $5,500 in first four times.

"The Voice of the Turtle," Morosco (160th week) (C-939; $3.60). With two-for-one tickets, scale is virtually cut in half; selling out under that arrangement with gross around $13,000.

"The Whole World Over," Biltmore (6th week) (C-920; $4.20). Laugh show that has not materially improved over starting pace up somewhat with over $10,000 quoted.

"Years Ago," Mansfield (22d week) (C-1,001; $4.80). One of the better plays that probably won't go through summer; good biz but eased off, $15,000.

"Young Man's Fancy," Plymouth (1st week) (C-1,075; $3.60). Drew poor notices; chances of juvenile and adult cast comedy not so good; $5,000 in first seven times.

REVIVALS

"Alice in Wonderland," International (4th week) (CD-1,172; $4.80). Slated to move to Majestic when "Carousel" finales; very good so far but not capacity; $21,500.

"The Importance of Being Earnest," Royale (C-1,025; $4.80). Final and 10th week; import has made limited, profitable appearance; English group follows soon in "Love for Love"; $22,000.

"The Chocolate Soldier," Century (8th week) (M-1,672; $4.80). Figuring on moving to Times Square at end of month; only fairly good business; $15,500.

"Burlesque," Belasco (19th week) (C-1,077; $4.80). Summer chances depend on how many survivors there are; making some money right along; $16,000 estimated last week.

"Sweethearts," Shubert (15th week) (M-1,382; $4.80). Another musical that should benefit when others drop off list; doing all right; $28,000.

Chevalier 15G, 'Union' 18G, In Philadelphia

Philadelphia, May 6.

There were only two Philly legit houses open last week and both were only fair. Easing off a trifle, "State of the Union," in its fourth week at the Forrest, hit around $18,000. Lindsay-Crouse comedy has two weeks to go and can't prolong its run further as "Three to Make Ready" is now officially set for the Forrest May 19. The revue, a return here, is skedded for two weeks.

Other active house last week was the Locust, where Maurice Chevalier grossed a satisfactory $15,000, not quite as much as the management hoped.

Forrest is only house open this week, but next week the Shubert rejoins the procession. In fact, there are now four bookings figured as definite. "Louisiana Lady" opens a two weeks' stay at the Shubert next Tuesday (13). "Three to Make Ready" arrives at the Forrest on the 19th, "Open House," with Mary Boland, relights the Locust on the 26th, probably for a two weeks' stay, and "Oklahoma!" is due at the Forrest on June 9 for 10 weeks—or virtually the whole summer.

'PARK' PERKS TO $29,000 IN SECOND PITT WEEK

Pittsburgh, May 6.

"Up in Central Park" did a little better last week at the Nixon than it did on the opening session, getting almost $29,000 at $4.20 top to give the show better than $57,000 on the engagement. Getaway for the windup stanza was again slow, and it wasn't until the last three performances or so that that musical turned on the steam. Figures sound better than they look since "Park's" a pretty expensive attraction to operate and there was very little profit in that take for the management.

Nixon currently has "Voice of the Turtle," which played here originally in February, back for a fortnight's stay again. "Lute Song," booked to follow, has been cancelled out and instead legit spot gets "Laura." It's likely to wind up the local season.

'Prince' Poor 10G, St L.

St. Louis, May 6.

With the local legit season nearing a windup activity, the American sole legiter, has been bogging down in recent weeks and "The Student Prince," with a flock of local faves in the cast, closed a disappointing one week stand Saturday (3). Crix plaudits couldn't overcome lethargy of the natives. Show was presented eight times with the 1,700-seat house scaled to $3.66, and the estimated gross $10,000.

"Bloomer Girl" opened a two-week engagement last night (Mon.) House is scaled to $4.27 and only a fair advance is reported.

Plays Abroad

Orpheus in Underworld

Vienna, April 24.

Vienna State Opera production of revival of comic opera in two acts (eight scenes) by Jacques Offenbach. Staged by Willi Forst. Book by Forst and Kurt Nachmann. Musical revision by Willi Schmidt-Gentner. Sets, Otto Niedermoser; costumes, W. F. Adlmuller; choreography, Hedy Pfundmayr. Asst. director, Georg Marischka. With Max Lorenz, Esther Rethy, Hans Moser, Christl Mardayn, Paul Kemp, Auguste Punkosdy, Alfred Jerger. At Volksoper, Vienna, April 23, '47.

It took a film director to sock Vienna and undoubtedly the world with what should rightly be the first postwar world success to stem from this formerly prolific part of the world. "Orpheus," as done by Willi Forst, is precisely what the public ordered in modernization, lightening and general streamlining of an oldtime masterpiece which seemed to have outlived its appeal.

Forst seems to have solved the biggest problem of those cashing in on the revival of the unforgettable musical scores of old times. That's to have something going on the stage, and particularly in dialog and lyrics that won't have the customers closing their eyes and preferring to remember the immortal tunes without their ghastly book accompaniment. He didn't really revise Offenbach, except in the musical sense, where gingerbread and lengthy dreariness have been ruthlessly slashed away in favor of a resoundingly robust and hauntingly melodious score masterfully conducted at premiere by Willi Schmidt-Gentner, Viennese oldtimer in the semi-pop field.

Most important of all to the boff "Orpheus" registered here is the wholly new approach Forst took to the whole production. He cast it, in Viennese terms, as though W. C. Fields, Sophie Tucker, Lauritz Melchior and Lily Pons were in the leads. The Zeus role, played here by vet comic Hans Moser in his first opera-stage appearance, would be a lollipop in Bobby Clark's hands. It's rich in comedy, with plenty of room for free wheeling foolery that doesn't get in the book's way.

The first scene opens cold and overtureless in a schoolroom where a pompous prof is expounding Greek mythology. He spots a red nose someone has painted on the classic bust of Jupiter on the podium. When he calls for the culprit, Offenbach comes from the house, declaiming it isn't necessary for mythology to be dull and serious. "Now I'd tell the Orpheus story this way," says the composer, gesturing orchestra into the famous overture.

Orpheus himself is presented as a ham singer so impressed with his own voice and beauty that he hasn't much time for his beautiful wife Eurydice. He's more interested in the Greek bobbysoxers who chase him around for autographs. Hades, god of the underworld, shows up on earth as a shepherd and after an exchange of snappy gags with Aphrodite plays straight to the love goddess' rendition of a sharp chanson, "Every Woman Has a Weakness." This and at least two other songs have hit-parade potentialities despite age and previous condition of servitude of the music.

Whenever ancient creakings of what vestiges of the original Orpheus story remain, show signs of getting in the way, the pompous prof, Offenbach and the gods in the cast wander through discussing comparisons between what the books say should happen and what real people would do. Moser's impersonation of Zeus waking up in the morning and being henpecked by wife and other gods is a masterpiece of comedy.

Finale in hell, where Orpheus has been conned into going to rescue Eurydice for publicity's sake is a riot of well controlled color and movement on stage. Forst has admirably handled big ballet, chorus and score or so of principals in a fast moving, often stunning climax through which the best of Offenbach runs in smoothest melodic line. Finish, after a brief flash of a busty, stripped dame who's supposed to keep Orpheus from leaving hell, is a dramatic can-can in stunning costumes, bearing only slight reference to the conventional long stockings and garters rig.

Max Lorenz, recently among the trio of Austrian opera singers who made an ill-fated trip to Chicago for the stillborn U. S. Opera Co. handled the lead with a Wagnerian hamminess, which, consciously or not, fitted the faint air of caricature Forst injected into the whole proceeding. Lorenz is a heroic tenor playing Wagnerian leads most of the time. His voice was consciously lightened to handle the quicker tones of the Offenbach songs, but lost little in quality. Christl Mardayn, vet musical comedienne, handled the Aphrodite with a Sophie Tuckerish assurance of delivery, particularly in two strong double-entendre numbers. Moser, who holds a combined W. C. Fields-Charlie Chaplin status in his native Vienna, played his Zeus in broadest local dialect and knocked them dead.

A straightaway copy of the Forst production, with perhaps slight improvements in the ballet department, plus a smart job of lyric adaptation, would put this "Orpheus" in the top money at the Metropolitan or anywhere off Broadway. It's a bet.

Isra.

Bless the Bride

London, April 28.

Charles B. Cochran production (in association with Anthony Vivian) of new musical show in two parts (10 scenes) by A. P. Herbert and Vivian Ellis. Directed by Wendy Toye; costumes and scenery designed by Tanya Moiseiwitsch At Adelphi theatre, London.

Alice Charity Willow	Diana Beall
Cousin George	Stewart Vartan
Archdeacon Gurney	Gwilym Jones
Lucy Veracity Willow	Lizbeth Webb
Hon. Thomas Trout	Brian Reece
Pierre Fontaine	Georges Guetary
Augustus Willow	Eric Fort
Mary Willow	Mary Clement
Albert Willow	James Harcourt
Harriet Willow	Hebe Bliss
Nanny	Anona Winn
Ann Fidelity	Joan Elvin
Charlotte Patience	Pamela Carroll
Elizabeth Prudence	Winifred Hammick
Frances Fortitude	Mildred Griffiths
Millicent Punctuality	Natasha Wills
Suzanne Valdis	Betty Paul

Charles B. Cochran's first show with his new partner, Lord Vivian, scores a smash hit. He has the same team with him he had for "Big Ben," Sir Alan P. Herbert and Vivian Ellis, as writer and composer respectively, and Wendy Toye as director. Result is a topflight musical show.

This time Cochran brings a new star, Georges Guetary, from France to team with Lizbeth Webb in a story patterned along the lines of "Bitter Sweet." On the croquet lawns of England, in country mansions and French cafes, hearts are broken to a tremendous ffrou-frou of bustles and petticoats and a pretty little story told of a young English miss and her Continental boy friend.

The girl is a high-born maid whose parents have a horror of anything French, and choose a nice, dumb Englishman, Brian Reece, to marry her. But when the gallant monsieur, Guetary, arrives with half a ton of broken English and the song, "Ma Belle Marguerite," its evident there's going to be trouble in the ancestral hall and violent damage to plausibility before girl and boy go into a clinch. The boy is Guetary. He goes off to the Franco-Prussian wars, is given up for dead before permitted to return and bless the bride.

Critics slammed Noel Coward when he dared to pick on a story of similar and perhaps worse triviality for "Pacific 1860" but they have let off Sir Alan Herbert, M.P., with congratulations. Perhaps Sir Alan's gift in turning a song, plus his wit and gusto, are qualities which would make any show something above the average, especially when linked to the Vivian Ellis music, Cochran showmanship and the decor of Tanya Moiseiwitsch. This is a production of beauty and style in the rich pre-war manner.

Guetary makes an excellent first impression and proves a show-stopper of no mean proportions. He has good presence, plenty of dash, and a voice that reminds of George Metaxas singing in "Bitter Sweet." However, it must be said that his young partner, Lizbeth Webb, a Cochran discovery in "Big Ben" (who now stars in her own right) deserves equal star billing. She has a fine voice, youthful looks and self-confidence. All the voices have been picked with care. Anona Winn, who blesses and dresses the bride besides fluttering around, proves herself a capable aide to Lizbeth, having charm and a voice to match.

The big company of Cochran femmes and boys supply some rousing and witty choruses, and a handful of good-looking ballets. With its melody, scenic charm and satire, there can be no doubt that "Bless the Bride" will get a good solid run.

Ebet.

1066 and All That

London, April 25.

John Buckley production of revival of historical satire in 25 scenes. Stars Leslie Henson, with Doris Hare, Gordon Little, Richard Littledale, Gavin Gordon, Wallas Eaton, Henry Caine, Philip Howard, Patricia Gaunt, Anna Claire, Arthur Lucas, George Dale, Henry Worthington, Diana Dell, Stanley Braithwaite. Based on book by Sellar and Yeatman; book and lyrics by Reginald Arkell; music by Alfred Reynolds; ballets and ensembles by Beatrice Appleyard; production by Anthony Parker, Peter Mather; staged by Leslie Henson, Richard Littledale. At Saville theatre, London.

This show, which had a fairly good run in 1935 (clicked for 387 performances), has been revived and brought up to date as a vehicle for Leslie Henson. Judged by first-night reception, with plenty of laughs, it should settle down to solid business for many months, though its value for the U. S. is nil. The whole point of this piece is its kidding of familiar and household events in British history. And it belongs peculiarly to this tight little island.

Show is a mixture of what has happened to John Bull since William the Conqueror socked him in the bow-and-arrow days. Passing lightly through the Norman Conquest, it takes us to the Crusades, to King John arguing his contract with the barons, to the Hundred Years War, on to Henry VIII, Queen Elizabeth, Napoleon, Nelson and the old Tivoli music hall.

Leslie Henson, who makes a big comeback after a long absence from the West End, is mainly depicted as the Little Man with bowler hat, frock coat, whiskers and umbrella. In this garb he is stamped in the mud for about 800 years by all those rude kings and things lined up against him. In the end he turns up as a kind of St. George, brandishing his umbrella against the dragons of tyranny and servitude England expects.

These phases of history allow plenty of scope for rowdy fun, snappy dancing and awful puns aimed against war and the princes who always go to battle quoting Shakespeare. It is witty, well-dressed and strongly reinforced by the music of Alfred Reynolds, who mingles old traditional tunes with the heart-throbbing numbers of today.

Cast has no names except Henson and that fine actress, Doris Hare, who supports him in gusty wisecracks. But Richard Littledale, who co-directs with Henson, makes a first-rate compere. Nice work comes from Henry Caine, Gavin Gordon, and a smart-looking chorus. Paul Shelving's settings are stylish and worthy of John Bull kicking himself in the pants.

Ebet.

College Play

All the King's Men

Minneapolis, May 3.

Univ. of Minnesota Theatre production of drama in three acts (11 scenes), by Robert Penn Warren. Staged by Frank M. Whiting. Opened at University theatre April 28, '47.

Al Suggs	T. O. Andrus
Dr. Adam Stanton	Delwin S. Dusenbury
Dr. Shipworth	Fred Shrimpton
Tiny Duffy	Kenneth Senn
Dr. Fairbanks	Robert Knapp
Governor Willie Stark	Robert Hyde Wilson
Sadie Burke	Shirley Jac Wagner
Jack Burden	Richard D. Spear
Anne Stanton	Marion English

Significance may lie in the Univ. of Minnesota Theatre's current world premiere of "All the King's Men" due to the fact that its author, Robert Penn Warren, a professor here, is noted both as novelist and poet, and this is his first play. Added interest probably accrues from the further fact that the play is unusual in several respects, one of these being that, reversing the usual procedure, it antedates his bestseller, very highly regarded novel of the same name which was based on it and, which now is believed to be a leading Pulitzer prize candidate.

What Prof. Warren has projected for the stage is a striking character study of a highly colorful southern governor, Willie Stark, a prototype of the late Huey Long, the sole boss of his state. It is a study with experimental theatre trimmings and undoubtedly a meritorious literary creation, but it's not a play in today's accepted sense of the word.

Play's slight plot revolves around the governor's establishment of an $8,000,000 medical center, and the graft, personal relationships and crises that stem out of the undertaking. But no effort apparently is made to create sustained interest and suspense.

The medical center plot seems to get lost by the wayside in the second act when the action veers to the impact on the governor of his son's fatal injury, his relationship with his mistress and other events. In the third and final act, in which most of the plot, story and action are compressed, this connection of mistress-relationship, hitherto not clearly defined, is finally cleared up. Auditor is left with the questionable message that the ends justify the means.

University Theatre has given drama an excellent production, staging and lighting being exceedingly meritorious. As the governor, Robert Hyde Wilson gives an exceptionally fine performance—one of professional stature.

Rees.

Switch in Booking Control on Chi Houses

Chicago, May 6.

Actual control of both the Chicago Civic Opera House and Civic Theatre for all bookings changed hands here this week when a long time tieup was untangled with officers of the Wacker Corp., real estate holding company for both, resigning from their offices in Chi Opera Co. and Chi Musical Foundation. Foundation is non-profit group that is the lessee of the Civic Opera House, which it leases to musical and legit companies, including Chi opera Move will eliminate any ties Wacker will have with opera or Foundation. Abner Stillwell is the only member resigning from holding corporation and keeping his directorship with Chi Opera.

Officers who withdrew from opera and foundation are James C. Thompson, Owen L. Coons and Alexander J. Lewis. Musical foundation will have sole right to judge what attractions will be booked into Civic Opera House and Civic theatre after current lease expires.

Plays on Broadway

The Telephone and The Medium

Chandler Cowles and Efrem Zimbalist, Jr., presentation, in association with Edith Lutyens, of Ballet Society's production of two-act tragedy ("The Medium") and one-act comedy ("The Telephone"), with music, book and lyrics by Gian-Carlo Menotti. Staged by Menotti. Sets, costumes by Horace Armistead. Lighting, Jean Rosenthal. Musical director, Emanuel Balaban. Opened at Barrymore, N. Y., May 1, '47; $4.20 top.

The Telephone

Lucy	Marilyn Cotlow
Ben	Frank Rogier

The Medium

Monica	Evelyn Keller
Toby	Leo. Coleman
Madame Flora	Marie Powers
Mrs. Gobineau	Beverly Dame
Mr. Gobineau	Frank Rogier
Mrs. Nolan	Virginia Beeler

It still takes courage to bring opera to Broadway. It may be grand opera disguised as "a play with music," as in the case of "Street Scene," or it may be short chamber operas like "The Telephone" and "The Medium," tagged as "musical plays." The sugar-coating shows the fear that opera is more Broadway bugaboo than box-office, and the fear—unfortunately—is right. The Barrymore has a tour de force in Gian-Carlo Menotti's musical double-bill, but it belongs better downstreet at the Metropolitan Opera House. Its run chances as legit are limited.

Which is a pity, and the public's fault, not Menotti's. The young Italian-American librettist-composer has great talent in both drama and music, and knows his way around a stage. He wrote "The Old Maid and the Thief" for radio, and the Met has done his "Amelia Goes to the Ball" and "The Island God," all successfully. The new works are as successful artistically, being both good music and good theatre. But they're too caviarish for Broadway taste, which still needs a lot of cultivating.

"The Medium" is a two-act tragedy involving a spiritualist, and her daughter and a mute servant who help her in her work. The medium, who is a fake, suddenly falls for her own fakery and believes that she too is seeing visions. Steadily losing grip on herself, she drives the mute from the house, and when he returns to be with the daughter whom he loves, the mother (mistaking him for a spirit) kills him.

The tragedy is taut and convincing, except for a few brief grandguignolish moments at the close. It rises steadily in intensity, with suspense excellently sustained throughout. Music and drama are of a part, and indivisible. There are no set airs as such, but the "Black Swan" number of the first act, the waltz duet and the mother's soliloquy of the second, stand out. Orchestration as a whole is full without being heavy, while the voices are strong and can be heard.

Marie Powers does a brilliant job as the medium, both dramatically and vocally, her strong contralto sustaining her admirably for the opera's peak moment, the soliloquy. Evelyn Keller, gifted young soprano, also has a strong histrionic sense, both in her moments with the mute and in her various song numbers. Leo Coleman mimes eloquently as the mute, moving about the stage with a dancer's lithe grace. The supporting trio of medium's clients (Beverly Dame, Frank Rogier, Virginia Beeler) do excellent bits.

"The Telephone" is a slim, but charming curtain-raiser. The comedy is a brief bit about a man trying to propose to a girl who is constantly distracted by phone calls. Poor fellow eventually has to go out to a phone booth to get his proposal in by Bell. Marilyn Cotlow brings an arch manner and an excellent lyric soprano to the role of the girl, while Frank Rogier is equally impressive as the distraught baritone of a suitor. The music is light and bantering, in choice accompanying vein.

Menotti, who wrote music, book and lyrics for both works, also staged them, his direction showing imagination, taste and wit. Horace Armistead's sets and costumes are in tasteful keeping.

Bron.

A Young Man's Fancy

Henry Adrian production of comedy in three acts by Harry Thurschwell and Alfred Golden. Staged by Robert E. Perry. Sets and lighting, Ralph Alswang; costumes, Lou Eisele. At Plymouth, N. Y., April 29, '47; $3.60 top.

Harold Greenley	Bill Talman
Sylvia Wilson	Margaret Langley
Girl Camper	Colette MacMahon
Dr. Spee	Hugh Reilly
Dorothy Bennett	Joan Lawrence
Duvis	Richard Leone
Grilly	Donald Hastings
Jokey Stephen	Roy Sterling
Buddy	Bart Roe
Helen Greenley	Lenore Lonergan
Dickie Crandell	Ronnie Jacoby
Oliver Crandell	Raymond Bramley
Mrs. Mary Crandell	Lee Carney
Faith	Joan Shepard
Miss Weatherhead	Myrtle Ferguson
Boy Camper	Ronnie Smith
Camp Trilby Boy	Mickey Carroll

There's a lot of kid stuff in "A Young Man's Fancy," a comedy concerned with doings at a boy's camp. When the play sticks to the kid stuff—to the roughhouse antics of teenagers in a bunkhouse, hazing a newcomer or discussing parents, girls or school—it's funny. Unfortunately, these moments are few. Play gets a mission; the kids try to patch up a romance between two counselors; and the comedy goes askew. And so go its Broadway chances.

The play starts off fairly well, setting the scene of a delicate, spoiled rich-man's son coming to bunk in with a quartet of dead-enders. The second scene of the first act, when the delicate lad teaches the toughies a thing or two, and the bunkhouse is a shambles of broken-down cots, dismantled lights and general confusion, is rattling good bellylaugh farce.

But the story is as much that of a brother and sister trying to make a go of running a camp, and of the girl counselor the brother loves. And when the teenagers plot to bring the romantic pair together, the fresh fun is gone, and instead there are stale, synthetic gags about sex, hygiene, marriage and parenthood. Play starts to slip with the second act and never stops. Stock characters like the overbearing rich man, or the snooping old maid, wind in and out, and are generally in the way. Now if the kids had been left to themselves. . . .

Ronnie Jacoby does a sensitive job as the rich man's son, and Joan Shepard is as outstanding as a girl nuisance. Richard Leone, Donald Hastings, Roy Sterling and Bart Rose make up an amusing, sometimes terrifying quartet of campers. Kids' timing and sense of humor are equaled by their naturalness onstage.

Of the grownups, Lenore Lonergan is personable as the sister camp-owner and Margaret Langley and Bill Talman satisfactory as the romantic pair.

Ralph Alswang's set captures the feel of a camp bunkhouse. Robert E. Perry's direction is hobbled (or, rather, jet-propulsed) by the script.

In the spring "A Young Man's Fancy," however, won't do. Or at any time, for that matter.

Bron.

Heads or Tails

Your Theatre, Inc., production of comedy in three acts (five scenes) by H. J. Lengsfelder, Ervin Drake. Directed by Edward F. Cline; settings, Watson Barratt; lighting, Leo Kerz; costumes, Alice Gibson. At Cort, N. Y., May 2, '47; $4.20 ($6 opening night).

Cornelius T. Sheldon	Les Tremayne
Amy	Lulu Belle Clarke
Helen Sheldon	Audra Lindley
Burton Snead	Joseph Silver
Frank Jones	Gregory Robbins
Marion Gilmore	Lucie Lancaster
Alice Milford	Jean Cobb
Philip McGill	Jed Prouty
Barney McGill	Ralph Simone
Eric Petersen	Werner Klemperer
Mrs. Warren	Lelah Tyler
Ernest Milford	Joseph Graham
Mr. Green	Anthony Gray
Senor Costamara	Frank de Kova
Humperdinck	Richard Barron
McNulty	Paul Lipson

"Heads or Tails" sounds the death rattle for Broadway's waning legit season. Self-styled comedy, staged by a new outfit, Your Theatre, Inc., in a cooperative deal with an innocent group of church and civic organizations, is pure shoddy. It's so embarrassing in its ineptitude that it couldn't get by any self-respecting amateur theatre. How it ever landed on Broadway will remain one of the insoluble enigmas of show biz.

Combined labors of playwrights H. J. Lengsfelder and Ervin Drake have brought forth a scrawny mouse of a story about a career diplomat's marital mess. Play tortures through a confusion of character and incident involving an insurance policy, suicide pact, insane asylums, Greece, Turkey, U. S. Senate, singing commercials and a love triangle. There is no method in this madness and certainly no humor. Completely infantile in conception, play has no trace of a child's naive charm or slapstick vigor. It is only an absurd bore.

Maybe Les Tremayne, Jed Prouty and Werner Klemperer could do better if given half a chance. But in this travesty, they just grimace and posture like wooden caricatures and fail to lift the play even up to the level of dullness. Rest of the cast runs around the stage at random, barely avoiding knocking each other over. Like the play, the settings are flat, cheap and transparently fake.

Herm.

Gleason, Keith Added To Pitt Summer Opera List

Pittsburgh, May 6.

Couple of additional casting announcements have just been made by William Wymetal, managing director of Civic Light Opera Co., which opens nine-week season of outdoor shows at Pitt Stadium June 2. Jackie Gleason has been signed for leading comedy role in "Rio Rita," which is being presented late in June, and Ian Keith, screen actor, is coming here from Coast for final two productions, "The Three Musketeers" and "The Great Waltz."

Season's opener, "Desert Song," will have Margaret Spencer and Edward Roecker heading the cast and Violet Carlson doing the chief comedy support. Eddie Scanlon, who stage-managed "Lute Song," has left that attraction to come back here again as general stage director, a post he also filled under a different regime last year.

Literati

Runyon and Winchell

A sidelight on Walter Winchell's ardor in dedicating himself to the Damon Runyon Cancer Memorial Fund dates back over 25 years and is one of those Broadway incidents which, at the moment, meant a little yet a lot. It also meant a lot in memory as the years rolled by and Runyon was assured by Sherman Billingsley, Winchell and the mob at the Stork Club's "table 50"—the amen corner—not to worry about his (Runyon's) open collar in the swank nitery, to come around and mix, listen, scribble his little notes in "reply"—since he couldn't talk—and all the rest of it. Runyon at first laughed off Winchell's cops-and-robbers chasing in the latter's police-call car, but later loved it. Through all of the final year the bunch never knew but that this was Runyon's final night.

What Runyon probably forgot was the incident at Billy LaHiff's Tavern on 48th street, N. Y., when June and Walter Winchell lived upstairs and paid $135 a month rent at a time when Winchell was earning $100 a week on the old N. Y. Graphic (Macfadden). Winchell finally had to tell LaHiff that he and June had better move because of the rent. The restaurateur asked what Winchell wanted to pay, and agreed to the $100 the columnist suggested, adding, "Besides, I don't ever want to lose that baby carriage from in front of the Tavern; it's the only note of real respectability around here." This was where Walda Winchell, now Toni Eden professionally, was born. LaHiff gave the story to Runyon and it was the Winchells' first real personal publicity break in the early days of their marriage.

So Winchell and Runyon's association is not the recent thing many think, born chiefly of the past couple of years' publicity in connection with their cops-and-robbers nocturnal excitement.

Stretch Gets Camden (N.J.) Papers

Sale of the Camden (N.J.) Courier and Post newspapers to Harold A. Stretch, former advertising director of the Philadelphia Inquirer, was announced Friday (2) by Richard W. Slocum, general manager of the Philadelphia Evening Bulletin, which acquired the properties, along with the Philadelphia Record, January 31. Stretch, who also announced severance of his connection with the Inquirer, said publication would be resumed "in the near future." He will be president and publisher of the newspapers.

No price figure was mentioned in the official announcement of the sale, but one report said it approximated $3,000,000, with an amortization at the rate of $500,000 a year for a five-year period. In addition, it was further reported, there was an arrangement for the leasing of mechanical equipment at the rate of $100,000 a year. The Camden newspapers, prior to their suspension, were reported in financial circles to have shown earnings of between $200,000 and $300,000 a year.

Stretch has been associated with newspaper advertising since 1909. Before becoming advertising director of the Inquirer in 1938, he was associated with the Hearst newspapers for 14 years. Stretch will head a group of Camden citizens and persons having business interests in the Camden area in publication of the properties. Sale of the newspapers last January to the Bulletin by J. David Stern occurred while the papers were being struck by the Newspaper Guild, Stern giving the strike as the reason for his getting out of the newspaper field.

Liberty Mag Slices Staff

Liberty magazine, which had a large expansion around Feb. 1, when the mag went bi-monthly and added staffers for new features and departments, has started cutting its staff, about a score of editorial and biz employees being reported let out last week. Circulation is claimed still up, with current estimate placed at 1,650,000.

Reasons for firings are given as dropping of certain features and general tightening of staff all around. Mag is paying strong attention to entertainment features, with two film stories each issue—one a story feature from the Coast; other a two to four page pix spread about latest top film—and pix personalities stressed on cover, with related story inside. Mag is starting a new feature on records shortly, with guest reporters on their field, such as Irving Berlin, Deems Taylor, etc.

Curse of Drink

Resentment of some Ohio solons over newspaper publicity they received a few months ago in connection with the issuance of liquor permits is said to be the motive behind a pending bill to modify Ohio's libel laws. The proposed measure would shift the burden of proof in part from the plaintiff to the defendant in a libel suit and would relieve the plaintiff of need to prove monetary damages.

Paul R. Gingher, attorney for the Ohio Newspaper Assn., told the House that several Ohio publishers wished to appear in opposition to the bill, introduced by Rep. G. D. Tablack, Youngstown, who said he was not the actual author. He said the bill grew out of the fact that "some members of this legislature were accused of unfair or dishonest dealings in connection with the issuance of liquor permits."

Pierre Dac Docked

After having signed, in 1938, a 10-year contract as editor of "Os a Moelle," Paris humorous paper, with the Societe Parisienne d'Editions, publishers of the paper, Pierre Dac, entertainer and radio producer, thought after liberation that the paper would never come out again and that he could work for another similar publication. He then became editor of the new paper "Os Libre."

Societe Parisienne sued him for alleged unfair competition and breach of contract. Court held the old contract valid and returned a judgment of $8,000 damages against Dac.

Adams' Triple Assignment

Caswell Adams, former sports expert for Kings Features now with United Artists publicity in New York, has been commissioned to write three books for J. C. Winston Publishing Co., Phila. One is a biography of F. Darius Benham, press man for Saints and Sinners. Others are the texts for two volumes of H. T. Webster cartoons, "How To Torture Your Wife" and "How to Torture Your Husband." Webster's cartoons appear in the N. Y. Herald Tribune and Adams was on the sports staff of the same daily until several years ago.

Philly Staffers Win Pay

The U. S. circuit court of appeals has ruled that 358 former employees of the Philadelphia Evening Ledger, which suspended publication Jan. 5, 1942, are entitled to severance and vacation pay out of funds realized from liquidation of the newspaper. The decision affects 218 members of the Newspaper Guild of Philadelphia and Camden and 135 members of the Philadelphia Typographical Union No. 2. Guildsmen filed severance pay claims totaling $223,528, while the typographical men filed claims amounting to $13,290.

The decision handed down recently was to the effect that the loss of jobs through suspension of an employer's business is tantamount in law to the dismissal of the employees without any fault of theirs. The decision was written by Judge Albert Lee Stephens, of the ninth federal circuit in Los Angeles, who substituted in Philadelphia. The opinion was concurred in by the two other circuit judges, Herbert F. Goodrich and Gerald McLaughlin. The ruling set aside an opinion of Judge J. Cullen Ganey, who dismissed the claims Nov. 19, 1945.

Almanacs Feel Pinch

Shortage of newsprint in Chicago hit one of the oldest sources of information, the almanac. Chi Daily News announced here last week that it was unable to put out the 1947 edition of its almanac and that it would offer, while they lasted, the '46 edition at half price.

WGN was preparing an almanac, but due to the print and printers situation decided to refund over $5,000 worth of orders that it had collected.

Erudite Inquirer

The Philadelphia Inquirer boasts an erudite staff, with five of its members now teaching journalism at major colleges. On the Temple Univ. Faculty are Sam Singer, asst. drama critic; Hank Littlehales, sports writer and Maurice F. X. Donoghue, rewriteman.

Teaching at the Univ. of Pennsylvania are Ken Miller, copy desk, and Alex Joseph, picture editor.

CHATTER

Bernard Sobel's piece on "I Forgot My Lines" in This Week.

Jean Hersholt joined the New Colophon staff as contributing editor.

Nola Luxford landed in Hollywood as correspondent for the New Zealand Freelance.

Sara Salzer appointed western editor of Seventeen mag, with headquarters in Hollywood.

Gordon Kahn, former scripter at Warners, signed for a series of Hollywood yarns by Holiday mag.

Clip Boutell, formerly syndicated book columnist on N. Y. Post, appointed editor of Fiction Book Club.

Lionel Banks is writing a book on the improvement and modernization of motion picture production technique.

Peggy and Mabel Wong, whose family owns the Malay Tribune in Singapore, visiting the Metro film studio.

Stephen Longstreet sold British rights on his novels, "Stallion Road" and "Three Days," to Jarrod, London publishers.

Robert Nathan taking a three-month leave of absence from his Metro scripting chores to complete a novel at his Cape Cod home.

Bantam Books will issue 1,000,000 vest-pocket copies of "The Glass Room" two months before the release of the film version by Warners.

Alfred Eichler, copy director of New York office of Dancer-Fitzgerald-Sample, has a new mystery novel out, "Election by Murder," his third.

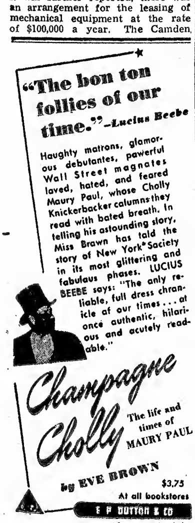
Profile of Charles Luckman, head of Lever Bros., will appear in May 24 issue of Liberty mag. Article, entitled "A New Boss for the Hucksters," was written by Philip Gustafson.

Lionel Shapiro's first novel, "The Scaled Verdict," dealing with the trial of Nazi military leaders, will be serialized in Cosmopolitan and published in book form by Doubleday in October.

The J. P. (Peggy) McEvoys sailing May 28 with the family on the S.S. America for an extended European sojourn. Coincidentally, he'll gather material for Reader's Digest, of which he is one of the world editors.

Marshall Field's syndicated Sunday mag, Parade, gets its 22d newspaper outlet May 18 when the Philadelphia Inquirer starts distribution. Publisher Arthur H. Motley, in space of one year, has boosted Parade circulation to over 4,500,000.

Llewellyn Miller, former Coast exec for Ideal Publications, who has been doing a special field exploitation job for Samuel Goldwyn's "Best Years of Our Lives," checked out last Friday (2) with completion of that phase of the picture's campaign. She has travelled more than 20,000 miles plugging "Years" in the past six months.



SCULLY'S SCRAPBOOK

By Frank Scully

Doublin', Tex., May 3.

One of the Scullywag's more enduring aphorisms is that life always gives what you want if you want it long enough but not at the time you want it most, and you should live that long. Well, the other night, or maybe it was the night before, I saw it proved up to the kilt.

It was at the unreeling of "The Macomber Affair," a little Scottish reel dealing with dubious murder among African big-game hunters, which was once the property of Ernest Hemingway and now belongs to the ages, thanks to a picture production of Benedict Bogeaus starring Gregory Peck, Joan Bennett and Robert Preston.

Just where I came in was in the long and medium shots. Here the authentic African veldt and wild game are matched with location shots taken 50 miles below the Mexican border, in the area, where 20 years ago, "Trader Horn" was reshot after that African travelog showed it lacked production value.

For "The Macomber Affair," Zoltan Korda sent duplicate costumes of the stars to Africa and assigned a camera crew and stunting doubles to get authentic action around Nairobi. These were to match the closeups and medium shots of Messrs. Peck and Preston and Miss Bennett taken near the Mexican border.

It was an easy wardrobe picture to match up, as Peck only made one change, while Preston and Miss Bennett made only two.

Turbans Matched Cheap

Now, why this match-trick interested me so much was that 20 years ago some of us Riviera beachcombers tried matching shots of Africa and the French Riviera and the idea showed enough promise for us to try to sell it to Hollywood. On one "all-African" picture alone we clipped $600,000 off the budget by not going there at all.

We caught a visiting exec sipping an aperitif at a sidewalk cafe in Nice and nailed his ear to the table while we showed him how we could get authentic European and African backgrounds for his company without the expense of those high salaried safaris.

He was J. Robert Rubin, v.p. and general counsel of M-G-M. All Metro's producers would have to do, we told him, would be to send us costumes and measurements of the principals, a few scripts, indicating what action shots they wanted and so forth. We would dig up doubles, give Hollywood exactly what it wanted of authentic local color, and ship the cans to America for the final cut-ins.

He thought it was a terrific idea, and on returning shouted it to the press of New York. He even sent us the press clips. After that we waited for the rush of orders.

As far as I know none ever came. But here after 20 years I see the idea applied by an independent producer with a United Artists release, and he does it very well too. So don't tell me the picture business is in a rut and hostile to new ideas. All you have to do is to live that long.

The Bulls Are Brahmas, Bud

So being ahead of your time is no proof that you won't have to take other people's dust. In "The Late George Apley," which is about a Boston Brahmin (which is no bull) that cute little colleen Peggy Cummins brings a copy of Freud into the Apley home. The year was 1912. That was the year I too wolfed down Freud, Jung, Brill and the rest of the boys whose fixation was making a slum clearance project out of the subconscience, with whole sequels devoted to sex. It was a surprise to Catherine Apley that anybody could write a whole book about that. Apley had to explain it was Dr. Freud's idea that emotion, that is—sex—very largely governs the lives of people in other parts of the country. In Boston, apparently, they still got on by osmosis.

By 1914 I felt happy that all this was behind me, and that all of us forward-lookers could now devote our time and attention to the war which was to end all wars. Remember?

But for the last two years it seems I've had to sit through one picture after another pumping out this psychoanalytic bilge as entertainment, convincing me each time that I have made one irreparable mistake in my life. I should never have read Freud or I should have stayed away from pictures. But this way I feel like a man doomed by his own acts to spend the rest of his life on a treadmill, because obviously George Apley has pumped the humor of the subject dry, and what's more, I hear he died in Memphis. That's why they refer to him as "The Late George Apley."

What, No Early Worms?

This brings we to another Scullywag. Don't be too far ahead of the parade. People who come on time will never know you've already passed by. Worms are sleeping later, too.

Before Or After McNeill?

Proof, however, that New England is not dead, not even sleeping, blew right into the living room of Scully's Hollywood doghouse the other day. So if you hear me sounding off somewhere in New England on a program conducted by John and Julie Williams out of Station WMUR, please don't write to VARIETY exposing me as a guy who hides behind the phoniest non-existent datelines, most of them out of this world. I'll break down and admit I wasn't visiting Pulpy, Mass., Ohdear, Me., or Billy, Conn, that I have never been to Junior, Miss., State, Penn., Ham-on, R. I., Mo'n, Mo., Oola, La., Very, Ill., Onebeer, Kan., Never, Wash., Iron, Ore., Noahs, Ark., or even Rattleboro, Vt., and, what's more the places do not even exist.

But Mr. and Mrs. Williams do exist. Manchester, N. H., exists, and ABC services it. The Williams dropped in on Bedside Manor with a portable radio set for an interview. Their gimmick records on tape about one-half inch wide and after 15 minutes, they play the interview back to you. They can demagnetize immediately what you, they, or a v.p. of the radio chain wouldn't like.

They have their own plane and both being pilots they have been flying around the country on a six months' tour. They airmail the reels back to New England where another machine broadcasts them. They do 12 shows a week.

Brought To Book

Johnny Williams happened to be fetched by some sort of pain around Rochester, Minn., and while convalescing at the Mayo Clinic received a copy of Scully's "Fun In Bed." Right there he decided that it wasn't Hollywood but Old Man Ribber he wanted to grill.

In the company of Bob Hall of ABC, Mr. and Mrs. yanked me away from my study (where I always work with the hope of being interrupted), promised they would not take more than half an hour to record and play back, and actually didn't. It was one take, one playback, one okay and one goodbye.

Scholarly Hollywood

Two months ago another guy moved in on me with one of these setups, the first I'd ever seen, but he fussed around for hours, promised to record the results on platters and come back for revisions if necessary. He has never come back, and if these Williams wunderkinder have taken my very words out of his mouth, well, that's show business.

The Shakespearean Rodeo

What's also show biz is the unsupported claim of Maurice Evans that he took $8,032 out of Memphis in three performances of "Hamlet." Of course he qualifies this by saying it was on a weekend when everybody was out of town.

Memphis nobodies, left to their own devices, apparently, will patronize even Shakespeare.

If this could happen in Memphis, it could happen anywhere. It could even start a trend. In fact, it has started one because Evans reports Louisville, Nashville and Birmingham were also amazingly good to him and his company. But $8,032 for three shots of Shakespeare! Imagine what Roy Rogers could do with Trigger in "Richard III!"

OBITUARIES

RUSSELL SHIELDS

Russell Shields, 55, short subjects editor for Movietonews, Inc., died at his home in N. Y., May 3, after a long illness. He had suffered heart attacks over a period of several months.

A veteran in the film business for 35 years, he began with the old Lubin Co. He joined Fox about 15 years ago, being film editor on Mr. and Mrs. Martin Johnson's "Congorilla." Rated an expert film-cutter, previously he had worked on sound pictures for David Sarnoff at Radio Corp. of America.

Truman Talley employed Shields to do the film editing on "First World War," reputed to be one of the few documentaries to show sizeable profit, and "Devil Tiger." Originally he was used by Edmund Reek at 20th-Fox to work on documentaries, being advanced until he was made shorts film editor.

Shields was born at Kensington, Penna. Funeral will be held in N. Y. today (Wed.).

FRANK HIPPS

Frank Hipps, 59, radio actor, was killed instantly on Saturday (3) and his wife, Pearl Hipps, 50, both of Pittsburgh, was critically injured when the car in which they were riding collided with a truck near Uniontown, Pa. Their brother-in-law, Albert Babcock, also died in the crash and Mrs. Hipps' sister, Mrs. Babcock, is in serious condition. Both women were removed to the Uniontown, Pa., hospital with possible skull fractures.

Ironically, Hipps has been featured regularly for the past two years on a series of safety campaign broadcasts sponsored by the Better Traffic committee of Pitt, and invariably he's been the actor who's always killed in an automobile accident on the dramatizations.

Both he and his wife were likewise regulars on the cast of KDKA's morning "School of the Air" and they had also appeared this season in three productions at the Pittsburgh Playhouse.

JOHN HALE

John Hale, 88, retired actor and manager, died May 4 at Englewood, N. J., where he had been a guest of the Actors Fund Home since retirement in 1943.

Born in Baltimore, his family name was Jesse Hay. He adopted the other tag for professional purposes. He was connected with the theatre, either as actor or manager for more than 50 years.

He made his N. Y. stage debut under Daniel Frohman in "Sweet Lavender" in 1889. He later appeared in "Humanity" and "Way Down East" under aegis of William A. Brady. Diverting to business end of theatre he had been company manager for a number of Brady productions and others.

For 10 years Hale was with the Shuberts as manager of theatres in Cleveland and Detroit, and the Nora Bayes Roof and Ritz theatres in New York.

His wife, Margot Case Hale, actress, died in 1942.

SIDNEY RHEINGOLD

Sidney Rheingold, 41, vaude agent, died in New York last week. He had been connected with Al Davis agency, N. Y., at time of death.

Despite age he had been a veteran in agenting and booking fields in New York, having started with Jack Linder agency, booker of indie vaude houses over 20 years ago. Vaude was at its peak then and Linder controlled bookings of some 40 theatres. Rheingold eventually became booker of the one and two night stands on Linder's list and later worked way up to assistant booker when Linder began evincing interest in legit producing, having sponsored Mae West in "Diamond Lil," "The Squealer" and others.

When vaude started to decline and indie houses replaced with double feature film policy Rheingold opened his own agency, taking over a few houses from Linder and concentrating more on club date and nitery bookings.

IRA COHN

Ira Cohn, 53, United Artists exchange manager in Pittsburgh, died May 5 in the Shady Side hospital, Pitt, from a heart attack suffered March 1 during the company's district sales convention there. Cohn returned to Pittsburgh just a year ago to head the UA branch, coming back from Buffalo, where he had been 20th Century-Fox chief for 2½ years. Previous to that he had spent nearly 15 years as Fox manager in Pittsburgh. Cohn served 27 years in all with Fox, coming to Pittsburgh in 1930 from Cincinnati, where he had managed that company's office for two years. Before that he had been Canadian district manager and a special traveling representative. Cohn joined Fox in 1920 after having been a salesman for Universal and Pathe.

His widow survives.

PERRITON MAXWELL

Perriton Maxwell, 79, editor, author and playwright, died in New York May 2. In recent years he had been associated with John Golden, legit producer, in capacity of playreader and feature writer for Golden attractions.

Previously he had been a newspaperman and editor, having been on staffs of N. Y. dailies including The Sun, The World, The Journal and New York Recorder. He had also been editor of Saturday Evening Post, Metropolitan and Vogue magazines, as well as others.

He had written several books and two plays, "Business Block" and "Castle Athlone."

His wife, Mrs. Myra Schuyler Maxwell, who was a reporter and playwright, died in 1939.

SHERWOOD B. BRUNTON

Sherwood Baldwin Brunton, 60, died April 22 at his home in San Carlos, Cal. At time of death he was secretary-treasurer of radio station KQW and of Brunton's Automotive Service.

Brunton's association with radio dates back to 1922 when he and his brothers, Ralph Brunton, now president of KQW, and Mott Brunton purchased station KJBS. In 1934 the Bruntons purchased KWQ. In 1945, following a dual policy sale of KJBS, the Bruntons devoted their radio interests entirely to KQW.

Surviving are a widow, son, daughter, and brothers, Mott and Ralph Brunton.

WILLIAM F. BUGIE

William F. Bugie, 58, former branch manager in Memphis for Paramount, with which he served 14 years and later branch manager for Republic in Dallas, died May 5 at his home in Indianapolis after a long illness.

He entered film business as salesman for Pathe in Cincinnati in 1920. Survived by widow, daughter and brothers Leavitt J., branch manager of 20th-Fox, and Harry A., branch manager of PRC, both Cincinnati. Also a nephew, Gordon, salesman for PRC in Albany.

MRS. ALICE G. HEALY

Mrs. Alice G. Healy, mother of William Healy, assistant to Austin C. Keough, Paramount veepee in charge of legal affairs, died in New York May 4.

Interment will be in the Gate of Heaven Cemetery, Westchester, this (Wed.) morning following requiem mass in Church of Our Lady of Victory, 171st street and Webster avenue, Bronx.

WILLIAM J. WESTBERG

William J. Westberg, 55, veepee for 25 years of Filmlab, Inc., processors of motion picture and slide film, died at his home in Hollis, L. I., last week.

Westberg was a pioneer film laboratory technician and entered the trade more than 40 years ago with the old Vitagraph Co.

Survived by widow, daughter and brother.

F. C. EIGHMEY

F. C. Eighmey, 43, general manager and treasurer of the Lee stations, KGLO, Mason City, Ia., and WTAD, Quincy, Ill., died April 29 in Mason City of a heart ailment. He helped organize KGLO in 1936 and was a partner in acquirement of WTAD in 1944. For past two years he was on CBS affiliates advisory board.

Survived by widow, two children, parents and brother.

GEORGE ALI

George Ali, 81, died at Freeport, L. I., April 26. Local papers carried the obit under his real name that of Bolingbroke and escaped attention in N. Y.

Ali was best known for his animal impersonations, notably "Tige" the dog in the cartoon musical comedy "Buster Brown." For a long time he conducted a costume rental business at Freeport.

HARRY HOLMAN

Harry Holman, 73, stage and screen actor, died May 2 at his home in Hollywood after a heart attack.

Graduate of the old vaudeville circuits, Holman shifted to films in the early days of Hollywood. His latest role in a career covering 50 years was in the Samuel Goldwyn picture, "The Bishop's Wife."

Remains were taken to Enid, Okla., for burial.

MRS. NATHAN STORCH

Mrs. Dorothy Williams Storch, 42, cashier at Proctor's, New Rochelle, died last week at her home in Mt. Vernon, N. Y. She was the wife of Nathan Storch, president of Westchester County Stage Employer union.

A sister and two brothers also survive her.

EDWARD TANNER

Edward Tanner, 63, pioneer still photographer on the motion picture lots, died April 27 in Hollywood after a long illness.

Tanner started his career with Thomas Ince and remained active in the studios until forced by ill health to retire a few years ago.

FRANK ELMO HUGHES

Frank Elmo Hughes, 55, film set dresser, died April 25 in Los Angeles.

With his associates, Hughes won the 1946 Academy Award for interior decoration of "Anna and the King of Siam."

ROLAND ALLEN

Roland Allen, 48, died in Chicago April 30.

Before suffering paralytic stroke several years ago, toured country for 15 years with his own ballet troupe.

NAOMI MILLER

Mrs. Naomi Peterson, 32, known as Naomi Miller, radio singer, died May 2, after a heart attack at her home near Tiffin, O.

Husband and two children survive.

STANLEY E. HAWKINS

Stanley E. Hawkins, 48, manager of Sound Services, Inc., died April 24 in Hollywood following a long illness. He was formerly studio manager at General Service.

MRS. NELLIE H. HILTON

Mrs. Nellie Holt Hilton, 74, retired concert violinist, died in Chicago on April 29.

Survived by a nephew.

Julius Neumann, 80, died April 27 in Chicago. He was a retired professional pianist and an uncle of Edna Ferber, novelist.

John Muller, 53, motion picture projectionist at Loew's Palace, Memphis, the past 18 years, died in Memphis last week.

London's 'Okla.'

Continued from page 1

the audience. Consensus of opinion is that "Oklahoma!" will stay in London just as long as Guild co-directors Theresa Helburn and Lawrence Langner will permit. Production, cast, music and story received unusually strong praise from the drama critics here, all being enthusiastic in their opinions.

Understood that the company is booked here until Sept. 1 after which the present principals will be supplanted by resident Americans and Canadian importations. In current cast, Harold Keel, as Curley, and Betty Jane Walsh, as Laurey, led the cast in singing reprises from the show at its conclusion opening night.

Typical of the lavish praise given the show was that by Leonard Mosly in the Daily Express. "'Oklahoma!' is a gem," he said, "a jewel in Drury Lane's crown. It is one of those musical plays that I believe will carve a niche in the memories of all who see and hear its songs."

W. A. Darlington in the Daily Telegraph wrote "It is a terrific show. For drive and vitality I don't remember having seen anything like it." Lionel Hale of the Daily Mail, after describing it as "a piece of such frolic and freshness" and lauding the performance, wrote: "But this smash hit is not an evening of stars. It is color, plus music, plus wit, plus dancing, put together with a sort of inspired single-mindedness to recreate on the stage the young people of a youthful part of the earth."

"The Red Mill," which opened at the Palace Thursday (1), was originally presented by Emile Littler for eight weeks in the provinces last year, and afterwards scrapped. Show, with book and cast changes, is now being shown after three weeks tour, with Jewel and Warris, local comics, starred. They're not big enough to carry the burden of a West End production. Corny show was well received, but press was lukewarm, and long run is unlikely.

British Equity Protests

London, May 6.

There's inside bickering by British Equity here, which wants the chorus in "Oklahoma," here on three-month Ministry of Labor permit, replaced by English girls.

This is likely to affect the show, which already has advance sales to Christmas, because the management figures local girls are incompetent to replace Americans.

Theatre Tele Looms Closer

Continued from page 1

field by the other majors, a list of suggestions and questions presented to MPA prexy Eric Johnston last week by SMPE prez Loren L. Ryder have already been relayed to member companies of MPA. Johnston, it's indicated, will have an important announcement to make on the subject in the near future. Also adding to the general picture was Ryder's prediction that video would be seen in theatres on a limited scale by the end of this year. In addition, the FCC is slated to decide this week on whether to allocate the special video channel for theatres petitioned for by the SMPE.

No RCA-WB Tiein

Denying persistent rumors of a financial tiein for television purposes between Warners and RCA, Levinson declared nonetheless that he and his staff have abandoned the negative "watch-and-wait" policy adopted by the other majors and are now concentrating their efforts on determining how tele can best be adapted to theatres. He pointed out that television has formed one of the principal subjects in the huddles he's held with Warners' home-office officials since his arrival from the Coast six weeks ago and, although the company has no immediate plans for the installation of tele equipment in any of its theatres, that will be done as soon as it's discovered which system is best.

Warner engineers, Levinson said, have been experimenting with transmission of tele images into theatres by both radio relay and coaxial cable and, in addition, have conducted considerable research on the film storage method. Latter method was first announced by Paramount several years ago and involves the filming of the tele images directly off the face of a receiving tube and then flashing the film onto the screen. Par engineers have claimed they have the system down to only a 45-second time lag.

Levinson declined to predict how soon some system of theatre tele would be sufficiently developed but cited a number of obstacles that must be overcome. Acute shortage of raw stock would hamper the immediate use of the film storage method, for example. He also scoffed at the idea of any company establishing a string of prefabricated houses especially for theatre tele, pointing out that the comparatively few number of events suitable for televising wouldn't make such a system pay off.

Merely As An Adjunct

If theatre television is ever used, Levinson predicted, it will probably be employed merely as an adjunct to regular film programs. Instead of an exhibitor shutting down his regular show on the night of a top sports event, he'll probably film the event via the film storage method and show it to his regular customers following the end of the show. In that way he can still draw his regular customers, who won't have to sit at home to watch the event on their home sets. However theatre tele is employed, Levinson stressed, it will never be allowed to conflict with regular 35m. product, which, he declared, is still the primary business of the film industry.

Philly Demonstration

Philadelphia, May 6.

Although still in the laboratory stage, the demonstration by RCA of its large-screen all-electronic color television system Wed. (30) at the Franklin Institute clearly showed that great progress is being made in this medium.

The color television pictures were shown on a 7½-by-10-feet theatre screen by Dr. V. K. Zworykin, v.p. and technical consultant of the RCA laboratories division, before members of the Institute and press and radio representatives.

Color motion pictures films, including a cartoon and slides, were projected with utmost realism. Although the demonstration employed transmission wires, previous tests have been made by radio, it was pointed out by E. W. Egstrom, vice-president in charge of research.

Dr. Zworykin, recalling his company demonstrated black and white video on an even larger screen at the Hotel New Yorker in 1940, stressed that large-screen tele, either in monochrome or color, is still insufficiently developed for commercial use.

SMPE's Survey

Washington, May 6.

Loren L. Ryder, SMPE president, and Paul Larson, Johns Hopkins Institute research expert, urged Eric Johnston last week to order a film industry survey of the prospects for theatre television.

SMPE has been studying the subject for some time and feels that all branches of the industry should explore the aspects of theatre video. SMPE will submit a report to MPA on its conclusions to date, and MPA may follow up on it.

MARRIAGES

Lillian Taris to Jack Mervis, Pittsburgh, April 19. Groom's theatre-owner in Pitt.

Fern Cyphert to Joe Magleozzi, Pittsburgh, May 1. Groom's asst. mgr. of Harris-Liberty theatre.

Shirley L. Gibbs to Joseph T. Petrillo, Kansas City, April 26. Groom is son of Caesar Petrillo, director of music for Columbia Broadcasting System in Chicago.

Madeline Levy to Seymour Cooper, New York, May 3. Groom is son of Bert Cooper, former actor, now retired.

Meta Reis to George Rosenberg, New York, May 5. Bride is former wife of Irving Reis, film producer; groom is agent.

BIRTHS

Mr. and Mrs. Dick Bandler, daughter, May 5, New York. Mother is daughter of copyright attorney Julian T. Abeles; father with Reuben H. Donnelly & Co., advertising.

Mr. and Mrs. Sammy Cahn, son, Hollywood, April 29. Mother is Gloria Delson, of the films; father a songwriter.

Mr. and Mrs. William Grant Sherry, daughter, Santa Ana, Calif., May 1. Mother is Bette Davis, screen star.

Mr. and Mrs. Halsey Cowan, son, New York, April 30. Father is attorney for Signature Records.

Mr. and Mrs. Reuben Rabinovitch, daughter, N. Y., May 1. Father is a legit press agent.

Mr. and Mrs. Edward Mann, son, Hollywood, April 30. Father is editor for Seymour Nebenzal.

Mr. and Mrs. Frank Waltemar, son, April 24. Father's on WCAE staff, Pitt.

Mr. and Mrs. Sol Shur, daughter, Santa Monica, April 26. Father is a screenwriter.

Mr. and Mrs. Phil Bowles, son, Hollywood, May 1. Father is asst. director at Universal-International.

Mr. and Mrs. Arthur Menken, son, Hollywood, May 2. Father was Paramount newsreel's foreign cameraman during the war.

Mr. and Mrs. Sidney Kleper, son, New Haven, April 23. Father is manager of Loew's-Poli College theatre in that city.

Mr. and Mrs. Phil Arnold, daughter, Hollywood, May 2. Father is a film actor.

Mr. and Mrs. Red Skelton, daughter, Santa Monica, May 5. Father is Metro star and radio comedian.

Mr. and Mrs. Ralph Alswang, daughter, New York, May 4. Father is Broadway scenic designer.

Mr. and Mrs. Gene Fowler, Jr., son, Hollywood, May 5. Mother is daughter of Nunnally Johnson; father is son of Gene Fowler, writer and Johnson's assistant at Universal-International.

Mr. and Mrs. Bob Aldrich, son, Hollywood, May 3. Father is assistant to Lewis Milestone on "The Red Pony" at Republic.

Broadway

Harry Sosnik to the Coast to visit ailing father.

Fred Allens' (Portland Hoffa) 20th anniversary.

Irving Berlin extending his New York stay another week.

Michael Redgrave's mother in on the Mauretania Friday (2).

S. J. Brody elevated from assistant to p.a. of "Icetime," soon to resume at the Center.

J. Frank Stephens to Coast to supervise new offices of the Samuel French organization.

Sam Forrest memorial services at Jewish Theatrical Guild chapel Thursday (8) at 6 p.m.

Louis (Chauncy) Schonceit has opened production offices in the St. James theatre building.

Adi Bernard, French concert pianist, arrives on Queen Elizabeth Friday (9) for American tour.

Loise Murphy (and Willard) recovering from broken leg at Englewood hospital, Englewood, N. J.

Songsmith - producer Arthur Schwartz flew back to the Coast after setting a couple of legit assignments.

George Choos, vet vaudeville producer, TWA'd to Europe yesterday (Tues.) on a third-dimension film process.

Billy B. Van brought his daughter from New Hampshire for the Sophie Tucker dinner and says she'll never forget it.

Mrs. Henry Ginsberg, wife of the Paramount production topper, due east in a couple of weeks, en route to Europe.

RKO theatre manager Leon Kelmer and wife leaving for three-week vacation on Coast to celebrate their 30th wedding anniversary.

Abe Lastfogel, like George Jessel, came in specially for the Sophie Tucker dinner and both returned to the Coast Monday (5).

Howard Strickling back to Hollywood, via a D. C. stopoff with Carter Barron, following Metro sales huddles all last week in N. Y.

Julian T. Abeles, copyright attorney, a grandpop for the first time, daughter Mrs. Dick Bandler giving birth to a girl on Monday (5).

David Schine, son of Meyer Schine, circuit operator, working for the Monroe Greenthal ad agency pending return to Harvard in the fall.

Dick Barstow, dance producer for the Carnival and "Barefoot Boy with Cheek," will take a Bermuda vacation after his current Chicago trip.

Edward Johnson, Metopera manager, to receive National Institute of Social Sciences gold medal for 1947 for "distinguished humanitarian service."

Bob Condon, formerly film critic for This Week, Liberty and Pageant mags, has joined Eagle-Lion as feature writer and special events contact.

Hal Horne in town from the Coast. Returns west at the end of the week, but will be back east June 2 for daughter's graduation from Duke University.

I. Robert Broder, theatrical attorney and counsel for Artists Representatives Assn., has moved from RKO Bldg. to more spacious suite at 1650 Broadway.

Joe and Rose Seidelman have opened their Larchmont summer home now that the Universal-International foreign boss is back from Europe.

Charles Einfeld due east again about May 20 for further talks with United Artists and Metro on Enterprise distribution. Also planning a sneak of "Arch of Triumph" in the south.

Eddie Cantor saw daughter Marilyn Cantor at Le Ruban Bleu for the first time. She's been doing a nitery single for over a year but the star never saw her work professionally.

George S. Kaufman's daughter, Ann, to be married tomorrow (Thursday) to Bruce Cohen, one of the editors at Simon & Schuster. Much of the legit and literati set trouping to Kaufman's Bucks county (Pa.) farm for the ceremony.

Dance instructors at the Arthur Murray studios, N. Y., sat out a few numbers last Saturday (3) during a 30-minute stoppage to force management to recognize Local 16, United Office & Professional Workers of America, CIO, as their collective bargaining agency. Murray agreed to meet with OUPWA reps for discussion of union grievances.

Miami Beach

By Larry Solloway

Una Merkel left for Coast this week.

The Harry Richmans back in town and making the rounds.

Tommy Dorsey played for teenagers Saturday (3) matinee sesh at Fiesta.

Tess Gardella a click at Blackamoor room. Lou Vogle and Jackie Small held over.

Tommy Nunez rumba crew drawing healthy biz to Club 22, which always does well in "off" season.

Ed Claughton planning a new film house in Coral Gables. Owns and operates Royal and Variety here.

Simco, hotel chain plans new 273 room super hostelry in North Beach sector, to be called the Sans Souci.

Dave Tyler orch closed at Copacabana Sunday (4) and headed north to Galen Hall, Wernersville, Pa.

Johnny Gorman (Carrol and) out of hospital and recuperating. Will return to Mother Kelly's as soon as doc okays.

New show into Clover this week has Vagabonds returning for fifth time. Also the Barrancos and Betty Jenkins girls.

Old Royal Palm club burned down. Spot was tabbed for demolition to make way for new Du Pont hotel and yacht club development.

Fireworks expected in forthcoming campaign for Councilmanic election with several "outs" blasting the undercover gambling and bookie setup on Beach.

Arlene Judge-Bob Topping nuptials which took place at the lavish Riddle estate here, saw a full press representation which included all local columnists.

Bill (Bar of Music) Jordan new prexy of Florida Supper Club Assn., with Henry (Clover Club) Neyle veepee, Paul Bruun, local amusement ed remains as exec secretary.

Walter (Lord Tarleton) Jacobs planed north Sunday (4) to join the missus, expecting at LeRoy Sanitarium. Charlie (Loew's) Moskowitz last official guest at the hostelry, also headed for N. Y.

George Hoover, Paramount chain exec, gandering plans for new film house which will be largest in area, to be located in heart of downtown Miami. Mitch Wolfson of Wometco, meantime, with new Miami theatre in operation, trying to get okay on building of 2,500-seater on the Beach.

Niteries in bad slump here. Paddock discontinuing shows with Copacabana closing big room and Famous Door show slated for temporary discontinuance. Kitty Davis', Clover, Blackamoor, Club 22, Bar of Music and Bali continue with show policy. Convention biz due soon expected to hypo things.

Las Vegas

By Brigham Townsend

Bob Hope Flamingoing.

Laraine Day due any day.

Martha O'Driscoll back in town.

Junior Morgan out of the Big Hat.

Jean Wallace suntanning at Flamingo pool.

Dorothy Ard into Bill Bennet's Players club.

Eddie Garr stopped over on way to Salt Lake.

The Hartmans and John Boles into the Flamingo.

Bruce Fowler vacationing at the Last Frontier.

Dorothy Donegan checking at the Rancho Vegas.

Bob Millar orch into the Rancho Vegas Roundup Room May 15.

Henry Griff in town to do Clara Bow's biog and story on the town.

Carroll Nye resigned entertainment director's spot at the Flamingo.

Tom Oakie now operates the Huntridge, Palace and Western theatres.

Frank Barbaro's Bowery preemed April 30, with Martha Raye toplining.

Alan Campbell playwriting waiting for his divorce from Dorothy Parker.

Maurice Seymour opening a studio here with daughter Rochelle Bierman assisting.

Desert Inn and Ambassador, two new niteries, now under construction on Highway 91.

Little Theatre under construction at Last Frontier with Sara Lee Harris producing plays there upon completion.

Fred Merrill and Chic Flournoy collected $1,000 for Texas City relief at their Las Vegas club and added another grand to it.

Leo Carrillo, Dick Foran, Eddie Cantor, Al Jolson, Rex Bell, Tex Ritter, Chet Lauck and Martha Raye all set for Helldorado festivities May 15-18.

San Francisco

By Ted Friend

Helen Wilk doing the seven hills.

Paul Milladin new Paramount theater manager.

California Theatres Assn. moved offices to Warfield bldg.

Walter Pidgeon here to speak for Jewish Welfare at Opera House.

Murray Arnold orch to follow Leighton Noble into the Claremont.

Earl Stein in town from LA to take over as branch manager at PRC.

June bookings at Golden Gate theatre include Jane Russell and Dick Haymes.

Edward Brady and Joseph Gillespie added to KPO-NBC announcing staff.

Guy Cherney, owner of click Barbizon Room, signed for singing chore over NBC-KPO.

Bob Varney appointed ad-publicity head of Paramount, St. Francis and State theatres.

Jerry Lester moved into House of Harris this week following two-week shutdown of Copacabana.

John Eifert, ex-Army captain, and formerly with Newman theatre in Kansas, new manager at St. Francis.

Mark Woods, ABC president and ABC execs John Norton and Ivor Kenway checked into Mark Hopkins.

Mrs. Dudley Kierulff, winner of "Treasure Hour of Song" award over KFRC, gets a trip to New York as prize.

London

Michael Mitchell to Paris for two weeks.

Ronald Chesney booked to open at the Lido, Paris, May 10 for 12 weeks.

Jimmy Phillips to Brussels for week to look over the music situation.

Joe Loss playing return season at Douglas, Isle of Man, opening in June for 16 weeks.

Earl Lloyd George, chairman of newly-formed company, Multiscan Corp., to make television sets.

Carroll Gibbons doing his usual vaudeville tour and string of Sunday night concerts while vacationing from the Savoy hotel for seven weeks.

British Broadcasting Corp. Symphony Orchestra, conducted by Sir Adrian Boult, will take part in the June music festival at Scheveningen and Amsterdam.

Roy Limbert to resume Malvern Drama Festival next year with Sir Cedric Hardwicke as his new associate. Been promised new plays by George Bernard Shaw and James Bridie.

Washington

By Florence S. Lowe

Eddie Bracken, film star, planes here May 24 to emcee the Ad Club's annual Jamboree.

D. C. contingent to Variety Club convention will number about 30 members and wives.

Haila Stoddard in "Dream Girl" opens season at Olney Theatre, local strawhatter, May 30.

Royal V. Howard named new director of engineering for NAB, coming to the job from KSFO, San Francisco.

WINX-FM inaugurated its FM campaign by skedding its first regular broadcast for FM only, a classical dinner music show.

WTOP-CBS celebrated Austine ("Bootsie") Cassini's new social chatter airer with a party at the very swank Sulgrave Club Monday (5).

Gerald J. Kerner moved from N. Y. office to act as assistant to Sam Galanty, Columbia's mid-east division manager, headquartered here.

Hildegarde bowed into Statler's Embassy Room past Monday (5) for her annual stint here, with the usual glitter of brass present at preem.

Eric Johnston in Hot Springs, Ark., past weekend to attend meeting of Dept. of Commerce's business Advisory Council, of which he is a member.

Marshall L. Faber, known here for film work with Army, Navy and WPB during war, has become associated with Al Sherman in a firm of film consultants.

State Dept. announces arrival in this country of Mrs. Lorna Bristow, who will cover drama and child education in U. S. for the New Zealand Free Lance.

Station WWDC celebrates its sixth year on the local ether with a baseball party at opening night game between Washington Senators and Philadelphia A's, with about 600 on guest list.

Nathan Golden, Dept. of Commerce film head, treks to Mexico after the Variety Club convention, which he will attend as Chief Barker for D. C. Tent, for a look-see at the native film industry.

Ty Krum USNR (ret.), NBC's Veterans' Advisor, received first of the new National Defense Medal for being first Naval Reserve man to return to active duty after Pres. Roosevelt's first Emergency Proclamation.

Pittsburgh

By Hal Cohen

Rummy Bishop into Nite Court of Fun.

Singer Betty Falvo appearing in Oslo at Palace Hotel.

Carousel bringing in a line of girls May 19, the Selma Marlowe Dancers.

June Christy here for visit following break-up of ailing Stan Kenton's band.

John Walsh, manager of the Fulton theatre, will be a pop again in the fall.

Pitt Players doing Maxwell Anderson's "Joan Of Lorraine" this weekend.

J. H. Johnson, formerly of Sherry's, N. Y., managing new Beverly Hills Club.

Henry Senber in town beating the drums for Nixon's closing show, "Lute Song."

J. B. Priestley's "People At Sea" winding up season at Carnegie Tech Drama School.

Woods and Bray back at Nixon Cafe along with Vic Charles and Dolly Reckless.

Art Cinema will bring back Walt Disney's "Fantasia" after current run of "Carmen."

Art Tatum's concert at Syria Mosque made a few bucks for the promoters but not much.

Fred Kelly's home for couple of weeks to stage numbers for annual dance revues of brother Gene Kelly's studios.

Billy Lawrence, who used to sing with Baron Elliott, will play lead in "Springtime for Henry" with Caravan Players.

Same day Morty Henderson's wife went into the hospital for an operation, her daughter broke a leg and went in, too.

Milton Lyon, former Pittsburgher, will serve this summer as general manager of the Chapel Playhouse at Guilford, Conn.

Minneapolis

By Les Rees

Paramount Pep club held season's first outing.

Edyth Bush Little theatre offering "Goodbye Again."

Mildred Bailey into Curly's nitery has hypoed biz plenty.

The Modernaires luring 'em in at Hotel Radisson Flame Room.

Al Elewitz, former Sunday Trib mag ed, now doing publicity.

Motion Picture Foundation to get organized here at luncheon May 19.

Patsy Kelly and Barry Wood in final week at Hotel Nicollet Minnesota Terrace.

Dick Scheinbaum, former Par salesman, in Asbury hospital following heart attack.

Wife of Jack Cohen, 20th-Fox branch manager, under treatment in Asbury hospital.

Al Bloom resigned as Orpheum and RKO-Pan publicity man to join Fadell ad agency.

"Magnificent Yankee" into Lyceum May 21-24, Theatre Guild's final subscription season offering.

Tom Heggin, author of "Mr. Roberts," doing profile of Louis B. Mayer for Readers' Digest.

Dmitri Mitropoulos, Minneapolis Symp orch conductor, honored at dinner by Junior Assn. of Commerce.

Harry French and Charlie Winchell, Minnesota Amus. Co. prexy, off to Los Angeles for Paramount theatres meeting.

Peck Gommersall and Mannie Gottleib, Universal assistant sales and district managers, respectively, here for sales meeting.

Paramount employees tossed party for Ev. Olson, exploiteer, prior to his departure for Charlotte, N. C., where he has been transferred.

University of Minnesota theatre summer offerings to include repeat of "All the King's Men," "The Importance of Being Earnest," "Squaring the Circle" and "The Male Animal."

Paris

Pierre O'Connel for a month to the Riviera and Italy.

Elias Lapinere now a commuter between Paris and Brussels.

Anthony Downing prepping the Rank show at Brussels festival.

Ed Gruskin to assist Robert Lange on French North American broadcasts.

Olive Hawks to London for a week before doing some serious writing on her third novel.

Cynda Glenn given a birthday party in Barbizon by Eric von Stroheim, Denise Vernac and others.

Mitty Goldin prepping a review at his ABC vaude house and a revival of "Roi Pausole" at his Capucines.

Col. Frank MacCarthy and Rupert Allan back in Paris for a few days between two spells of the Geneva trade parley.

Budapest

By George Gaal

Paul Lukas plans to spend several weeks this summer in Budapest.

State opera singers are guesting at Operetta theatre in Franz Lehar's "The Land of Smiles."

Eugene Heltay, playwright and poet, leaves soon for Geneva for the international playwright conference.

Mary Angyal, daughter of the late Fulop Angyal, former Warner Bros. rep here, left recently for Hollywood.

Tamas Magyar, young Hungarian violinist, whose last performance in Holland was at Hilocosane Radio, off to Paris.

Muvesz theatre, whose production of Noel Coward's "Blithe Spirit" ends after 84 performances, will stage two Jean Paul Sartre plays, "Unburied Dead" and "Closed-door Trial," both given in one night.

Vienna

Joan Hammond, British singer, to appear as guest with Vienna State Opera.

Helen Thimig to appear in Volkstheatre in "Natalie," a Russian comedy.

Hans Knappertsbusch, absent many years from Vienna, directed "Salome" at State Opera.

Director Huebler Kahle signed Theo Lingen for new film "Bridge," based on play by Horvath Oedoen.

Heinrich Weisshappel, president of the Austrian Assn. of Book-Music Publishers, feted on his 60th birthday.

Pianist Wilhelm Backhaus received rousing welcome at first concert in Musikfreunde hall, after long exile.

"Schiefe Laterne" (Crooked Lantern) cabaret reopened. First one went bankrupt, but matter's been settled.

Vienna Boys Choir, touring Scandinavia, wasn't permitted to enter Norway. Austria technically still at war with latter.

Gratz, Styrian capital, will have its own music festival in June. "Peter Grimes," English opera by Benjamin Britten, will be given, directed by Karl Boehm.

Hollywood

Vincent Price planed in from Manhattan.

Mona Barry hospitalized for major surgery.

Elinor Troy hospitalized for surgery.

Faith Bacon recovering from surgery.

Art Baker recovering from appendectomy.

Lionel Stander filed a petition in bankruptcy.

Elia Kazan in from an eastern location hunt.

Michael Sloan and Paula Stone in from New York.

Ann Sheridan returned from the Kentucky Derby.

Dorothy Lamour returned from an eastern vacation.

Robert Lucas in from Australia for huddles at Metro.

Gordon Gordon returned from his siesta in Gautemala.

Bill Goodwin flew his own plane to his Arizona ranch.

Joe E. Lewis and Martha Stewart to Mexico for 10 days.

Ida Lupino passed her final exam for American citizenship.

James Flavin driving to Louisville for the Kentucky Derby.

Jack Wrather and Bonita Granville flew in from Dallas.

Martial Singher in from the east for the Ojai Music Festival.

Rosetta and Vivian Duncan back in town after a long absence.

Jacqueline Dalya and Lucille Bremer planed to Mexico City.

Sol Lesser and Edward G. Robinson returned from Mexico City.

Joseph M. Schenck returned to 20th-Fox after two months in the east.

Nate Spingold in from Manhattan for huddles with Harry Cohn at Columbia.

Red Skelton exhibiting his oil paintings of circus clowns in Santa Monica.

Dan Duryea to Wenatchee, Wash., to crown the "Apple Blossom Queens."

James Warren, film cowboy, putting on an exhibition of his western paintings.

Dick Smith shifted from San Diego to the Arizona district by Fox West Coast.

Geraldine Fitzgerald in town for wardrobe huddles before leaving for England.

Dore Schary will represent the film industry at the Jackson Day Dinner June 5.

Cedric Gibbons and Hazel Brooks planed to Honolulu on the first Pacific flight of the DC-6.

Edward Sherman in from London where he booked Peggy Ryan and Gloria Jean for stage tours.

Virginia Mayo returned from Princeton where she was Queen of the University's Bicentennial.

Merle Oberon bought the speedboat she drove on Lake Arrowhead in RKO's "Memory of Love."

Walter Tetley recording safe-driving talks aimed at youngsters for the National Safety Council.

Jose Iturbi revised his concert schedule to arrange two recitals for victims of the Texas City disaster.

Adrian Awan will produce night spectacles at the California State Fair, Sacramento, August 28-Sept. 7.

William Pine and Milton Raison to San Francisco to study early files of the Southern Pacific, in connection with "Special Agent."

Sterling Hayden took his schooner yacht off the market and is using it for a honeymoon haven because of the housing shortage.

Maj. Gen. Maxwell D. Taylor, West Point chief, in town for confabs with Paramount about the filming of "The Long Grey Line."

Lou Costello, Jr., Youth Foundation, with a $350,000 play center donated by Abbott and Costello, was turned over to Los Angeles kids.

Chicago

Remy Hudson added to the board of Independent Artists, Inc.

Herbie Lyons appointed special events flack for United Artists.

Brenda Forbes retiring from the stage and will make home here.

Donald Nelson reminiscing with his old friends at Sears-Roebuck.

Jan Sterling's mother in town from Florida to visit her daughter.

Gregory Ratoff angling Jose Ferrer, of "Cyrano de Bergerac," for pictures.

Anne Baxter Hodiak in Chicago with husband John for his appearance at the Ukranian Festival.

Leonard Warren guested at Orchestra Hall in concert given by Marshall Field's Choral Society.

Jack Marchelle, Columbia Picture's scout, in town to catch Monica Lewis' performance at the Rio Cabana.

George Jessel got permission from Ernie Byfield and Frank Bering to use the Hotel Sherman in new film, "Nightmare Alley."

Allan Zee in from New York huddling with Guy Lombardo at the Chicago theatre to discuss promotion plans for Capitol, N. Y., appearance.

Maurice Duke and Freddie Stewart, producer and lead of Monogram's teenage series, in town studying local bobbysoxers with plans of doing picture about them.

International Artists Committee selected Lana Turner, Marlene Dietrich and Mrs. Belle Taylor Tierney, mother of Gene, as "America's Most Glamorous Mothers."

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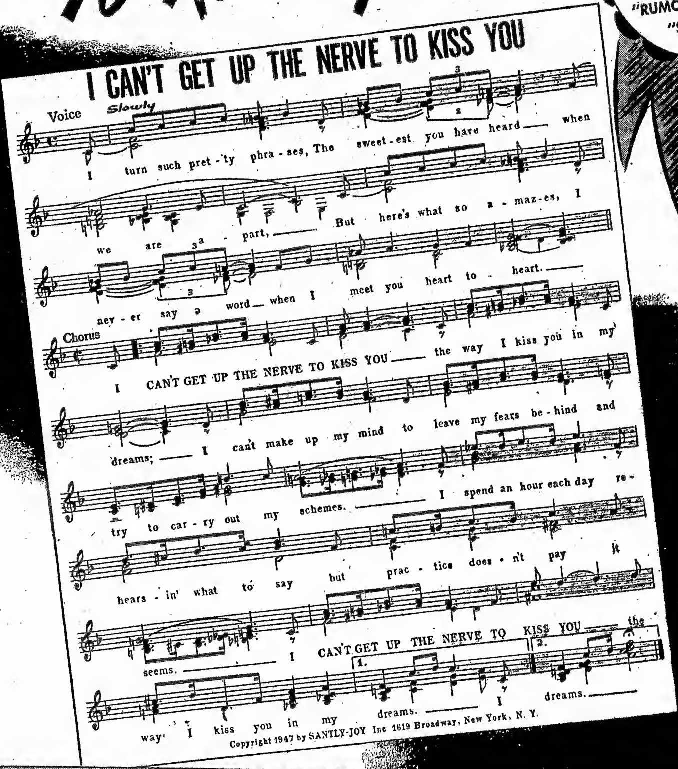

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SCREEN RADIO MUSIC STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 166 No. 10 NEW YORK, WEDNESDAY, MAY 14, 1947 PRICE 25 CENTS

PIX, RADIO FIGHT BACK AT FOES

Legit Producer Today Is a Patsy For Everybody, Thinks Schwab

Laurence Schwab (& Mandel), veteran Broadway musicomedy and operetta producer, who has numbered "Queen High," "Desert Song," "Gingham Girl," "New Moon" and "Good News" among his hits, still refuses to do a comeback as a legit producer. The reason is simple, he says: a producer today is a stooge for author, agent, players, backers and everybody else.

In his era of the lush 1920s Schwab observed that a producer could exercise his entrepreneurship as he saw fit. Today the author, the director, the star, their respective agents, the stage mothers, et al., push him (the impresario) around. Then, too, Schwab feels "the calibre of producer has changed." Now anybody with a script and a gift for promoting chump dough can become a producer, he feels. The real impresario was of another stripe in former years, and still is even now, excepting that they too are victims of restrictions which "literally make the producer a patsy for almost anybody."

Besides writing a daily column for the Miami Herald, Schwab is in realty operations in the Florida resort. He'll operate the Pan-American Exposition theatre and civic auditorium for the city next year when the $4,000,000 project is completed. Theatre capacity is 4,000. In New York at the moment, Schwab is building a summer home at Montauk Point, Long Island, which has been promised for July occupancy.

Night Vaudeville May Blossom in Ball Parks As Al Fresco Circuit

What may be the nucleus of a circuit of baseball parks in upper N.Y. state to be converted into vauders, with dancing by night, is being experimented with by Mickey Owens, who has already packed the homegrounds of Utica team in Utica, N.Y., for the experiment.

Owens, husband of Muriel Asche, line producer who was killed when her self-operated plane crashed in Florida last year, has set his first al fresco show for Decoration Day

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JOLSON EYES $3,500,000 AS HIS SHARE FROM PIC

Upshot of those landslide grosses which "The Jolson Story" has been piling up will probably be a slice of profits in the neighborhood of $3,500,000 (before taxes) for Al Jolson. The star's share in the pic's net is 50%. Film is heading for a $10,000,000 take—which should bring the net to somewhere around $7,000,000. Film cost $2,000,000 to make. Of the 50%, Jolson gifted Columbia pic producer Sidney Buchman with 5% (as did Harry Cohn, out of Col's 50%) and also presented producer Sidney Skolsky with 2%

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Gratis Seeing-Eye Dogs

California Guide Dog School, a philanthropic institution at Long Beach, Cal., has set up a department to provide seeing-eye dogs to sightless members of the theatrical profession.

At instigation of Albert Schuepach, general manager of the school, the CGDS will provide guide dog, and schooling as to how to handle canine to any performer, ex-performer or those in other branches of show biz who are sightless. It will also provide transportation to its school in California gratis.

Blind Lawyer Functions As Sports Gabber

Philadelphia, May 13.

How can a blind man function as a radio sports commentator?

That question is being answered each Saturday night at KYW by Bob Allman, sightless lawyer and former athlete, whose program features late sports news, his own personalized editorial, an interview with a guest athlete, and a salute to the outstanding athlete of the week.

Allman, a former wrestling star at the Univ. of Pennsylvania, who was named "Most Courageous Athlete of the Year" by the Philadelphia Sportswriters in 1939, keeps in touch with the sports world by having newspapers read to him.

He also talks frequently to his many friends in sports—managers, coaches and players. From them he gets the behind-the-scenes anecdotes for his broadcasts. Although a lawyer and insurance broker by profession, Allman manages to cover at least two baseball games a week, in addition to wrestling and boxing bouts.

While covering a ball game, Allman makes notes with a braille slate and stylus. The slate resembles a cribbage board, is about 10 inches long and an inch wide. The stylus

(Continued on page 18)

Schipa Now Joins 'Penitent Parade'

Second controversial figure in the "penitent's parade" of music figures back to the American concert platform (Kirsten Flagstad was first), is Tito Schipa, Italian tenor who gives a recital in Carnegie Hall, N. Y., Sunday (18). Although excitement isn't as intense as in the case of the Norwegian diva, there's rumbling in liberal and music circles, with possibility of protest taking some form (as in picketing) by concert time.

Schipa, leading singer with the

(Continued on page 22)

SEEK TO COOL OFF CRITICAL HOTFOOT

The patient show biz worm shows signs of turning. It's taken a long time, but after standing tranquilly by, year after year, listening to themselves regularly denounced for everything they've done, and then just as vehemently coalraked for everything they haven't done, the two major branches of the giant entertainment industry are at last getting ready to strike back on their own ground.

Radio and films, in control of the strongest media ever created for winning friends and influencing public opinion, are finally giving indication of intention to use the tremendous powers which lie in their hands to enlist a few partisans on their side. There's ready recognition in both radio and films that neither field is above the need for plenty of healthy criticism, but no rose-colored glasses are needed, either, it is felt, to see that they have plenty of good points, too.

Thus both industries are readying to embark on more or less subtle self-selling campaigns. Hollywood is aiming to do its job primarily through several series of shorts, while radio is figuring on lining up its own top comics for a succession

(Continued on page 22)

Jack Benny's New Chi Record, 113G

Chicago, May 13.

With better than $63,000 already in the till as of 8 o'clock last (Monday) night, and an estimated $50,000 yet to come during the remaining three days of the week's run at the Chicago theatre, Jack Benny and his troupe will easily break all existing records for a vaude attraction here. With most performers beefing about a five-a-day show, Benny has been playing seven shows daily with the exception of

(Continued on page 2)

MAGGIE WHITING'S PUB CO. WITH DAD'S TUNES

Hollywood, May 13.

Margaret Whiting is set to invade the music publishing business with many of her father's, Dick Whiting's, forgotten manuscripts. She will be the first femme vocalist to enter the biz and will use Whiting Music Publishers as firm monicker.

Canary pointed out "Guilty," "My Ideal," "Sleepy Time Gal" and "Till We Meet Again" as some of her father's tunes and stated that there are many others as good which have never been touched since original penning. She will also try to recover ownership of many ditties moulding in publishing house files, which never have been exploited.

Miss Whiting also pointed out that she will not restrict publishing to her father's cleffings.

Hartley-Taft Labor Bills May Speed 'One Big Show Biz Union' Project

By ARTHUR BRONSON

There's growing feeling in certain show business circles that the labor bills in Congress—the Hartley Bill, which the House passed, and the Taft Bill, which the Senate passed yesterday (Tues.)—mean the death of all entertainment unions.

This feeling has activated recent huddles of execs of various unions; the combining with American Federation of Labor to put on radio shows presenting labor's case; lobbying, literature distribution, newspaper advertising, and kindred moves. It has even brought nearer the possibility of the merger of various theatrical unions—a subject argued strongly pro and con for several years.

Various theatrical folk who looked on themselves as artists instead of employees or unionists, and considered the Congressional labor bills as remedial measures, now see them as punitive measures in light of closer study of these bills. A good deal of the growing awareness, or eye-opening, is attributed to an analysis of the bills made recently by Henry Jaffe, counsel for American Federation of Radio Artists (AFRA) and American Guild of Musical Artists (AGMA), before a meeting of Four A's unions in N. Y.

Discussing the Hartley Bill, Jaffe pointed out:

(a) The bill prohibits industry-

(Continued on page 55)

Is Nothing Sacred?

Hollywood, May 13.

Jimmy Lennon, Irish tenor formerly on Al Pearce airshow, who recently was signed as staff funeral-soloist by Pierce Bros. Mortuary here, is being buttonholed by music men. For most part, he sings requests at last rites, and most of these are standards, but as a feeler he permitted Paramount Music's Tubby Garron to add "To Each His Own" to request-list customarily handed mourners, and after getting requests for tune, now has added "Peg O' My Heart," after much contacting by Eddie MacHarg, Coast chief of Robbins-Feist-Miller.

A plug is a plug, whether tune is delivered over a beer or over a bier.

Wallace as Part Of 'Othello' Billing Urged by Robeson

By JAMES L. CONNORS

Albany, May 13.

Paul Robeson is "willing to appear in 'Othello' for a year on Broadway or elsewhere, if Henry Wallace is permitted to speak between the acts at each performance." This statement was made to VARIETY by the singer-actor during intermission of a concert he gave last week in the auditorium of Philip Livingston Junior High School.

The Albany Board of Education, acting on orders of Mayor Erastus Corning, 2d, had cancelled a permit granted to the Carver Cultural Society of the Israel A.M.E. Church for the presentation of Robeson. However, the board was enjoined from interfering with Robeson's appearance by Supreme Court Justice Isadore Bookstein, although Judge

(Continued on page 54)

Husing 130G Take Points Up Fact That Disk Jockey Marathon Is Paying Off

That the disk jockey marathon is paying off where top name personalities are involved is particularly reflected in the fact that when Ted Husing winds up his first year on WHN, the Metro-owned indie in N. Y., he'll pocket 80% in excess of his $75,000 yearly guarantee—or closer to $130,000.

Husing's five-year contract with

(Continued on page 55)

The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by Phil Spitalny

Sundays, 4:30 p.m. EST
CBS Network

Show Biz Hopes Wash. Will Provide Better Income Tax Structure Deal

Revision of the Federal income tax structure will be considered at hearings of the House Ways and Means Committee in Washington, which start next Monday (19), and changes hoped for by show business, whereby profits and losses would be spread over two or three years, may eventuate for the season of 1947-48. Show people previously sought a spread of tax payments, which are now confined to each year, but during the war all proposals to revise the regulations were frowned upon by the Treasury Department.

It's contended that a legit manager may have a hit or prosperous season during one taxable year, which may be followed by red seasons, same going for authors and actors. In answer to recent communications sent Sen. Harold Knutson, of Minnesota, by Brock Pemberton, the legislator agreed that it is unfair for the taxes to be levied against earnings for successful seasons with no provision to equalize losses over subsequent seasons.

There are classifications in England that permit a spread of payments over a term of three years, and some modification of that system is the aim of show business.

Perhaps the up-and-down incomes that vary almost seasonally do not apply more pertinently than in show business, because of the variable nature of theatrical ventures as compared to other businesses. Under the present tax system a showman's earnings may put him in the 90%-plus brackets. If he has an off-season the next year, there is so little remainder that he's virtually broke.

Same goes for the one-hit dramatist, and unless his play runs for more than a year, he is in a similar position, as is the actor who may be in a click one season and not get a successful engagement for years thereafter.

Sale of picture rights in recent seasons had been made upon a basis whereby payments are spread over two or three years but that is about the only beneficial method yet conceived for a more equitable tax system.

L. A. to N. Y.

Artie Auerbach
Steve Brooks
Ralph Byrd
John H. Clarke
Wendell Corey
Linda Darnell
Frederick De Piano
William Eythe
Max Fellerman
Mike Fessler
Dorothy Ford
Bert Friedlob
Edward Gross
Mark Hellinger
Paul Henreid
Paul Hesse
Alfred Hitchcock
Edward L. Hyman
Irene
Claude Jarman, Jr.
Jack Kenny
Sam Kerner
Sidney Krima
Mrs. Harold Kusell
Jerry Lang
Jack Laurie
Sol Lesser
David Lewis
Charles Lederer
Lou Mandel
Ralph Murphy
Seymour Nebenzal
John Nesbitt
Jack Paar
Eleanor Parker
Rudolph Polk
Robert Richman
Jules Seltzer
Walter Shenson
Sol Siegel
Herbert Silverberg
Wayne Staffner
Margaret Sullavan
John van Druten
Richard Wallace
Anne Whitfield
William Wyler

N. Y. to Europe

Richard S. Addinsett
Norman Chandler
Howard Dietz
A. P. Giannini
Thomas Mann
Arnold Pressburger
Lee Shubert
Leonard Spiegelgass
Col. Jack Votion
Robert Wolff

Sports Shorts

As part of Attorney General Tom Clark's program against juvenile delinquency, a national celebrities golf tournament is slated for this Saturday and Sunday (17-18) at the Columbia Golf Club, Washington, D. C. Idea of the tournament is to promote sports interest in the nation's youth, and proceeds will go towards this cause. Participants will include celebs from all walks of life.

Those competing from show biz are Bing Crosby, Hildegarde, Harry Wismer, Fred Waring and Arthur Godfrey. Others comprise Attorney General Clark, General Dwight D. Eisenhower, Supreme Court Justice Stanley Reed, Admiral Chester W. Nimitz, Clark Griffith, Secretary of Navy James Forrestal, Gen. Omar Bradley, Supreme Court Justice William Douglas, Secretary of Treasury Snyder, Gene Tunney, Jack Dempsey, Bob Considine, Bill Dudley, Rep. Sam Rayburn, Bobby Jones, Walter Hagen, Gene Sarazen, Bobby Cruickshank, Sen. William Fulbright, Sen. Scott Lucas, Rep. Leslie Arends, Rep. George Smathers, Fred Perry, Carl Hubbell, "Ham" Fisher, Babe Didrikson, Glenna Collett Vare, Chick Evans, Fred McLeod, Harry Parr III, Del Webb, Rep. Charles Halleck, Geo. Leslie Groves, Sen. Robert Taft and Baseball Commissioner "Happy" Chandler.

Chevalier's Many U.S. Bids May K.O. His Trip Back to France in June

Maurice Chevalier, per schedule, closes in Boston this week and opens in Montreal, May 22. In between he will do some more intensive recording at RCA Victor labs in New York as part of a 12-side deal which guarantees him $25,000 under a 5%-of-the-retail-price royalties.

The French comedian's Canadian tour is supposed to end June 12 and he is supposed to sail for France, June 20, on the Mauretania from New York, but there is a strong likelihood he may summer in the States since he resumes Sept. 15 on a transcontinental tour of one-nighters, plus engagements of four weeks each in Chicago and Frisco; a week in Washington, etc. If staying, he may add on additional dates, since his personal manager Arthur Lesser has a number of pressing offers.

Lesser also has a bid from the Kudner agency for a General Motors radio show (with or without Beatrice Lillie), and three film bids (he turned down the Everett Crosby-Leo McCarey offer) for this winter.

Chevalier's technique on his Victor recordings is to do some of the same songs both in French and English, back-to-back.

Selznick Signs Sharpe

Claiming harrassment from producer Lee Sabinson, both Albert Sharpe and Ella Logan are leaving "Finian's Rainbow" June 1.

Agent Paul Small meantime set Sharpe under contract to David O. Selznick.

N. Y. to L. A.

Earl Carroll
Betty Caulfield
Tom J. Connors
D. A. Doran
Maxwell Geffen
Herb Golden
Ben Kalmenson
George S. Kaufman
S. S. King
William Kupper
Claude Lee
Edward F. Lyons
Casey Robinson
William Roddy
Ann Ronnell
Charles Samuels
Frank Satenstein
Dore Schary
Charles Schlaifer
Budd Schulberg
Katherine Selby
Stanley Shuford
Murray Silverstone
Spyros Skouras
Harold Weinberger

256th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.
"It's the best show every year. Murray is great!"
FRED MacMURRAY.

'H'wood in Miniature' Lacks Reproduction Of Famed 'Sunny' Calif.

"Hollywood in Miniature," $250,000 replica of the film capital's world famous high spots, made its New York bow at the international travel exposition in Grand Central Palace last week (5-10) and proved to New Yorkers that there's no place like home. What was missing from the display was a duplication of that w.k. sunny California climate in the exhibition hall. Apparently it was a job too difficult for the engineers who designed it.

Main section of the exhibit is a 12-foot square stage on which the central 45 square blocks of Hollywood have been recreated in miniature with an accuracy covering every exterior detail from the asphalt to the neon. An ingenious lighting system, working on a two minute cycle, carries the spectator through the town in its passage from dusk to dawn. It's a gigantic doll's town but, as the flack release put it, only "in imagination can one see the bevies of laughing beauties crowding the sidewalks clad in the briefest of shorts." Three-dimensional exhibit is probably the most accurate and costliest replica of a city ever constructed but Hollywood's glamor and glitter still has to be imagined.

Other sections of the exhibit show reduced versions of the Brown Derby, Grauman's Chinese with its ornate frontage and foot imprints of film stars; a typical motion picture studio which is a composite of buildings copied from various major lots; the Hollywood Bowl and a large frontage on Malibu beach. Latter display has a mechanical device simulating movement of the Pacific ocean which is among the most interesting features of the exhibit.

"Hollywood in Miniature" packed up last Saturday (10) for an extended stopover on Atlantic City's Million Dollar pier where it will open in a few weeks at b.o. ranging from 25-50c. In N. Y. it all came under the $1 admish to the expo. Exhibit, which is being toured by the John Arthur Productions, is owned by a Hollywood syndicate headed by Don Hartman, Columbia producer, and Nat C. Goldstone, agent and producer.

MAE WEST SET TO TOUR ENG. IN 'DIAMOND LIL'

Harry Foster, head of Foster's Agency, London, has set details for a tour of Mae West's "Diamond Lil" to first play the English provinces for 12 weeks and subsequently run in London. Two American leads for the show are still to be selected in Hollywood. Miss West's supporting cast will be recruited in England. British tour starts in August.

Foster, who arrived last week (5) from London, is slated to remain in N. Y. for 10 days or so before returning to England.

He came over with Val Parnell, managing director of Moss Empire theatres, to attend the Sophie Tucker testimonial dinner at the Hotel Astor, Sunday (4) but they were held up by bad weather over Newfoundland. Parnell, meanwhile, flew back to England Friday (9) after seeing several shows including "Finian's Rainbow" and "Three to Make Ready," latter in Chicago. He's contemplating production of both musicals abroad.

Abe Lastfogel, William Morris agency general manager, flew back to the Coast after remaining in New York to confer with Foster.

N.Y. Intimate Boites Doing Best Biz; Have Edge on Big Spots to Beat Lull

F. Allen on J. Benny

Following is letter sent to Nate Platt, of Balaban & Katz, by Fred Allen following a long distance call:

Have just received word that a strolling player, one Jack Benny, currently appearing at the Chicago theatre is making snide references to me during his alleged performance. If Mr. Benny continues to malign my character, and cast aspersions on my ability, I will sue the Chicago theatre for $2,000,000. After paying my taxes all I have left is my good name and I am not going to permit Mr. Benny to foul that.

Since I cannot come to Chicago to reply to Mr. Benny's scurrilous attacks I take this means of fending off Mr. Benny in kind.

Before shoes were invented Jack Benny was a heel. His false teeth are so loose they are always clicking. The last time Benny walked into the lobby of the Palmer House wearing his false teeth, he said "hello" to a friend and three elevators went up. Benny has no more hair than an elbow. He is so anemic if he stays out at night he has to get a transfusion so his eyes will be bloodshot in the moring. His feet are so flat he can wear a wheatcake for an arch-supporter. He has no bones. His shins are two xylophone notes stolen from an old vaudeville musician. If the musician ever takes his notes back Benny's shins will collapse and he will be two feet shorter.

The reason Benny is playing the Chicago theatre is that he is visiting his sister in Chicago. He is too cheap to pay for a hotel room. Playing the theatre he can sleep in the dressing room. This makes the Chicago theatre the biggest flop-house in the world. During the night Benny is sleeping in his dressing room and during the day, when Benny is on the stage, the audience is sleeping in the theatre.

Yours in high dudgeon.

Fred Allen.

Jack Benny

Continued from page 1

his Friday opening, when he did six shows. Saturday night, with hundreds standing on the sidewalk, he played an emergency eighth show at 12:45 Sunday ayem.

Hard-boiled Balaban & Katz executives here frankly admit that the loyalty of Phil Harris, Rochester and, in fact, every member of the cast is a modern milestone in show biz. Scheduled to do an estimated 50 shows in one week, every one of them is by now so punch-drunk they keep asking, "Is this the fifth or the sixth show? Or maybe is this the last one of the night?" Rochester, as a gag, bought a wardrobe that enabled him to have a complete change of costume at most performances just to nonplus the boss and, weird as they were, they left Benny in stitches, as well as the audience.

Sunday night was another major crisis because both Benny and Harris had to make their regular broadcasts, which meant a two-hour absence from the theatre. Despite this, they still were able to carry the seven-shows-a-day schedule.

Opening day Friday (9) showed a gross take of $14,000, Saturday $18,500, Sunday $17,100 and Monday, until 8 p.m., $13,700. Top gross previously for the 3,900-seater during its 26 years of operation was $90,449 during Labor Day week last year, when the Andrews Sisters were booked into the house along with "Monsieur Beaucaire," Bob Hope film.

Significant show biz angle to the whole situation is that the paying customers are not bobbysoxers but solid citizens who want to see Benny. Autograph hunters are almost non-existent which, according to Nate Platt, who books the attractions for the house, indicates the trend in vaude shows is changing with a vengeance from the bobbysoxer type of attraction.

Postwar trend in nitery attendance is veering to small intimate spots, according to talent agency reps. Small capacity cafes that can eschew mass trade have a greater chance of staying open during the current cafe lull than larger clubs.

It's pointed out that boites such as the Blue Angel and Ruban Bleu are continuing to do rope-up business without headliners while majority of large capacity spots are biding time until economic conditions improve. Among the larger clubs, the Vanity Fair, La Martinique and Zanzibar have already shuttered, and others may follow. Latin Quarter and Copacabana are perhaps the only large spots doing big business. Both have strong attractions.

Major reason why small-seaters are enjoying boomtime grosses is the fact that they're continuing to get the same kind of clientele they catered to pre-war. They never depended on mass patronage and always discouraged alien trade. Consequently, they hit no decline after the end of the war. This is opposite of that which larger spots have experienced. Most of latter are doing business in proportion to the headliners used, and have their up and down periods.

Another factor in favor of smaller spots is the ability of bonifaces to cater to individuals. Consequently, if a bistro-op has a small following, he's able to get along nicely.

Also on the side of the smaller spots, is the ability to get along without high priced talent. These spots are able to book unknowns and develop them. It's conceded that it's easier for acts to work small spots, and such entertainment is frequently more appealing.

NOEL COWARD PROTESTS U. S. TAX RAP IN SUIT

Playwright Noel Coward might still be as unwelcome in Brooklyn as Happy Chandler, but even the Dodger fans never did him the dirt that he claims was dealt him by the U. S. Bureau of Internal Revenue. Coward, in a suit filed last week in New York federal court, alleged that a double tax assessed him by the U. S. Government last year cut his profits on the sale of a group of his plays to Metro in 1939 to a point where he actually lost $8,000 on the deal.

Playwright sued for a refund of $36,758 tax, which he claimed was assessed in error since he's a British subject. He claimed the deal wherein Metro bought a group of nine plays under the joint title of "Tonight at 8:30" for $80,000 was consummated in England and that he'd already paid the British government $42,604 for the same sale. Coward pointed out that the double tax, coupled with his legal fees, agent's 10%, etc., gave him a net loss of some $8,000 on the deal.

Metro acquired worldwide rights to the nine plays but only filmed one of them, "We Were Dancing," which was turned out in 1942. Coward later bought back rights to the other eight for the same $80,000.

Margaret Truman In 1st Pro Song Concert

Pittsburgh, May 13.

Impresarios Tom Beagle, Jr., and his brother, Bill, last week performed a coup d'etat in booking the first concert anywhere of Margaret Truman. The President's daughter will make her public debut here next Tuesday (20) at Syria Mosque.

Although Miss Truman's actual debut was made via the networks and Kurt Krueger's Detroit Symphony Orchestra, broadcast was private and this'll be the first time she's ever sung before a paying public.

Steinbeck Pens Comedy For Goddard and Meredith

Hollywood, May 13.

John Steinbeck is taking his first turn at humorous stage writing in a play, still untitled, to be presented in London with Paulette Goddard and Burgess Meredith in the top roles.

NO FILM TELEVISING TO CINEMAS

'Duel' Very Sunny $2,500,000 in First 160 Dates, About 50% to Selznick

Full returns are yet to be tallied on the approximately 160 theatres in 123 cities in which "Duel in the Sun" opened during the past week, but total gross of the David O. Selznick Technicolor western appears certain to break all previous records for income achieved in one seven-day period. It's estimated the b.o. take for the stanza will be about $2,500,000, with the income to the Selznick Releasing Organization approximately one-half that.

Precedent-breaking New York exhibition policy was attracting major national attention, with the film day-dating at the Broadway Capitol and 38 other Loew houses in the metropolitan area, plus 15 indie keys. Returns in New York were the same as those throughout the nation. They ranged from sensational to strong. Gross at the Capitol, about $83,000, was very good, although disappointing to the Selznickites, who hadn't counted on the drain the nabes would put on the Broadway showcase.

While practically no houses were flying the Standing Room Only pennant, it didn't take that kind of biz to ring up big grosses with the upped admish policy on "Duel." A few houses throughout the country were getting 75c in the afternoons and $1.10 evenings, but most were charging 90c and $1.25. Subtracting

(Continued on page 25)

Cartoon and Puppet Versions of 'Alice' Due Via Disney and Bunin

Walt Disney is expected east May 23 to gander the American Repertory Theatre-Rita Hassan production of "Alice in Wonderland" at the International theatre, N. Y. He is planning to rush "Alice" into production in an all-animation version, abandoning his previous idea of using a heavy percentage of live action.

Disney speedup is to take advantage of the pre-selling being provided by the Broadway production, which probably will be followed by a road tour. Abandonment of the live action permits much faster production, eliminating the difficulties of casting and the coordinating of the two techniques.

Another version of "Alice" is to be done in France by Lou Bunin with a special plastic puppet method he has invented. Bunin is an American who is taking up an offer of the French government to make the film there, with photographic facilities left by the Germans, in order to develop the industry in France. It's probable the two "Alice" pix will be in competition in the international market.

Lewis Carroll story, of course, is

(Continued on page 25)

Benay Joins DOS Stock

Hollywood, May 13.

David O. Selznick players, participating in a strawhat venture partly financed by the studio, added Benay Venuta to the roster who'll appear during the summer. Stars will make their west coast stage bow in "Voice of the Turtle," a July presentation at La Jolla auditorium. Jennifer Jones is tentatively set for the lead.

Selznick players slated to appear during the season include Gregory Peck, Joseph Cotten and Dorothy McGuire.

KIT SELBY'S H'WOOD DETOUR

Kathleen Selby, of Paramount's London staff, arrived in New York Monday (12) on her way to the Coast, where she will act as technical adviser at the studio on "My Own True Love" (formerly "Make You a Fine Wife.") She trains out Friday (16) for Hollywood.

Miss Selby is story, talent and research aide in London to Frank Farley, Par's chief of British production operations.

Hughes' Entire Fortune For Medical Foundation

Hollywood, May 13.

Howard Hughes confirmed long existing reports that he plans eventually to use his fortune, estimated at $125,000,000, to establish a medical foundation in his native Houston, Texas.

The producer-inventor made the decision while recovering from near-fatal injuries following his plane crash last summer.

Metro's Domestic $66,170,548 Gross In '46 a Record

Domestic film rentals for Metro during fiscal 1946 came to $66,170,548, a record for the company, a study of additional film data discloses. Breakdown of the sources of revenue indicate that U. S. sales accounted for 35% of M-G's consolidated gross of $188,476,317; its foreign department for another 20%, and its theatre interests for $84,000,000, or 45% of the entire gross take.

Indicating that its partially owned theatres, threatened by the decree, aren't too high in the scheme of things is the fact that those houses accounted for only $3,729,000. On that score, Metro's showcase, the Capitol (N. Y.) in which the company holds a 50% interest, was good for $187,500 in cash dividends as M-G's share of profits. Company's half-slice in the theatre is on the books at an evaluation of $1,900,000.

Contrary to general trade impression, Metro does pay out cash to outside producers—in the last year

(Continued on page 25)

Justice Dept. Kayoes Skouras as Carroll's Pard; Now Flirts Rank

With the Department of Justice throwing cold water on his proposal to build a plush Hollywood theatre with 20th-Fox as partner, Earl Carroll is now seeking to stir up interest on the part of the Rank-Young-Universal combine. Theatrical entrepreneur met yesterday (Tues.) with Robert Benjamin, prexy of the U. S. Rank organization, to put the proposition to him.

Carroll wants to build the world's largest theater, a 7,000-seater, which could be in a position to outbid all competitors in that area. He met with Special Assistant Attorney General Robert L. Wright Monday (12) in Washington and sought the green light for a deal with Charles Skouras which would assure bank support for a $5,000,000 loan.

Huddle developed fact that Government would not oppose acquisitions by Universal, J. Arthur Rank or Robert Young.

Carroll plans to equip the house with an on-stage swimming tank and facilities for an ice skating rink.

Budd Schulberg West To Screenplay His Novel

Budd Schulberg leaves for the Coast this weekend to check into RKO for screenplaying of his novel, "The Harder They Fall," forthcoming Random House publication dealing with the fight-fixing racket. The overtones of the Rocky Graziano investigation are claimed by the author to be coincidental since he started on his book long before the Graziano-Zale to-do.

Schulberg follows Dore Schary, RKO production boss, west by several days but they had huddled east on the property which is earmarked for Joseph Cotten.

STILL 20-25 YRS. AWAY—RAIBOURN

Possibility of transmitting a straight film show to a number of theatres simultaneously via theatre television is probably 20 to 25 years away, according to Paul Raibourn; Paramount treasurer and prexy of Television Productions, Par's wholly-owned tele subsidiary. Raibourn declared that theatre tele for the transmission of sports and special events might begin on a limited scale within the next year but expressed doubt that the Federal Communications Commission will reserve a special video channel for theatres, which has been applied for by the Society of Motion Picture Engineers.

Economic factor in itself is enough to rule out the possibility of film distribution via large screen tele, unless some startling new development in the medium occurs, Raibourn said. Only advantage to the film industry, he pointed out, would be a savings in the physical cost of distribution but, under present standards, such a savings is not possible. In addition to the high cost of equipment, the Bell System's coaxial cable is not expected to extend from coast to coast for at least another two years, at which time the charges for its use will probably be tremendous. Brilliance and

(Continued on page 27)

Casey to Retire As H'wood Labor Rep

Pat Casey will retire within the next few weeks from the post he has held for many years as labor contact for the major studios. This was confirmed in New York Monday (12), by Eric Johnston, Motion Picture Assn. prexy.

Johnston also disclosed that Chas. Boren, former Paramount labor liaison, who was recently named manager of labor relations for the Association of Motion Picture Producers (MPA affiliate), had already taken over all of Casey's duties. Boren will continue, MPA chief stated, to act as labor relations rep for the industry.

Johnston has long desired to see Casey's retirement, as Casey worked outside the scope of the AMPP and Johnston felt that this resulted in lack of coordinated effort. He wanted a labor contact to work directly under him, rather than in the vague category of Casey, whose salary was paid out of a separate pool set up by the studios.

MPA chief told VARIETY a year ago

(Continued on page 25)

National Boxoffice Survey

Biz Lagging in Many Keys—'Duel,' 'Daughter,' 'Egg,' 'Years,' 'Calcutta' Lead Top Moneymakers

Offish trend continues in many key cities this week, with exhibitors blaming the weather and mild product. Arrival of real summer temperatures is putting the skids under trade in several communities. However, the big leaders shape up nearly as strong as in recent sessions.

Top position has been taken over by "Duel in Sun" (SRO), with big to record biz in eight keys covered by VARIETY. Film is hitting new highs in Providence and Boston and may establish new records in Seattle and San Francisco. Greatest total is being racked up in Boston where smash $95,000 appears likely for two theatres N. Y. biz for "Duel" is strong.

"Farmer's Daughter" (RKO) moves up into second slot with "Egg and I" (U) in third. Others in the top five are "Best Years" (RKO) and "Calcutta" (Par). Last-named showed this strength although only in four key spots.

Other solid grossers in Big Nine group, in order of money done and playdates, are "Macomber Affair" (UA), "Yearling" (M-G), "Odd Man Out" (U) and "Two Mrs. Carrolls" (WB). Runners-up include "Late George Apley" (20th), "Love and Learn" (WB), Warner reissue combo of "Sea Hawk" and "Sea Wolf," and "Happened on Fifth Ave." (Mono).

"Daughter" surged forward this week mainly because it's in more than 15 theatres of key cities, since now holdover in most locations. Picture is pacing Louisville and big in two L. A. spots.

Of new entries, "High Barbaree" (M-G) looks most disappointing, with a modest session in Pittsburgh. "Happened on Fifth Ave." is sock in Washington and doing nicely in Philadelphia. "Happy Breed" (U) looks big even though on second round in Boston.

"Two Mrs. Carrolls" shapes as a comer on basis of biz being done in N. Y. and L. A. currently. "That's My Man" (Rep) is pacing St. Louis with a great $23,000. "Brasher Doubloon" (20th), which comes into N. Y. Roxy next week with Jack Benny and his big radio group, is no great shakes in Providence currently.

(*Complete Boxoffice Reports on Pages 11-13*).

Selznick Back Into the Metro Fold Reported Anew; Successor to Mayer?

David O. Selznick may join Metro as an indie producer, eventually scrapping his own Selznick Releasing Organization, it was reported this week. Details are still in the sketchiest stages, but if they can be successfully worked out, DOS in a year or thereabout may swing back to the company which released his "Gone With the Wind" and of which he was a v.p. and producer from 1933 to 1935. That idea has been up before, but revitalized anew this week.

Report has given rise to speculation that the return to M-G as an indie is the forerunner of his taking over eventually the top producer berth on the lot, now held by his father-in-law, Louis B. Mayer. Selznick, in trade opinion, would almost ideally fit into that slot.

Opening of Metro's doors in the past few weeks to indie producers and the statement by Mayer that others with exceptional product will be added is seen as paving the way for Selznick's entry into the fold. SRO, according to reports, will continue to distribute the current "Duel in the Sun" and the two other pix Selznick now has (in the can "Paradine Case") and in production ("Portrait of Jenny").

Any announcement of the switch, it is said, will be held until the three pix are well into release, in order

(Continued on page 25)

Kenney, De Piano Huddle LaGuardia on His Biopic

Hollywood, May 13.

Jack Kenney and Frederick De Piano left for New York to confer with Fiorello H. LaGuardia on the filming of his life story.

Indie producers have acquired screen rights and private financing and are negotiating with Edward G. Robinson for the title role. Part of the picture will be filmed in New York.

UA to Withdraw 'Verdoux' For Sock Ad Drive

Charles Chaplin's "Monsieur Verdoux" will be withdrawn from release by United Artists following its current run at the Broadway, N. Y. It will be held until late summer, with the interim being used to develop and execute a high-powered publicity and advertising campaign designed to give the film a new start in national release.

Emphasis will be switched in the new campaign from the "Bluebeard" and "comedy of murders" angle to selling the pic wholly as a comedy. Film itself will not be changed, however.

Now in its fifth week, "Verdoux" will be held at the Broadway—which is under lease to UA—until Memorial Day or shortly after, giving it a seven and one-half or eight-week run. This is purely for prestige purposes, as the pic is now just about breaking even at the house. Delay will also give UA a chance to get its campaign in gear for Hunt

(Continued on page 27)

WB GRINDS NOSES TO CHECK KLATCHING

Hollywood, May 13.

Workers at Warners have been ordered to keep their noses to the grindstone during business hours, or else. Studio cops are checking all entrances and exits and keeping tab on same for inspection by the higher-ups.

Even the press department, where comings and goings are normally loose, has been told that coffee-klatching in neighboring cocktail bars is no longer according to Hoyle, or Warners.

20% BITE NOT HARD, WASHINGTON FEELS

Washington, May 13.

House Ways and Means Committee is settling down to consideration of several tax rate changes, particularly in the excise bracket—but does not have the 20% amusement bite in mind, because industry people give the impression of being satisfied with present scales.

"The only big howls we have had to date on the amusement tax," explained one member of the committee, "have come from the county and state fair people. The theatre people have not made much fuss, so apparently they are satisfied with the existing rates.

"What we will go to work on will be hardship cases, particularly in the excise brackets. It doesn't appear that there is any hardship in the admissions tax or we would be hearing a lot more about it."

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th St., New York 19, N. Y.
SUBSCRIPTION
Annual $10 Foreign $11
Single Copies 25 Cents
Vol. 166 No. 10

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

TRADE-SHOW AUDIENCES SAY:

"'GOING-MY-WAY' DA

"Will match 'Going My Way' and then some."
DAVE DAVIS, ATLAS THEATRES, DENVER

"Should outgross 'Going My Way'."
EDWARD REED, STRAND, PROVIDENCE

"Much better than 'Going My Way'."
BASIL CIRCUIT, BUFFALO

"Should do better than 'Going My Way'."
WM. HISSNER, ACADEMY THEATRE, LEBANON, PA.

"Will do as well if not better than 'Going My Way'."
MARVIN ARENT, SCHINE CIRCUIT

"Equal to or better than 'Going My Way'."
JOHN HAROLD, CHARLIE KARR, MARTIN THEATRES, ATLANTA

"Fitting running mate to the great 'Going My Way'."
ROBB & ROWLEY CIRCUIT

"On a par with 'Going My Way'."
MRS. PAULINE CORBETT, IDLE HOUR THEATRE, CINCINNATI

"It's far and away Crosby's best picture."
LOIS CONE, TALGAR THEATRES, ATLANTA

"Definitely in 'Going My Way' groove."
STERLING BEMIS, DES MOINES REGISTER-TRIBUNE

BING AND BARRY ARE BAC

with
Wanda Hendrix • Frank Faylen • Elizabeth Patterson
Robert Shayne • Larry Young • Percy Kilbride
Directed by ELLIOTT NUGENT
Screen Play by Arthur Sheekman • Adaptation by Arthur Sheekman and N. Richard Nash • Story by Frank Butler • Produced by Sol C. Siegel

ARE HERE AGAIN!"

They Came By Thousands, Jamming Every Screening Room With The Biggest Trade-Show Turnout in Paramount History. And Here are Just a *Few* of the Sensational Comments on the First Crosby-Fitzgerald Comedy Since "Going My Way," by Hundreds of Theatre Operators, Film Buyers and Reviewers:

"Keep making pictures of this calibre and we'll never have to worry about business."
SAM EPSTEIN, EPSTEIN THEATRES, OMAHA

"Most entertaining picture I've ever seen."
FRED MOON, ATLANTA JOURNAL

"Most heart-warming film in years."
JEFFERSON AMUSEMENT CO., DALLAS

"One of the finest pictures I have ever seen."
MAX FRIEDMAN, WARNER CIRCUIT, ALBANY

"A marvelous box office picture."
BERNIE SHERMAN, DOUGLAS THEATRE, RACINE, WIS.

"'Welcome Stranger' is positively terrific."
AL AVED, AVED BOOKING SERVICE, MINNEAPOLIS

"It's this year's box office champion."
LARRY SHUBNELL, ALLIED THEATRES, DETROIT

"Public will love it and will buy it."
SAUL ULLMAN, FABIAN THEATRES, ALBANY

"This is the best in the last few years."
HERMAN FIELDS, CLARINDA THEATRE, CLARINDA, IA.

"Reunion of two top stars will be sure-fire boxoffice."
MARK WOLF, Y & W CIRCUIT, INDIANAPOLIS

AGAIN

In Paramount's

"Welcome Stranger"

starring

BING CROSBY · JOAN CAULFIELD · BARRY FITZGERALD

Rank-Young Interviewers Evidence That U.S. Press Seems Plenty Sold On British Pix Superiority to H'wood

American exhibs may be leery of British films but any doubts whether the U. S. press is sold on them, were dispelled in a rousing affirmative at the interview of J. Arthur Rank and Robert Young Monday (12) in New York. With flashlights popping, newsreel cameras grinding and Eric Johnston, Motion Picture Assn. head, conducting the proceedings, the daily press and wire services gave out with queries that, more times than not, indicated they were all for the British product as against its American counterpart.

One question, which a femme legman asked, set the tone. "Why is it," she said addressing Rank, "British films are so much better than American pictures?" Any attempt by the Englishman to answer it was lost in the ensuing guffaws. Another reporter, obviously impatient with explanations that British films are making some progress on U. S. screens, wanted to know why "Brief Encounter" was billed below Universal's "Song of Scheherazade" on its recent run through the Loew's circuit. He clearly implied that he thought "Scheherazade" far inferior to its tail-ender and judging from asides of his confreres, they shared in that low opinion.

Matty Fox, U's exec veepee who also sat in along with Nate Blumberg, U's prexy, and other officials of both the Rank organization and Universal, intercepted that query as he did others. "Brief," he explained, had already played the Little Carnegie theatre for a 23-week run and it was a breach of precedent for Loew's to book the pic at all after sureseater operations. "We're making progress slowly, but what difference does it make how the picture was billed so long as you could see it," Fox countered.

'Must Have More Playing-Time'

Slow but constant progress in establishing British films in the U. S. market was the keyword of Rank, also. Only once did the British tycoon, in the hour-long interview,

(Continued on page 22)

CAL SWANSON QUITS AS INT'L VITAVISION HEAD

Cal Swanson has resigned as head of International Vitavision Corp., which controls patents on and distributes three-dimensional signs, and in which Matty Fox, Universal exec v.p. is the major stockholder. Swanson is going into public relations and radio program packaging, but will also operate a sales agency for Vitavision.

Swanson, who for years handled the Lux account for J. Walter Thompson, is partnered with Bob Condon, of Eagle-Lion publicity staff, in the public relations agency. They are now negotiating to handle special publicity for Metro and Dell Publications, but will specialize in industrial accounts.

In the Vitavision sales agency, Swanson will be partnered with Fred Uttal, radio producer, who has been operating as an agent for Vitavision. In radio package deals, Swanson will have both Uttal and Condon as partners. Swanson owns "Let's Go to the Movies," Mutual Wednesday night sustainer.

Nobody named yet to replace Swanson at International Vitavision. His duties are being taken over by Herman Starr (not the Warner Bros. v.p.), who is exec v.p. of Worldwide Development Corp. and Vitavision treasurer. Question of autonomy in operating International Vitavision is understood to have led to Swanson's resignation.

Borkin a Rank Adviser

Joseph Borkin, formerly active in the Government's anti-trust suit as a special assistant attorney general in the Dept. of Justice, has been retained by the J. Arthur Rank organization as its consulting economist in Washington. Borkin, with offices both in New York and the capital, will act as an adviser to Robert Benjamin, prexy of the U. S. Rank organization, with respect to all Rank interests in the country.

Besides his chores with the D. of J. Borkin also served as economist for the Federal Communications Commission. He resigned from the D. of J. early this year to enter private practice.

Honor Oater Stars

Hollywood, May 13.

Memories of oldtime western stars were revived at the all-star western rodeo at Gilmore stadium, with ceremonies honoring Tom Mix, William S. Hart, Buck Jones and Will Rogers.

Mix's old horse, Warrior, was led around the track to the tune of "Empty Saddles."

Par's Brit. Prod. To Be Decided By Holman's Survey

Question of whether Paramount will revive its British production company, shelved during the long-drawn hostilities, will be decided by Russell Holman, Par's eastern production manager, on his current trip to England. Holman, who pushed off aboard the Queen Elizabeth Saturday (10) for a one-month stay, is mulling whether to hand over the job of making quota pix to a newly resuscitated company or to farm out the work to indie producers.

Entire quota problem will be checked into by the Paramount exec since it's cropped up again with the war's end. Main point of inquiry is whether the company, should it go the whole hog for its own British production, can obtain necessary studio facilities. With the Britishers resurgent in pic-making, there's been a widespread cramping of studio acreage.

Par's immediate quota requirements have been met by production of the Hal Wallis' pic, "So Evil, My Love," which starts shooting this week at Denham, plus two outside productions which the company will release. That duo, currently in work, are "Dancing with Crime," which Coronet Films has just completed lensing and an adaptation of the Max Catto play, "They Walk Alone," produced by Kenilworth Films.

Frank Farley has been boosted to overall command of production activities in England to coordinate Par's pix efforts there with general production policies. He'll act as managing director of Paramount British Productions, Ltd., as well as head of European story and talent depts.

Tint Shortage Postpones Morros' 'Babes in Toyland'

Hollywood, May 13.

Lack of Technicolor facilities caused Boris Morros to postpone the start of production on "Babes in Toyland" indefinitely.

Picture was originally slated to roll in July.

GEORGE GIVOT

W. E. Oliver, Los Angeles Examiner, said:

"Givot does his Greek Ambassador act in an easy, informal style that is a refreshing contrast to the hectic pushing technique of so many.

"He is a scintillating island of entertainment in any show and especially in this one."

Picture Direction

STEMPEL—OLENICK

717 No. LaCienega, Hollywood, Cal.

WB's Newsreel Set For Nov. Release

After several false starts and premature reports, Warner Bros. prexy Harry M. Warner announced yesterday (Tuesday) that definite plans had been completed for launching of a new newsreel with first issue to be released early in November. James Allen, member of WB's studio executive staff, will head the newsreel organization which will headquarter in N. Y.

Allen has been in N. Y., for the past week conferring with Harry Warner and will return to the Coast Friday (15) for further talks with Jack L. Warner, exec vice-prexy. Following return to N. Y. next month, Allen will begin assembling staff.

Q. and A. in Spades

Tradepress was almost overwhelmed at the J. Arthur Rank interview Monday (12), with interviewees plus nine flacks heavily outnumbering the scriveners. Presenting themselves for questioning were Rank, Eric Johnston, John Davis, Nate Blumberg, Matty Fox, Robert Young, Joe Seidelman, Arthur Krim and Robert Benjamin.

Publicity and advertising men on hand to oversee the proceedings were Jock Lawrence, Jerry Dale and Bill Tuomey of the Rank office; Maurice Bergman, of Universal; Max Youngstein and Marie Slate, of Eagle-Lion; Monroe Greenthal, head of the ad agency which handles U and Rank; Glen Allvine, of the Motion Picture Assn.; and Tom Deegan, Young's p.a.

Dearth of Marquee Names and Prod. Costs Belabor British Pix—Hazen

Pix production in Britain is currently troubled by a scarcity of big-name stars. That's the belief of Joseph H. Hazen, president of Hal Wallis Productions, who returned from England last week. With Hollywood constantly syphoning off the cream, he said, British producers are now hard put to get marquee draws for their big films. "As things now stand," Hazen declared, "there just aren't enough stars to go around."

Situation is further complicated by boosted production of the revived British film industry since the war, according to Hazen. Things, of course, aren't made easier by the lure of fat Hollywood contracts, he noted. (J. Arthur Rank, recognizing the same problem, said recently that he was signing his new personalities to 10-year contracts to forestall their loss in westward treks.)

Hazen touched on another problem besetting British production. Shooting schedules, he said, in England are now 50% longer than that of equivalent Yank pix because of mandatory labor breaks in working hours plus a lack of coordination. "Where a film takes eight weeks to shoot on the Coast, the British consume 12 weeks for the same results," Hazen declared. Lower labor costs, however, hold down pic expenses but British film cost about the same as an American film in the equivalent bracket.

"There's no doubt that the British now have the know-how on film-making," Hazen said. "They now face the problem of mounting competition for stars and climbing costs." He predicted "from talks with Government officials and film industry executives" that Britain will not curtail remittances to the U. S. Britain will continue handling that problem by maintaining quota regulations on theatres which requires them to play a minimum percentage of native product, he opined.

"So Evil, My Love," the Ray Milland starrer, which Wallis is making for Paramount in England, goes to the studio this week, he said. Wallis has completed lensing exteriors for the pic.

Start of a Worldwide Film Ass'n. Keyed by Johnston-Rank Accord

Start of a worldwide motion picture producers' association to solve within itself the problems of international trade in films is seen by Eric Johnston in the U. S.-British Joint Standing Advisory Committee announced this week. Aim of the Motion Picture Assn. prexy, who suggested the basis of the idea while visiting England last November, is to have machinery for facilitating cooperation in problems such as quotas, playing time, censorship and all matters of common interest.

Announcement of the new committee was made simultaneously in London and at the MPA dinner in New York Monday (12) night for J. Arthur Rank, British film tycoon. Function was attended by 76 toppers of the American industry and all of Rank's principal aides and associates in this country.

Serving on the committee for the United States will be Johnston; Nicholas M. Schenck, prez of Loew's, and Barney Balaban, prez of Paramount. For England the members will be Rank, who is president of the British Film Producers' Assn.; Sir Alexander Korda, Rank's principal British competitor and member of the exec council of the BFPA, and Sir Henry L. French, director general of the BFPA.

Each member will have a deputy, on whom the principal work of the committee is expected to fall. Meetings will be held in New York and London as problems present themselves. Deputies will be named later.

Johnston hopes that the committee will grow into the International Film Council, which was the form of his original suggestion. Looking toward the end, other nations will be invited to join later.

'7th Veil' Record

London, May 6.

Sydney Box's "The Seventh Veil," which cost $400,000, has grossed over $2,500,000 for its makers, a record for any British film.

Sam Shipman, of Shipman & King, millionaire picture theatre owner, who was principal backer of the picture, is reputed to have cleaned up $1,200,000 to date as his share.

British Technicolor Chief Predicts 300% More Tinters by '49

Britain's climb into the world's film market is going to be helped by a large-scale expansion of Technicolor facilities which will permit Anglo producers to triple the number of tinted pix by 1949, according to Kay Harrison, managing director of the British Technicolor company, here on a visit. Color films in England will hit 18 annually by '49, after the company completes building operations at an outlay of $500,000 and adds to the number of Technicolor cameras, Harrison disclosed on disembarking from the Queen Elizabeth.

Company has also blueprinted plans to spread into Europe to lend a hand to Continental producers now starved for color, Harrison said. Its timetable calls for establishing bases in Paris, then Rome, and finally Madrid, once the bottleneck in Britain is definitely broken.

Europeans are so frantic for color, he said, that they're almost ready to make an international incident out of their needs. Only the Russians, who control Agfacolor, and their Czech friends are turning out color films at present—all other studios are on an unchanging diet of black-and-white. Some French producers, Harrison said, bought a bit of Agfa raw-stock on the black market but it was entirely insufficient for their needs.

British capacity, at present, restricts the tinties to five per year, the Technicolor official said. While the company is building on an old airfield site, it's acquired a permanent operating point at Denham upon which to ultimately build. Meanwhile, it will go ahead with its present construction since it can remain at airfield site for another five years.

Harrison heads for the Coast to confab with Dr. Herbert T. Kalmus, Technicolor's overall chief.

Johnston Hosting Coast Fete May 29 for Rank

Studio heads will meet J. Arthur Rank, Britain's top filmer, at a dinner which Eric Johnston, Motion Picture Assn. prexy, will host on the Coast shortly after Rank arrives May 29. Johnston intends shoving off to the west in time to greet Rank when the latter winds up his trek at Los Angeles after several stopovers en route through Canada. MPA head will duplicate his New York performance by introducing Rank to the press at a mass interview.

Rank's talks with high Universal and Eagle-Lion execs will also stretch out to the Coast. Additionally to Johnston, he'll be met by Nate Blumberg, U's prexy; Robert Young, Pathe Industries' chief; Matty Fox, U's exec veepee; Robert Benjamin, head of the U. S. Rank organization, and Arthur Krim, E-L's prexy. All these biggies will converge on L. A. in time for the May 29 arrival.

Accompanying the Rank party on its trip through Canada will be Jock Lawrence, v.p. of the U. S. Rank organization. He'll smooth the way for Rank; John Davis, chief aide to the former, and their wives. Jerry Dale, Lawrence's assistant, will also head Coastward one week in advance to set up all arrangements.

VOX POP TRAILER FOR 'GREAT EXPECTATIONS'

Maybe it will take a haircut or cab ride to sell British pix to the public. Anyway, that's the idea, more or less, that Fox-Intermountain circuit execs have hit upon as a novel way of tearing down the wall of suspicion towards Anglo films and of sparking word-of-mouth reaction at the same time.

With "Great Expectations," J. Arthur Rank's adaptation of Dickens, booked for the circuit, Intermountain is going to preamble openings in Denver by private screenings for all unions representing workers who come in close daily contact with the public. Groups of taxi drivers, waitresses, bartenders, barbers, manicurists and their like, who constantly service the public, will be given gratis views of "Expectations" in the hope they'll spread the good word.

What's more, Intermountain has asked Universal, pic's U. S. distrib, for permission to make a local trailer which would consist of nothing but reps of the laboring classes telling how much they liked the film. One of the ideas is to get away from the feeling that British films are highbrow, stuffed-shirt propositions and a cabdriver expounding on the virtues of "Expectations" should pull the trick, it's thought.

Talking up Rank's Films

With the idea of setting the future pattern on campaigns to sell J. Arthur Rank's product, Maurice Bergman, U's top eastern flack; Al Horwits, publicity manager; and Charles Simonelli, special events director, will start a tour of six key cities this week. Trio will screen "Odd Man Out" for newspaper critics, radio commentators and newspaper columnists in Detroit, Cleveland, Cincinnati, Louisville, Indianapolis and Chicago.

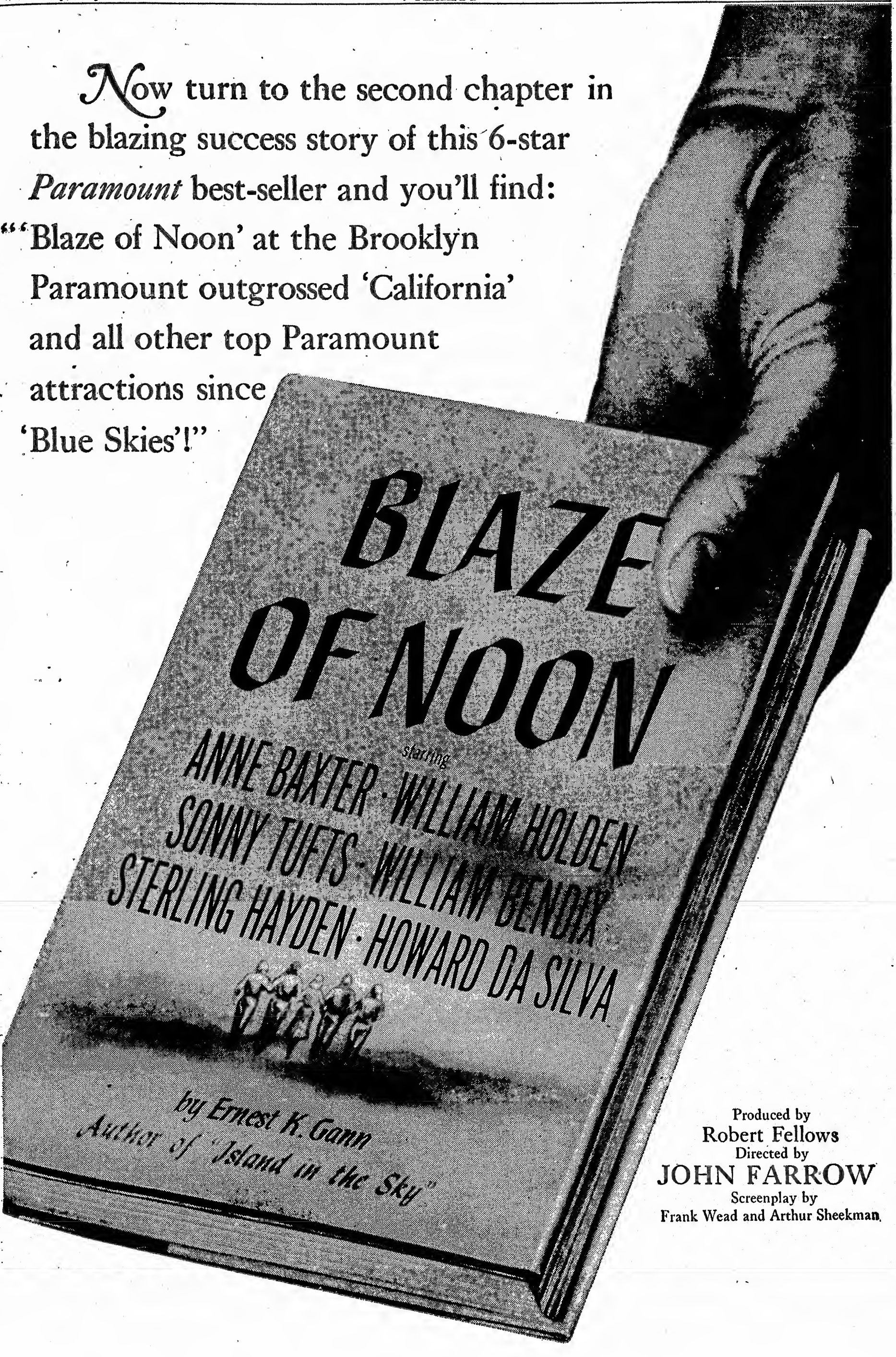
Plan is to build early word-of-mouth reaction. Threesome will also gab about campaign with theatre reps.

Art Jeffrey's Illness

Arthur Jeffrey, Eagle-Lion exploitation chief, who was taken seriously ill while visiting the studio two weeks ago, is being sent back to his home in New York this week to recuperate.

Jeffrey suffered an attack of ferrilneuroses, which left him without feeling in much of his body, as result of a smallpox vaccination which he had been given in New York the previous week.

Now turn to the second chapter in the blazing success story of this 6-star *Paramount* best-seller and you'll find: "'Blaze of Noon' at the Brooklyn Paramount outgrossed 'California' and all other top Paramount attractions since 'Blue Skies'!"



Produced by
Robert Fellows
Directed by
JOHN FARROW
Screenplay by
Frank Wead and Arthur Sheekman

Despite Expected Dip Under Peak '46 Profits, WB and Col. Now a Bit Ahead

With early returns on company profits for fiscal 1947 now turned in by all majors except 20th-Fox and United Artists, predictions that 1946's peak $125,000,000 won't be repeated in the current semester seems definitely in the cards. What's more, there's been a decline in profits for January, February and March of the current year, as distinguished from the fiscal quarter which varies with each company.

That's borne out both by returns of Paramount which show a 20% dip in profits over the comparative period of '46 and the statement to stockholders of N. Peter Rathvon, RKO's prexy, that company earnings for the period will be "considerably less" than in the year before. The picture, however, still isn't entirely clear since Warner Bros. showed a remarkable gain for the three months ended Nov. 30, '46, while Columbia was a shade ahead for the 26 weeks ended Dec. 28, '46.

Indicating that the seven majors' take (UA excepted) will tote up to the vicinity of $100,000,000 in '47, barring a collapse in business, are the reports of Par and Metro most recently made public. Par, last week, came out with a $9,522,000 net for the first quarter, ended April 5, against $11,587,000 last year. Company has been the bellwether of the industry for the past five years and Wall St., for one, estimates films' prospects by its performance.

Metro and U

Metro, also, showed up with a 20% dip in returns, its figure being $3,650,987 for the 12 weeks ended Nov. 21, against $4,333,623 in the comparative period of the preceding year.

(Continued on page 25)

N.Y. Infirmary Benefit's Torchlight Parade Down 5th Ave., Gala Show in MSG

Campaign to raise funds for the New York Infirmary's new medical center will tee off Monday (19) with a torchlight parade down Fifth Avenue, which will be followed up the next night by an all-star show in Madison Square Garden, N. Y. Campaign has been named "Tribute to Women Week," with Harry Brandt, chairman of the entertainment committee and Mrs. Nicholas M. Schenck, treasurer.

Lucille Ball and Helen Hayes are to serve as parade marshals for the torchlight procession, in which 30 bands will join with practically every woman's organization in N. Y. List of screen, stage and radio celebs lined up by Marvin Schenck to appear in the Garden show includes Ethel Merman, Miss Ball, Ella Logan, Milton Berle, Carmen Miranda, Bert Lahr, Jean Parker, Lucienne Boyer, Hazel Scott, Carmen Cavallaro, the Andrews Sisters, Henny Youngman, Jessica Dragonette, Bill Robinson and the deMarcos. Fred Waring, Duke Ellington and Louis Prima are among the top name bands represented.

JURISDICTIONAL PARLEY BY AFL MINUS RESULTS

Washington, May 13.

Full-day session of leaders of the American Federation of Labor today failed to produce agreement on how to eliminate jurisdictional strikes and, specifically, that now plaguing the film industry. The union heads, chairmanned by William Green, AFL chief, meet again tomorrow (Wednesday) in a further effort to fashion a technique to avoid intra-mural strife.

Meets were called by Green after the last AFL convention approved a resolution to fix a method for halting jurisdictional battles. Among the 30 participants in the current huddles are Herbert K. Sorrell, head of the Conference of Studio Unions; Edward Arnold and Pat Somerset, of Screen Actors Guild; Earle L. McGill, Radio Directors Guild; A. Rex Riccardi, American Federation of Musicians, and Richard F. Walsh, International Alliance of Theatrical Stage Employees.

Others were Paul Dullzell, Associated Actors & Artistes of America; Joseph A. Padway, AFL general counsel; D. W. Tracy, Electrical Workers; W. C. O'Neill, Plumbers Union; William J. Gallagher, Painters & Decorators; and Jim Rooney, Operators, Plasterers & Cement Finishers.

Maloney's Shift to N.Y: For Nat'l Perspective

John J. Maloney, Metro central sales manager, shifted his headquarters from Pittsburgh to the homeoffice over the weekend. He'll remain in New York a month, as the first field sales manager brought in under the recently-announced plan of Metro sales veepee William F. Rodgers to rotate his field chiefs in the homeoffice slot to give them a national, as well as regional outlook on their activities.

Under his new assignment, Maloney will sit in on Metro's sales cabinet meetings and act in an advisory capacity to Rodgers.

Hersholt Proposes Public Be Barred From Oscar Banquet

Hollywood, May 13.

Jean Hersholt's proposal to bar the public from the Oscar derby has caused a tumult, not only among the general run of Hollywood film folk but among members of the Academy of Motion Picture Arts and Sciences, of which Hersholt is president. Prevailing opinion is that the award ceremonies be made even more pretentious than this year's, which was the first ever thrown open to public admission.

In his annual report to the Academy Hersholt recommended a closed session for the annual awards, to be held in the Academy theatre and restricted to 1,000 persons, including approximately 200 nominees for Oscar honors, 22 members of the board of governors, leaders of the Motion Picture Assn. and the screen guilds and a selected list of press representatives. This would amount to 500, with two tickets apiece, making a total of 1,000 and filling the house. The restriction would bar most of the membership of the Academy, which amounts to 1,600. In reply to protests, Hersholt declared the proposal was only his own personal viewpoint, and not that of representatives of the Academy's 11 branches, who will have the final vote. He said:

"In the past the awards have been presented in turn at a banquet, in a theatre and in a large auditorium, resulting in an increased amount of publicity for Hollywood and the industry and in a decreasing measure for the true purpose for which the awards were inaugurated. Profit to to industry has been enormous, but the Academy has not profited financially from the presentations. . . ."

Polangin D.C. to N.Y. As Ent's Eastern Flack

Frederick N. Polangin, former publicity chief for Enterprise Productions in Washington, has been named eastern publicity chief for Ent. He'll headquarter in New York to act as liaison between the Coast publicity office and United Artists and Loew's International, which release Ent product domestically and overseas, respectively.

Former Washington correspondent for International News Service, Polangin later served as publicity chief for the U. S. Dept. of Commerce under the late Harry L. Hopkins. During the war, he worked with the film division of the Office of War Information and later was commissioned in the Navy, where he served in the film division under Commodore Gene Markey. His publicity office will continue to operate in Washington.

Ben Washer Shifts to Par

Ben Washer vacates the post of eastern publicity manager for Sam Goldwyn, June 1, to fill the equivalent spot for Paramount. He picks up where Al Wilkie left off last winter when the latter stepped out for a protracted Florida rest. C. N. Odell, who has been pinch-hitting in the Wilkie post for the past few months, will continue in his old job as New York press chief.

Washer has been Goldwyn's eastern pub head for a number of years before and after the war with his tenure interrupted by a stretch in the army. Previously, he was in a similar job for United Artists.

E-L Builds Basehart

Hollywood, May 13.

Eagle - Lion summoned Richard Basehart back from New York for additional scenes with Joan Leslie in "Repeat Performance."

After a sneak preview in Santa Barbara the studio decided to build up Basehart's role.

Ohio Indies Ask National Exhibs To Nix Chaplin

Columbus, O., May 13.

Independent Theatre Owners of Ohio, comprising over 300 exhibitors, has adopted a resolution calling on theatre-owners throughout the United States "to give serious thought to the matter of withholding screen time" from Charlie Chaplin's recently released "Monsieur Verdoux."

"It is our belief that the valuable screen time of the motion picture theatres of the U. S. should not be dissipated upon a screen personality such as Chaplin, to his financial benefit," the resolution declared. The resolution was adopted by the group's directors on April 30, but was not made public until May 7.

Pete J. Wood, secretary of the ITO of Ohio, said the organization hoped to launch a nation-wide theatre-owner boycott of Chaplin films, and a copy of the resolution has been mailed to each theatre organization in the country.

Sears' Sharp Reply

Blast by the ITOO brought a sharp reply from Grad Sears, United Artists distribution head. He declared:

"This is not United Artists' first experience with the publicity-seeking methods of the paid secretary of this Ohio exhibitor group . . . In this instance, Mr. (Pete) Wood has latched on to the arguments already advanced by others, all of which have been answered by Mr. Chaplin to the evident satisfaction of the public.

"The only element in Wood's protest which causes us to even dignify it with a response is the fact that in it we see another abortive effort of a small, vociferous, bigoted group to force its will and its judgment upon the American public. No matter what they call it, it is still censorship and as such it should be combated and defeated at every turn."

UA OKAYS DISTRIB. OF 2 PAL, ARGOSY PIX

Distribution deal for two cartoon features which George Pal, former ex-Paramount animated shorts producer will make, was okayed yesterday (Tuesday) by United Artists board, meeting in New York. UA directorate also approved the handling of Argosy Pictures' "The Last Outlaw," which will be made by the John Ford and Merian C. Cooper unit, Argosy Production.

No further action was taken on the moot question of a new prez for UA. Si Fabian, American Theatres Assn. head and circuit operator, is still leading the field but idea of appointing any prez is cooling off. Fabian, according to reports, wants a voting trust on stock established to insure his say on management as a condition to accepting the post.

Pal will make "Tom Thumb" and "Rip Van Winkle." Argosy deal with UA is a continuation of an old commitment with the company which marked time while Ford went into the Navy. Upon Ford's release from the Navy, the duo made "The Fugitive" which RKO is distributing for Argosy under special permission from UA.

Film Tribute to Monsky

"This is B'nai B'rith," 27-minute short produced by the film industry as a memorial to the late Henry Monsky, international president of the organization, will be preemed next Monday (19) night at the Museum of Modern Art, N. Y., by New York's Cinema Lodge.

Film will subsequently be screened for more than 400,000 members of B'nai B'rith in the U. S. and Canada. Robert M. Weitman, prexy of the Cinema Lodge, has set Ira Hirschmann, prez of Metropolitan Broadcasting & Television, as speaker for next Monday night.

Concurrent U.S., Latin Am., European Releasing to Cash In on Ballyhoo

With the film industry currently angling for some method of barring the tremendous amount of publicity going abroad that doesn't pay off at the boxoffice, 20th-Fox plans to take advantage of that publicity by releasing its product simultaneously in the U. S. and overseas. Although definite plans have not yet been set, "Captain from Castile" may tee off the new policy in November with concurrent release in the U. S., Latin America and Europe.

Chief bogey in coordinating foreign distribution with publicity in the past has been the fact that film publicity staffs fed much material to foreign newspaper and magazine correspondents at the same time it was fed to domestic outlets. Result was that most of the flackery was dissipated long before the picture ever hit the foreign market, since most films play off in foreign countries from six months to a year after they open in the U. S.

Spyros Skouras, 20th prexy, reportedly discovered on his recent tour of Latin America with 20th International prez Murray Silverstone that it would be practically impossible to prevent publicity from finding its way abroad. Even though the film companies held back their own exploitation material for timing with a picture's foreign release date, communications have been speeded up so tremendously during the last few years that much of the publicity slanted directly at domestic outlets would be picked up by foreign media, including newspapers, radio, etc.

Instead of trying to cut down on publicity, consequently, 20th reportedly will take advantage of the leak by doubling its exploitation campaigns for a worldwide simultaneous release of its product. To this end, the company has ordered 400 Technicolor prints for "Castile," largest number 20th ever handled for a single release. About 300 of these will be retained for the U. S. market, with the remainder to be shipped immediately to Latin America and Europe.

With most of the majors veering steadily toward a policy of fewer and costlier pictures, it's believed that 20th's day-and-date openings throughout the world might also offset any impending product shortage for first run situations. Silverstone reported upon his return from Latin America that the day-and-date system had paid off via larger grosses when tested overseas.

Republic Has Record 13 Films in Cutting Room

Hollywood, May 13.

Total of 13 pictures, including three still before the cameras, are in the shearing process at Republic, a record number for the studio's cutting rooms.

Undergoing their final editing are "The Flame," "Springtime in the Sierras," "Robin Hood of Texas," "Saddle Pals," "Along the Oregon Trail," "The Trespasser," "Blackmail," "Bill and Coo," "Jesse James Rides Again" and "The Black Widow." Getting daily clipping are "It's Murder, She Says," "The Wild Frontier" and "On the Old Spanish Trail."

Bill Kupper's Shift Keys New Importance On British Pic Sales

Appointment last week of William J. Kupper, until now 20th-Fox general sales manager, to take over as managing director of 20th Ltd. of England, indicates that 20th will place extreme importance on the pictures to be turned out in England when its new multi-million dollar studio is ready to begin operations. With 20th's domestic production policy already slanted towards fewer and costlier films, it's believed the foreign production will follow the same line and that Kupper, with his many years of experience in domestic sales, will be well equipped to carry out this policy in England.

Kupper succeeds Otto W. Bolle in the British post, with the latter forced to resign because of ill health. As managing director of Great Britain, Kupper also becomes chief of British Movietone News and 20th's representative on the board of Gaumont-British, in which 20th has a heavy interest. He's slated to leave for London aboard the Queen Elizabeth on July 2 in company with 20th International prexy Murray Silverstone, who'll formally install him in his new position.

Taking Kupper from a top position in the domestic staff to assign him to a high position in the foreign staff indicates a scarcity of top executive personnel in the industry. No successor has yet been named to fill his post in the domestic sales organization and it's believed likely that 20th veepee over sales Tom J. Connors will assume Kupper's former duties himself, leaving the position of general sales manager unfilled.

Kupper joined the old Fox Film Co. in 1919 and has served as 20th branch manager in Albany, Charlotte, Pittsburgh and Chicago. He was named western division manager in 1932 and 10 years later was promoted to general sales manager.

Silverstone also reshuffled his Brazilian field staff this week, assigning Roger Rosenvald to supervise the southern division of Brazil, and Alberto Rezende to the northern division.

UA Sets '5-Year Plan' For 'Henry' $4,000,000

United Artists has laid out a "five-year plan" for the playoff of J. Arthur Rank's "Henry V," with a goal of a $4,000,000 net income to the producer and distrib during that period. Laurence Olivier production has turned in a net of $1,100,00 on a b.o. gross of $2,250,000 to date, all the engagements being in houses leased by UA, with rent expenses and advertising charged off before net is figured.

Playing the pic off strictly as a legiter on a two-a-day, reserved-seat policy at upped admissions, UA has upped staff of advance men to 23. Howard E. Kohn II has been named to handle advertising and publicity on the "Henry" operations, under supervision of Paul N. Lazarus, Jr., UA pub-ad chief.

Starting in June, 39 California situations will be opened. An innovation this summer will be "straw-hat" bookings in the bucolic belt. There will also be special engagements for school and college summer sessions.

With 16 prints in work, UA will have played off 173 dates, of which 52 will have been in Canada, by June 1. Bookings are being accelerated with acquisition of a large number of additional prints.

U.S. PRODUCERS PRESENT OBJECTIONS TO POMMER

War Dept. was served this week with a brief by the Motion Picture Assn. presenting the unofficial views of the industry on l'affaire Erich Pommer. Strong objection is made to the efforts of Pommer to build up the German film industry and export its product. Unequivocal 100% objection is made to exporting any pictures made under the Nazi regime, "even if they are fairy tales."

Brief was presented, over the signature of Francis Harmon, v.p. of the MPA and of the Motion Picture Export Assn., to Howard Peterson, Assistant Secretary of War. It follows verbal objections previously made by Harmon and film industry leaders against activities of Pommer, who as a civilian employee of the American Military Government, is in charge of German film industry rehabilitation.

War Dept., meantime, issued a denial of charges that Pommer was using the German program to "promote himself" and stated it was "fully satisfied" with his work. Indicating that he has the Department's full confidence, his contract was extended for 60 days beyond July 1, when it would have expired.

At the same time, however, Department acknowledged it had little firsthand knowledge of what was going on in the German industry, inasmuch as a great deal of autonomy is allowed local commanders. It said it had no knowledge of plans for exporting Nazi films, as had been charged, but didn't deny such plans could be afoot without its knowledge. In any case, in a letter to Gordon McDonough, congressman representing the Hollywood district, it gave assurance that nothing would be done until a complete investigation had been made.

METRO TO DOUBLE PRODUCTION

Walter Reade's $3,900,000 Anti-Trust Suit Vs. Majors Includes Pard RKO

Newark, May 13.

Walter Reade's Strand, Plainfield, has slapped a triple-damage anti-trust suit for $3,900,000 damages against the eight majors in Federal district court here. Included as defendants in the suit is RKO Theatres, Inc., a partner of Reade in a number of New Jersey houses, as well as the Nu-Broad Theatre Co., operator of Loew's State, Newark; Essex Amus. Corp., owner of the Paramount, Newark; Warner Bros. Circuit Management Corp. and Stanley Co. of America.

Besides the money damages, Reade asks for a court order which would divest the majors of all their theatres in Essex, Union and Middlesex Counties. An injunction restraining the maintenance of the current clearance system is also demanded.

Gist of the complaint is the charge that the Newark clearance system is unreasonable because it's enforced not to benefit Newark theatres, but those of affiliates in Elizabeth, Cranfield, and New Brunswick. Among those which are claimed to be ahead because of the clearance are the State and Rivoli, New Brunswick, in which Reade has a 50% interest but RKO operates.

Reade's plaintiff company operates three first-runs, the Strand, Oxford and Paramount, in Plainfield.

(Continued on page 22)

Dore Schary to Lay Out RKO's Complete Prod. Lineup for 18 Months

Dore Schary, RKO's veepee in charge of production, is plotting his company's filmmaking activities for the next 18 months to avoid the pitfalls of too little or too great a backlog. RKOer, who planed for the Coast Sunday (11) following one week of New York huddles, will reach final decision on overall production in confabs this week with studio aides. "We're laying out a long-range program to avoid the panic that comes from short-term planning," Schary declared prior to taking off.

With that target in mind, he'll announce to company staffers the full 18-month product lineup at RKO's general sales convention, set for July 7 at the Waldorf-Astoria (N.Y.). With production costs at their current peak levels, Schary explained, it's imperative to avoid building up too great a stock of completed and unreleased pix. A sudden drop in business and declining costs would, otherwise, find the company with expensive goods on its hands.

At the same time, Schary continued, it's equally important for the company to have a sufficient backlog to properly exploit films in advance. Another reason, he said, is to avoid sudden demands for rush work when the outfit finds a dwindling supply of completed films to meet playing-time demands.

Schary levelled his fire at present critics of Hollywood's filmmakers who've recently been extolling foreign producers. American producers turn out far better pix depicting scenes in other countries than do foreigners who attempt to limn the U. S., he added. "While their films of America merely travesty us, failing to realistically portray our customs and mannerisms, U. S. pictures of overseas lands catch the spirit of those countries," he declared. As instances, Schary cited "Mrs. Miniver," "Wuthering Heights," "Cavalcade," etc.

AMPA's $4,000 Fund

Rutgers Neilson, Associated Motion Picture Advertisers retiring prexy, in handing over the reins to the new administration, is turning over the greatest amount of coin AMPA has shown in the last 10 years. More than $4,000 was in AMPA's coffers when he stepped down, bulk of which is designated for the relief fund.

Most of this coin was raised at the recent anni dinner-dance and via the journal printed for the affair.

Cummings, Sr. and Jr. Hold Reins on 'Ram'

Hollywood, May 13.

Father and son, Irving Cummings senior and junior, will function as co-producers on "Sign of the Ram," to be filmed for Columbia. The junior Cummings served as a writer on several film lots before venturing into his first producer chore.

Marguerite Chapman has been assigned to co-star with Susan Peters in the picture, which rolls June 16.

E-L to Prod. 10 High-Budgeters; PRC's 20 in '47-48

Eagle-Lion's production program for the 1947-48 season has been set at 10 high-budgeters, a slight boost over the eight made this year in the company's first full-session of lensing, Arthur Krim, E-L prexy, said this week. Lineup was shaped, Krim disclosed, at recently completed studio meets with Bryan Foy, production chief; Robert Purcell, chairman of the Pathe Industries' board; and A. W. Schwalberg, veepee in charge of sales.

Four of the films, in color, may cost $2,000,000 or more, apiece. Quartet are "Kenny," starting July 1; "Montana," in August; "Rainbow Ridge," Aug. 20; and "Prince Valiant," Sept. 15. E-L will also release six films of J. Arthur Rank during coming year.

Production blueprint for PRC, another Pathe subsid, calls for 20 films during 1947-48, Krim said. While all E-L product will be made on the home lot, some of the PRC pix will be farmed out. Each of the 10 E-L pix is budgeted for over $1,000,000, according to the company prez.

Casey Robinson, Back From Paris, Setting Duo

Casey Robinson returned to New York Sunday (11) by plane after a two-week Paris stay where he visited his wife, ballerina Tamara Toumanova who's starring at the Paris Opera. Before planing to the Coast the same evening he revealed that he will produce "The Mating of McGonigle" for Columbia. With screenplay written by the producer, film is slated to roll June 1 with Evelyn Keyes and Glenn Ford starred.

Following "McGonigle" Robinson will turn his energies loose on "Rain Before Seven" which he'll produce in association with Harry Joe Brown. He said that shooting will probably get underway in San Francisco, picture's natural locale, early in September. Producer, who's already completed the screenplay, may also direct. Film will have an eight-star cast headed by Henry Fonda, Peter Lorre and Vincent Price.

For the principal femme parts, Robinson said he's hunting for two new faces and has spent a lot of time rounding up prospects. While on the Coast this summer he'll hold screen tests and gander as much new talent as possible. Although it's rather indefinite at the moment what distrib will release "Rain," Robinson said it would probably be Columbia.

Commenting on his plane trip from Paris, Robinson said the flight was held for two hours in Paris while French customs officials argued with a passenger whether a set of dishes could or could not be taken. Adverse flying weather delayed the plane still further and the ship finally landed in New York at 4 a. m. hours behind schedule.

UPS '47 ROSTER TO 45 FEATURES

Tremendous stepup in Metro's production activities, which has boosted the company's roster of forthcoming films from an original slate of 24 to almost twice that number, constitutes another Metro move to regain its No. 1 position among the majors for total gross revenue, according to homeoffice executives. Production hypo is also due to a gradual easing off of the studio labor tieup and a move by Metro to guarantee its exhibitor customers a consistent flow of product.

With more than 30 pictures now in various stages of completion, it was disclosed this week that Metro is currently prepping 15 more to go before the cameras within the next 10 weeks. This will put the studio's production activities at highest peak in years. There's no indication, however, of a concurrent stepup in releases, although Metro officials declared this would be done as soon as possible, if it's found the market can absorb more product.

Metro, which at one time led the majors consistently in net revenue

(Continued on page 22)

Bank Bldg. Takeover Blooey as N.Y. Theatre

Negotiations by Boris Garner and Noel Meadow for the takeover and reconstruction of the old American Savings Bank building on 42nd street, N. Y., into a foreign-language pic house, have been broken off. Pair deemed the terms of the building's owner too far out of line.

Garner and Meadow, who distribute foreign product here via their Vog Films, planned alteration of the bank structure into a 299-seat house for the exhibition of their own and other pix from abroad. Project would have been located directly across the street from the International theatre, also a foreign-language house, to be built by Arthur Mayer and associates.

N.J. Allied Head Sees End of Product Pinch; Majors' Reduced Backlog Of Pix Evidences Speedier Releasing

Product pinch which beset the industry as a major postwar development and had exhibs demanding Government probes of distribs, is definitely over, according to Edward Lachman, New Jersey Allied's prexy. Speaking for an organization which cried loudest against claimed conscious holding-back by the majors, Lachman says an overall boost in releases by all companies has eased the picture in the past month.

As a consequence of the sharp rise in releases which has had its effect in many phases of the industry, Allied is reconsidering its proposal to foster indie production which was aimed to ease the pinch, it's been learned. Plan comes up for reconsideration at the next national board meet of Allied and may well be tabled. The board meet is slated for the next month or so, it's said.

Meanwhile, Allied has withheld inking a pact with any of the indie producers who were prepared to go ahead on production, provided the theatre group guaranteed a minimum of playing dates. Organization, it's understood, has signed some 90% of its members to contracts which agree to take at least four pix out of the 12 to be produced with cancellation rights on the other eight.

Dip In Reissues

With plenty of new product now available in the exchanges, another repercussion noted by exhibs is a

(Continued on page 22)

Satevepost Yarn Next For Montgomery at U-I

Hollywood, May 13.

Universal - International bought screen rights to "Come Be My Love," a forthcoming Satevepost serial, and announced it as a double chore for Robert Montgomery as star and director.

Filming starts when Montgomery completes his current star-director job in "Ride the Pink Horse."

MPEA States Conditions For Going Into Reich

Motion Picture Export Assn. will delay going into distribution in Germany unless the U. S. Military Government in charge there provides necessary facilities, Irving Maas, MPEA general manager, explained this week on his return after five weeks overseas.

Explaining why MPEA won't go into German distribution on July 1 as planned, Maas first wanted assurance that American employees in the distrib setup have one real meal daily; secondly, staffs should be made available; thirdly, facilities including branch office quarters in Berlin, Munich, Stuttgart, Frankfort, Hamburg and in possibly a couple of other cities, be provided, and finally, the MPEA be given the distribution of the Anglo-American government newsreel.

Maas explained that the MPEA would be unable to operate if such

(Continued on page 22)

Irving Lazar's Indie Film Production With Chas. Jackson, Moss Hart

Irving Lazar is going into independent production, probably via Eagle-Lion release, which he may set this week, following his resignation from E-L as veepee in charge of talent. Lazar tees off with "A Murder Story," Charles Jackson's newest, following his "Fall of Valor" with which Warner Bros. (Jerry Wald) presently is toying to get an acceptable shooting script.

Moss Hart will be associated with Lazar in his indie venture, that tie dating from "Winged Victory" which the playwright authored for the AAF while Capt. Lazar was in the Air Force. Hart's pix will be part of the Lazar independent film productions, just as the latter has always had a stake in any of Hart's legit ventures.

Kenneth Thomson succeeds Lazar as Bryan Foy's aide at E-L, which in effect was his predecessor's duties. Like Lazar, who is an alumnus of the Morris agency and Music Corp. of America, Thomson also has had agency experience with the Morris office and latterly with Universal-International.

Benn Jacobson Exits

Benn Jacobson, Eagle-Lion's eastern studio rep, has resigned effective immediately. His successor has already been selected, company said, and would be disclosed shortly. Jacobson will go indie production with his first film to be "The Master's Chair," melodrama on which he has an option.

PRC execs are talking a releasing deal on "Chair" and any later productions which Jacobson may turn out. He heads to Coast this week.

Marathon Set to Start

Frank Satenstein, prexy of the newly formed Marathon Pictures, motored to the Coast from New York Monday (12) where he'll huddle with story head Max Wilk. Firm's first production is slated to roll at the Sutherland Studios early in July.

Associate producer Robert Joseph is flying from New York later to join the confabs. Company, backed by Harry Brandt and Arthur Mayer, has a release deal with PRC. Budgets are scheduled to range from $100,000 to $200,000.

Briefs From the Lots

Hollywood, May 13.

Aldous Huxley signed by Universal-International to screenplay "The Mortal Coil," based on his own novel, "The Giaconda Smile." . . . RKO borrowed Howard da Silva from Paramount for a featured role in "Your Red Wagon." . . . Bob Landry, Life photog, will play a lensman in "Dream Girl" at Paramount . . . Selena Royle draws a mother role in "Cass Timberlane" at Metro . . . Nunnally Johnson acquired screen rights to "The Great Snow," a novel by Henry Morton Robinson, Reader's Digest editor . . . Lucille Fletcher screenplayed her own radio story, "Sorry, Wrong Number," for filming by Hal B. Wallis . . . William Cagney started shooting "The Time of Your Live" at General Service with H. C. Potter directing.

Reed Hadley, recently with 20th-Fox, does his first freelance chore as narrator for the Lindsay Parsons picture, "Louisiana." . . . George Raft returned to work in Samuel Bischoff's "Intrigue" after three days in the hospital . . . Five veterans of the silent screen, Wyndham Standing, Colin Kenny, Robert Haines, Richard R. Neill and Jack Richardson, will appear in "Memory of Love" at RKO . . . Curt Siodmak and James Gunn assigned to screenplay "The Persian Cat" which William Jacobs will produce for Warners.

Ewing Scott, who filmed "Igloo" at the Arctic Circle, will make another frigid picture, "Harpoon," in the Bering Sea area this summer . . . Johnny Indrisano, former pugilist, signed as technical adviser on fight scenes in "Killer McCoy" at Metro . . . Martin Mooney's third production at Columbia will be "I Shoot the News," based on the adventures of a newsreel photographer . . . Frank Butler's daughter, Carolyn, draws a featured role in "Dream Girl" at Paramount . . . Thomas Mitchell checked in at Warners for the first time in six years for a role in "Silver River" . . . Clem McCarthy, race horse announcer, will make a special trailer for the Jeffrey Bernerd indie production, "Black Gold."

Mike Mazurki signed to play Bruno the Strong Man in carnival sequences for "Nightmare Alley" at 20th-Fox . . . Jack LaRue to London for a featured role in "Orchids for Miss Blandish," to be produced by Renown Pictures . . . Grant Whytock assigned to produce "D'Artagnan," which Edward Small Productions will make for Columbia release . . . Monte Blue and Jonathan Hale signed for heavy roles in "Silver River," co-starring Ann Sheridan and Errol Flynn at Warners . . . "The Night Raiders" is the release tag on "The Romance of Rosy Ridge" at Metro . . . Janet Leigh drew a featured role in "If Winter Comes" at Metro . . . Judy Garland's infant daughter, Liza Minnelli, makes her screen bow in Metro's "The Pirate," directed by her father, Vincente Minnelli . . . Metro borrowed Zachary Scott from Warners for one of the lead roles in "Cass Timberlane."

Buster Crabbe draws the male lead in "The Seahound," cliffhanger, to be produced by Sam Katzman for Columbia . . . Howard McCrorey, champion bulldogger, signed for a rodeo stunt in "Two Guys from Texas" at Warners . . . Elliott Nugent will shoot several sequences in Manhattan and upstate New York for "Ever the Beginning," to be filmed by United States Pictures for Warners release . . . Norman Jolly, former radio director, joined the cast of "Whiplash" at Warners . . . Henry Blanke draws production reins on "The Two Worlds of Johnny Truro," based on the George Sklar novel recently purchased by Warners.

'DISHONORED LADY' SHAPED FOR BOXOFFICE ALL THE WAY

Lamarr In Second United Artists Hit

"DISHONORED LADY"
(Hunt Stromberg-UA)

Producer..............Jack Chertok
Director........Robert Stevenson
Screenplay..Edmund H. North
Based on play by Margaret Ayer Barnes and Edward Sheldon
Photography....Lucien Andriot
Production design, art direction....Nicolai Remisoff
Music score....Carmen Dragon
Edited by...............John Foley
Cast: Hedy Lamarr; Dennis O'Keefe, John Loder, William Lundigan, Morris Carnavsky. Paul Cavanagh, Natalie Schafer, Douglas Dumbrille, Margaret Hamilton, Nicholas Joy, James Flavin.
(Running time—87 minutes)

Hedy Lamarr's appearance in the starring role of "Dishonored Lady," under the presentation of Hunt Stromberg, has everything it takes to become a top-grossing attraction for United Artists. It follows Miss Lamarr's acting hit in "Strange Woman," also a Stromberg picture, and always the successor to a success outdistances the boxoffice take of the original. "Dishonored Lady" lends itself to exploitation and rest assured that double-barrelled campaigns will be at the exhibitor's command. Much will doubtless be made of the fact the plot is based on a stage play once performed by Katharine Cornell, first lady of the theatre.

Madeleine (Miss Lamarr) is a magazine editor bothered by psychological disturbances. She visits a psychiatrist who advises her to change her surroundings, assume a new identity.

Madeleine decides to take another name and poses as a struggling artist. In her boarding house, she meets a doctor with whom she truly falls in love. When he leaves town to attend a convention, she gets innocently jammed up with a millionaire who is murdered. The real culprit is seen to commit the crime and, after that, it merely becomes a matter of how much time is required for the fiance to learn of a way to trap the killer. The third act is of the trial.

It is immediately apparent that the role of Madeleine is a challenge, and Miss Lamarr is completely capable of meeting it. In stunning photography by Lucien Andriot and beautiful gowns by Elois Jenssen, she makes the star part a fascinating study in dramatic overtones.

Dennis O'Keefe does exceptionally well in the serious assignment of the doctor, and John Loder gives impressive individuality to the millionaire suitor. William Lundigan is spendid as the editorial assistant who surprisingly but believably turns killer. He is now ready to resume the career in Hollywood that was interrupted by his war service.

Morris Carnovsky takes every advantage of the opportunities offered by his psychiatrist role. Natalie Schafer shines brightly as a clever and attractive blonde confidante. Paul Cavanagh is another man caught by Miss Lamarr's charms, her publisher. Margaret Hamilton amuses as a landlady, Douglas Dumbrille and Nicholas Joy are attorneys in court, and James Flavin a detective.

The production design and art direction by Nicolai Remisoff are smartly conceived without over-elaboration, and the music score by Carmen Dragon splendidly unobtrusive. Stromberg and Chertok have attained an offering that is boxoffice.

—Jack D. Grant

reat!

Great Review from The Hollywood Reporter!

HUNT STROMBERG Presents HEDY LAMARR in

Dishonored Lady

Co-starring

DENNIS O'KEEFE · JOHN LODER

with

William Lundigan · Morris Carnovsky · Paul Cavanagh · Natalie Schafer

PRODUCED BY JACK CHERTOK

Directed by Robert Stevenson · Screenplay by Edmund H North

A HUNT STROMBERG Production

watch the business TOMORROW! at 10 great Loew openings!

from UA!

Benny, His Radio Stars Hypo 'Easy' To All-Time Chi High, Gigantic 114G; 'Born Kill' 21G, 'Brooklyn' 22G, 2d

Chicago, May 13.

All-time house records are skedded to be broken here this week by Jack Benny whose fifirst vaude appearance in some 10 years is giving the Chicago a colossal week. Tremendous stage show of Benny and most of his radio troupe is lifting "Easy Come, Easy Go" to indicated record-breaking $114,000. S.R.O. crowds are forcing Benny to six and eight shows daily, a far cry from old two-a-day vaude. On first three days, Benny's great show had topped Danny Kaye's best mark by around $9,000.

Only other new entry in Loop is double feature at Palace, "Born to Kill" and "Likely Story," with fair $21,000. Holdovers are entrenched in other houses with little indication that they'll do better than mild biz even though there is slight spill over from the Chicago.

Estimates for This Week

Apollo (B&K) (1,200; 95)—"Jolson Story" (Col) (20th wk). Fairly steady $15,000. Last week, $16,000.

Chicago (B&K) (3,900; 95)—"Easy Come" (Par) with Jack Benny and company on stage heading to break all house records in city with herculean $114,000 or close. Last week, "Cross My Heart" (Par) with Carmen Cavallaro orch on stage, $50,000.

Garrick (B&K) (900; 95)—"Angel and Badman" (Rep) (3d wk). Light $10,000. Last week, solid $14,000.

Grand (RKO) (1,500; 95)—"Macomber Affair" (UA) (3d wk). Mild $13,000. Last week, $15,000.

Oriental (Essaness) (3,400; 95)—"Michigan Kid" (U) with Andrews Sisters on stage (2d wk). Return engagement within a year was too soon for Chi vaude which with added stiff competition from Benny indicates about $35,000. Last week, strong $49,000.

Palace (RKO) (2,500; 95)—"Born to Kill" (RKO) and "Likely Story" (RKO). Fair $21,000. Last week, "Ramrod" (UA) and "Susie Steps Out" (UA), $23,000.

Rialto (Indie) (1,700; 65-95)—"Arizona" (Col) and "Texas" (Col) (reissues). Okay $11,500. Last week, "Alexander's Ragtime Band" (20th) (reissue) and "Backlash" (20th), $9,300.

Roosevelt (B&K) (1,500; 95)—"Stallion Road" (WB) (3d wk). Only $13,000. Last week, neat $15,000.

State-Lake (B&K) (2,700; 95)—"California" (Par) (5th wk). Trim $17,500. Last week, stout $19,000.

United Artists (B&K) (1,700; 95)—"Happened in Brooklyn" (M-G) (2d wk). Publicity keeping it potent at $22,000. Last week, $23,800.

Woods (Essaness) (1,200; 95-$1.80)—"Best Years" (RKO) (21st wk). Still holding own with $20,000. Last week, $21,000.

World (Playhouse) (Indie) (587; 75)—"Carmen" (Indie) (2d wk). Showing very fancy $5,000. Last week, same.

Broadway Grosses

Estimated Total Gross
This Week $643,000
(*Based on 18 theatres*)
Last Year $725,000
(*Based on 16 theatres*)

'Stallion' Nice $13,000 In Cincy; 'Apley' 13½G

Cincinnati, May 13.

Biz in general for major houses continues merely so-so. "George Apley" at the Albee, which is dropping stage shows for a spell, has a slight lead on "Stallion Road" for top laurels this session, both with nice weeks. "Farmer's Daughter," "Sea of Grass" and "Egg and I" are strongest holdovers, "Egg" is concluding a record six-week run at Keith's this stanza.

Estimates for This Week

Albee (RKO) (3,100; 55-70)—"George Apley" (20th). Favorable $13,500. Last week, "Way With Women" (WB) and Louis Jordan Tympany Five, others, on stage at 55-95c scale, satisfactory $24,000. House will renew vaudfilm policy at intervals until hot weather.

Capitol (RKO) (2,000; 55-70)—"Sea of Grass" (M-G) (2d wk). All right $9,000 after stout $13,500 opening week.

Grand (RKO) (1,430; 55-70)—"Happened in Brooklyn" (M-G) (2d wk). Mild $6,500 trailing moderate $10,000 first round.

Keith's (UP) (1,542; 55-70)—"Egg and I" (U) (6th wk). Winding up run, a new house record, with smash $6,000 after great $8,000 fifth week.

Lyric (RKO) (1,400; 55-70)—"Ladies' Man" (Par) and "Bulldog Drummond at Bay" (Col). Okay $5,500. Last week, "Easy Come" (Par) and "Cigarette Girl" (Col), sad $3,500.

Palace (RKO) (2,600; 55-70)—"Stallion Road" (WB). Pleasing $13,000. Last week, "Farmer's Daughter" (RKO), big $17,000.

Shubert (RKO) (2,100; 55-70)—"Farmer's Daughter" (RKO) (m.o.). Hefty $9,000. Last week, "Happened on Fifth Ave." (Mono) (m.o.), limp $3,500.

'My Man' Smash 23G Tops St. Loo

St. Louis, May 13.

Prolonged spell of unseasonable cool weather is sending natives into the cinemas instead of parks and outdoor recreation spots, and grosses at the big houses are still sturdy. "That's My Man," teamed with "It's A Joke, Son," leads the city with a sock week at Ambassador. "Buck Privates Come Home" and "Devil on Wheels" is runnerup at the huge Fox. "Yearling" still is a hefty draw.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"That's My Man" (Rep) and "It's A Joke, Son" (E-L). Sock $23,000. Last week, "Love and Learn" (WB) and "The Guilty" (Mono), $20,000.

Fox (F&M) (5,000; 50-75)—"Buck Privates Come Home" (U) and "Devil on Wheels" (PRC). Nice $22,000. Last week, "Stallion Road" (WB) and "Last Frontier Uprising" (Rep), $21,000.

Loew's (Loew) (3,172; 50-75)—"Yearling" (M-G) (2d wk). Big $18,000 after wham $25,000 opener.

Missouri (F&M) (3,500; 50-75)—"Love and Learn" (WB) and "Smash-Up" (U) (2d run). Nice $13,000. Last week, "Carnival Costa Rica" (20th) and "George Apley" (20th) (2d run), $10,000.

Orpheum (Loew) (2,000; 50-75)—"Boom Town" (M-G) (reissue) and "Cigarette Girl" (Col). Oke $8,000. Last week, "Dead Reckoning" (Col) and "Millie's Daughter" (Col) (m.o.), $7,500.

St. Louis (F&M) (4,000; 50-75)—"Calcutta" Par) and "I Cover Big Town" (Par). Solid $12,500. Last week, "Odd Man Out" (U) and "The Trap" (Mono) (2d wk), $7,000.

'O'Clock' Tasty $19,000, Denver; 'Apley' $10,500

Denver, May 13.

Despite heavy weekend rains, most houses here are doing fair to fine. "Johnny O'Clock" looks like the best bet in town. "Farmer's Daughter" is stout on holdover.

Estimates for This Week

Alladin (Fox) (1,400; 35-74)—"Macomber Affair" (UA) and "So Dark Night" (Col) (m.o.). Fair $4,500. Last week, "Pursued" (WB) and "Little Iodine" (UA) (m.o.), $3,000.

Broadway (Cinema) (1,500; 35-74)—"Brother Talks to Horses" (M-G) and "Lighthouse" (PRC). Fine $8,000. Holds. Last week, "Adventure in Music" (Indie), good $7,500.

Denham (Cockrill) (1,750; 35-70)—"Suddenly Spring" (Par) (3d wk) and "Danger Street" (Par). Good $12,000. Last week, "Suddenly Spring" (Par) (2d wk), good $11,500.

Denver (Fox) (2,525; 35-70)—"Johnny O'Clock" (Col) and "Ghost Goes Wild" (Rep), day-date with Webber. Nice $15,000. Last week, "Macomber Affair" (UA) and "So Dark Night" (Col), also Webber, good $16,000.

Esquire (Fox) (742; 35-74)—"George Apley" (20th) and "Magnificent Rogue" (Rep), after three days last week. Mild $3,500. Last week, "Carnival Costa Rica" (20th) and "King of Wild Horses" (Col) (2d wk), 4 days, $1,500, and "George Apley" and "Magnificent Rogue," 3 days, fair $1,500.

Orpheum (RKO) (2,600; 35-74)—"Farmer's Daughter" (RKO) and "Devil Thumbs Ride" (RKO) (2d wk). Trim $14,000. Last week, strong $18,000.

Paramount (Fox) (2,200; 35-74)—"George Apley" (20th) and "Magnificent Rogue" (Rep), after three days last week. Thin $7,000. Last week, "Carnival Costa Rica" (20th) and "King of Wild Horses" (Col) (2d wk), 4 days, good $4,000; and "Late George Apley" and "Magnificent Rogue," 3 days, good $4,500.

Rialto (Fox) (878; 35-74)—"Pursued" (WB) and "Little Iodine" (UA) (m.o.). Meagre $3,000. Last week, "Best Years" (RKO) (8th wk), good $4,200.

Tabor (Fox) (1,967; 35-74)—"Hit Parade 1947" (Rep) and "Spoilers of North" (Rep). Moderate $6,000. Last week, "Beast Five Fingers" (WB) and "Brute Man" (PRC), big $9,000.

Webber (Fox) (750; 35-74)—"Johnny O'Clock" (Col) and "Ghost Goes Wild" (Rep), also Denver. Good $4,000. Last week, "Macomber Affair" (UA) and "So Dark Night" (Col), fair $3,000.

'Duel' Sockeroo $75,000 For 2 Frisco Houses

San Francisco, May 13.

Most biz is off here this week. Outstanding exception is "Duel in Sun," day-dating the Fox and United Nations. It will be smash both spots despite bad reviews. "Farmer's Daughter," with stageshow headed by Grace McDonald, also is nice at Golden Gate. "Egg and I" is holding up well at the Orpheum in its second week, being close to normal first week there.

Estimates for This Week

Clay (Roesner) (400; 65-85)—"This Happy Breed" (U) (3d wk). Pleasing $2,700. Last week, a fine $3,100.

Fox (FWC) (4,651; 55-95)—"Duel in Sun" (SRO). Sock $60,000. Last week, "George Apley" (20th), disappointing $17,500.

Golden Gate (RKO) (2,844; 60-95)—"Farmer's Daughter" (RKO) plus vaude headed by Grace McDonald and Lester Cole Debutantes. Nice $27,000. Last week, "Likely Story" (RKO) plus vaude headed by Three Stooges and Jeri Sullivan, $17,000.

Larkin (Roesner) (400; 65-85)—"Bel Ami" (Indie) (2d wk). Only $1,700. Last week, $2,200.

Orpheum (Blumenfeld) (2,448; 55-85)—"Egg and I" (U) (2d wk). Held up to sturdy $26,000 or near. Last week, new record at sock $34,000.

Paramount (Par) (2,646; 55-85)—"Bedelia" (E-L). Mild $14,000. Last week, "Blaze of Noon" (Par) and "Ladies' Man" (Par), about same.

Stagedoor (Ackerman) (350; $1.80-$2.40)—"Henry V" (33d wk). Climbed to $3,500. Last week, nice $2,800.

St. Francis (Par) (1,400; 55-85)—"Calcutta" (Par) (4th wk). Okay $8,000. Last week, $9,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Fun On Week-End" (UA). Thin $8,500. Last week, "Affairs Bel Ami" (UA) (2d wk), $5,500.

United Nations (FWC) (1,149; 55-95)—"Duel in Sun" (SRO). Great at $15,000. Last week, "Best Years" (RKO) (8th wk), oke $7,000 in 6 days.

Warfield (FWC) (2,656; 55-85)—"Sea Hawk" (WB) and "Sea Wolf" (WB) (reissues). Fair $17,000. Last week, "Carnival Costa Rica" (20th), $16,500.

'Daughter' Solid $25,000, Det. Ace

Detroit, May 13.

Advent of spring weather is further depressing business at both downtown and neighborhood houses. "Farmer's Daughter" at the Michigan looks best of new entries with a solid week likely. "Happened on Fifth Avenue" looks good at United Artists. "Best Years" at the Downtown" is pacing the holdovers.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"The Locket" (RKO) and "Dick Tracy vs. Cueball" (RKO) (3d wk). Okay $10,000. Last week, $12,000.

Broadway-Capitol (United Detroit) (3,309; 70-95)—"Ramrod" (UA) and "Hard-Boiled Maloney" (Mono). Nice $15,000 or over. Last week, "Boom Town" (M-G) (reissue) and "Yankee Fakir" (Rep), $14,000.

Cinema (Marten) (250; 60-90)—"Carmen" (Indie). Good $1,900. Last week, "Children of Paradise" (Indie) (2d wk), $1,000.

Downtown (Balaban) (2,683; $1-$1.50)—"Best Years" (RKO) (6th wk). Lofty $14,000. Last week, $17,000.

Fox (Fox-Michigan) (5,100; 70-95)—"Johnny O'Clock" (Col) and "So Dark Night" (Col). Good $22,000. Last week, "Carnival Costa Rica" (20th) and "Backlash" (20th), $23,000.

Madison (United Detroit) (1,866; 50-60)—"Lady in Lake" (M-G) and "The Man I Love" (WB). Average $2,100 in 3 days. Last week, "13 Rue Madeline" (20th) and "Fabulous Suzanne" (Rep), $2,100 in 3 days.

Michigan (United Detroit) (4,039; 70-95)—"Farmer's Daughter" (RKO) and "The Big Fix" (PRC). Best in town at solid $25,000. Last week, "Easy Come" (Par) with Tex Beneke and Glenn Miller Orch, others, on stage, big $38,000.

Palms-State (United Detroit) (2,976; 70-95)—"Blaze of Noon" (Par) and "Violence" (Mono). Nice $16,000 or near. Last week, "Fabulous Dorseys" (UA) and "Abie's Irish Rose" (UA), $18,000.

United Artists (United Detroit) (1,941; 70-95)—"Happened on 5th Avenue" (Mono) and "Riding California Trail" (Mono). Good $14,000. Last week, "George Apley" (20th) and "Code of West" (RKO), $17,000.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

Holdovers Holding Out B'way Biz; 'Duel' Sock $83,000, 'Egg' Fancy 120G In 3d, 'Hall' Musical 45G in 2 Spots

Business at most Broadway first-runs is decidely offish this week, with vast majority of deluxe theatres coasting with extended holdover bills. Sole big opener this session is "Duel in Sun," playing sans stageshow at the Capitol and day-date with 38 Loew neighborhood theatres in metropolitan N. Y. area. Not a single new, important picture was launched in competition with this preem. But with most nabes running "Duel" only one week, several new pictures are slated to open shortly.

No question but that the abrupt arrival of summer heat o: Monday and Tuesday this week will dent trade at nearly all houses.

"Duel," playing at upped scale, looks to reach a sock $83,000 or thereabouts albeit quite a way from house record hit last New Year's week. Picture took a terrific beating from crix, and it undoubtedly influenced the business at the Cap. Film teed off with smash biz opening day, last Wednesday (7), being biggest of run. Trade perked nicely last Saturday (10) but slipped on Sunday and dropped down abruptly on Monday (12). Also figured that spotting the picture into so many nabes at virtually the same scale as the Cap cut into trade at Metro's flagship house.

Only other new entries were at the bandbox Rialto and the State. Former did only average $7,500 with "Violence." State, playing second run on "Red House" with Wally Brown, Chucho Martinez and Salici Puppets heading stagebill, will be a mild $23,500.

Ace holdover will be "Egg and I," with neat $120,000 or close for the third week at the Music Hall. This is enough to win it a fourth stanza, with "Great Expectations" set to follow on May 22. Also in the strong category is "Carnegie Hall." While taking it on the chin at the Winter Garden when "Duel" opened across the street, it will do solid $33,000 in second week there. And it shapes as nice $12,000 for initial holdover session at Park Avenue.

"Other Love" opens today (Wed.) at the Rivoli after seven big weeks with "Farmer's Daughter." Latter will take about $23,000 for final eight days. "Honeymoon" opens next Saturday (17) at the Palace.

Jack Benny, Phil Harris, Rochester and other stars from Benny's radio show head the in-person stageshow opening May 21 at Roxy with "Brasher Doubloon." Bill is in for only two weeks. It follows the fourth week of "Homestretch" with Hazel Scott and Henny Youngman heading stageshow, which finished it third week with $60,000.

Estimates for This Week

Astor (City Inv.) (1,300; 95-$2.40)—"Best Years" (RKO) (27th wk). Cutting of prices for summer run just what the doctor ordered here. Looks $32,500, fine, or slightly better this frame after $32,000 for 26th week.

Broadway (UA) (1,895; 70-$1.50)—"Mons. Verdoux" (UA) (5th wk). Continues to slide with only $12,000 likely this stanza after $15,000 last week.

Capitol (Loew's) (4,820; $1-$1.50)—"Duel in Sun" (SRO) (2d wk). For initial week ending last (Tues.) night looks sock $83,000 or near but far from house record. Playing without stageshow and upped scale. Opening day was strongest, with biz falling off nearly every day since, dip being very abrupt starting Monday. Last week, "Smash-Up" (U) and Xavier Cugat orch (4th wk), fine $58,000 in six days.

Criterion (Loew's) (1,700; 60-$1.25)—"Odd Man Out" (U) (4th wk). Third frame ended last (Tues.) night held up nicely at $25,000 after big $35,000 for second. Stays on naturally.

Globe (Brandt) (1,500; 70-$1.20)—"Macomber Affair" (UA) (4th wk). Slipping with the others, with good $25,500 likely this stanza after solid $31,000 for last. Stays fifth round.

Gotham (Brandt) (900; 70-$1.40)—"Hit Parade of '47" (Rep). Down to $7,500 after fairish opener at $11,500. "The Guilty" (Mono) comes in next Saturday (17).

Hollywood (WB) (1,499; 70-$1.10)—"Two Mrs. Carrolls" (WB) (6th wk). Off to $17,000, but still profitable. Fifth session was $18,000. Stays on. "Possessed" (WB) opens around May 30.

Palace (RKO) (1,700; 60-$1.20)—"Born to Kill" (RKO) (2d wk). Slipping to only $17,000 currently after fairly good $25,500 opener. Holds for two extra days beyond second stanza with "Honeymoon" (RKO) set to open next Saturday (17).

Paramount (Par) (3,664; 70-$1.50)—"Calcutta" (Par) with Duke Ellington orch, Golden Gate Quartet, Buck & Bubbles, others, on stage (4th-final wk). Third week concluded last (Tues.) night dipped to good $65,000 following lusty $80,000 for second and smash $100,000 initial round. "Imperfect Lady" (Par) opens next Wednesday (21).

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Egg and I" (U) and stageshow (3d wk). Holding up remarkably well, with fancy $120,000 likely this stanza; second was sturdy $128,000. Stays a fourth week, with "Great Expectations" (U) set to open May 22.

Park Avenue (U) (583; $1.20-$2.40)—"Carnegie Hall" (UA) (2d wk). This, too, feeling offish tone but plenty okay at $12,000 or a bit over after rousing $18,000 initial round. Seems in for a run.

Rialto (Mayer) (594; 35-85)—"Violence" (Mono). Getting passably good $7,500, but won't hold. In ahead, "Big Fix" (PRC) was about same. "Shoot to Kill" (SG) comes in next Friday (16).

Rivoli (UA-Par) (2,092; 60-$1.25)—"Other Love" (UA). Opens today (Wed.). Last week, seventh for "Farmer's Daughter" (RKO) finished off at $23,000 in final eight days; sixth was nice $28,000.

Roxy (20th) (5,886; 80-$1.50)—"Homestretch" (20th) with Hazel Scott, Henny Youngman, Carl Ravazza heading stagebill (4th-final wk). Third stanza ending last (Tues.) night went down to $60,000 after sturdy $73,500 for second. Big in person stageshow headed by Jack Benny, Phil Harris, Rochester, with "Brasher Doubloon" (20th) opens on May 21. Show is in only for two weeks.

State (Loew's) (3,450; 43-$1.10)—"Red House" (UA) (2d run) with Wally Brown, Chucho Martinez, Salici Puppets topping vaude. Mild $23,500. Last week, "Happened in Brooklyn" (M-G) (2d run), with Jerry Wayne, Mario & Floria, Fred Lowery heading vaude, $28,000.

Strand (WB) (2,756; 75-$1.50)—"Love and Learn" (WB) and Ina Ray Hutton orch, Lenny Kent, Phil Brito, others, on stage (2d wk). Down to $38,000 after only $41,000 opening week. Initial week's figure was highly disappointing. Stays a third with "Sea Hawk" (WB) and "Sea Wolf" (WB), two reissues, due in after that sans stageshow.

Victoria (Maurer) (720; 70-$1.20)—"Jolson Story" (Col) (2d wk). Getting nice $9,000 in second round of return playdate after fancy $16,000 opener. Continues at least a third week.

Winter Garden (UA) (1,312; 60-$1.20)—"Carnegie Hall" (UA) (2d wk). Suffered a bit when "Duel" opened across street, but still robust at $33,000 after great $46,000 opening frame. May stay five or six weeks, according to present indications.

K.C. Slow; 'Apley' Only 13G, 3 Spots

Kansas City, May 13.

Biz is moderate this week, with town almost evenly divided between new bills and holdovers. "George Apley" is first film in the new Fox Midwest trio of Tower, Uptown and Fairway, but won't stay more than a week. "Imperfect Lady" is getting fair play at the Newman. Weather still is cool for this time of year.

Estimates for This Week

Esquire (Fox-Midwest) (820; 45-65)—"The Westerner" (FC) (reissue). A natural for this house, solid $7,000 gives theatre a fine start on new solo policy. Last week house was in combo with Uptown and Fairway, playing "Ragtime Band" (20th) (reissue).

Kimo (Dickinson) (550; 65)—"Carmen" (Indie) (3d wk). Fair $3,000. Last week, $3,500.

Midland (Loew's) (3,500; 45-65)—"Yearling" (M-G) (2d wk). Down to $12,000. Last week, fine $17,000.

Newman (Paramount) (1,900; 45-65)—"Imperfect Lady" (Par). Okay $13,000. Last week, "Suddenly It's Spring" (Par) (2d wk), strained a bit to go two stanzas and so-so $9,000.

Orpheum (RKO) (1,900; 45-65)—"Farmer's Daughter" (RKO) and "Accomplice" (PRC) (2d wk). Trim $9,000. Last week, nice $13,000.

Tampico (Dickinson) (750; 65)—"Baker's Wife" (Indie). Rather listless $1,500. Last week, "All Rome Trembled" (Indie), $1,000.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)—"George Apley" (20th). Introduces this new first-run theatre combo. Moderate $13,000 and won't hold. Last week, "Alexander's Ragtime Band" (20th) (reissue), day-date combo of Esquire, Uptown and Fairway, was slow $10,000 in 6 days. Tower had "Wake Up" (20th), light $6,500.

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Original Story by Seena Owen · Screenplay by Karl Kamb · A Federal Films Production · Released Thru United Artists

'Duel' Record 95G, 2 Spots, Big News In Hub; 'Smash-Up'-Vaude Fancy 30G

Boston, May 13.

"Duel in Sun" teed off at the two Loew houses this week following hectic build-up and is paying off at $1.20 top for a record total, huge $120,000. Other spots are only so-so but a little better than usual despite unexciting fare in most houses. RKO best with "Smash-Up" plus stage-show. Exeter is very big with "Happy Breed" in second week.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Smash-Up" (U) plus Lecuona Cuban orch, Larry Storch, others, on stage. Draw of film helping this combo to fancy $30,000. Last week, "Temptation" (U) with Vaughn Monroe orch, others, wow $50,000.

Esquire (M-P) (1,200; $1.80)—"Best Years" (RKO). Pulled out last (Mon.) night, finishing sock 20-week run with a total near $200,000. Began around $15,000 and finished at $5,000. Last week was also near $5,000.

Exeter (Indie) (1,200; 40-65)—"This Happy Breed" (U) and "Great Day" (Indie) (2d wk). Still sock at $8,000 after $11,000 in first.

Fenway (M-P) (1,373; 40-80)—"Sea Wolf" (WB) and "Sea Hawk" (WB) (reissues). Catching usual $10,000. Last week, "Stallion Road" (WB) and "Imperfect Lady" (Par), $9,000.

Majestic (Indie) (1,500; 40-80)—"Corsican Brothers" (PRC) and "International Lady" (PRC) (reissues). Nice $7,000 and about par. Last week, "Bedelia" (E-L) and "Untamed Fury" (PRC) (3d wk), $4,000.

Metropolitan (M-P) (4,367; 40-80)—"Homestretch" (20th) and "San Demetrio, London" (20th). Not too lively at $24,000. Last week, "Blaze of Noon" (Par) and "Way With Women" (WB), $21,000.

Orpheum (Loew) (2,900; 90-$1.25)—"Duel in Sun" (UA). Terrif campaign helped to record opening days. Looks terrific $65,000 and likely three-week run. Caught cool or hostile reviews in most papers, but film is one of those things people figure they have to see. Last week, "Sea of Grass" (M-G) and "Bulldog Drummond at Bay" (Col) (2d wk), $23,000.

Paramount (M-P) (1,700; 40-80)—"Sea Wolf" (WB) and "Sea Hawk" (WB) (reissues). Moderate $15,000. Last week, "Stallion Road" (WB) and "Imperfect Lady" (Par), $16,000.

State (Loew) (3,200; 85-$1.25)—"Duel in Sun" (UA). Catching terrif play from curious and will top sock $30,000 in first week. May go two more stanzas. Last week, "Sea of Grass" (M-G) and "Bulldog Drummond at Bay" (Col) (2d wk), $14,000.

Translux (Translux) (900; 40-74)—"Stole Million" (U) and "Can't Cheat Honest Man" (U) (reissues). Usual $4,500. Last week, "Arizona" (Col) and "Texas" (Col) (reissues), same.

Tremont (Indie) (1,500; 40-80)—"Fabulous Dorseys" (UA) and "Blonde for Day" (PRC). Nice $11,000. Last week, "Abie's Irish Rose" (UA) and "Fool's Gold" (UA) (2d wk), $4,000.

Key City Grosses

Estimated Total Gross

This Week $3,094,000

(Based on 20 cities, 206 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $3,233,000

(Based on 22 cities, 190 theatres)

'Duel' Record $55,000 In Prov.; 'Daughter' Terrif 22G at Regular Scale

Providence, May 13.

Upping the scale on "Duel In Sun," Loew's State is looking forward to heretofore unheard of figure for a week's run here. Albee also is smash with "Farmer's Daughter" at nearly half the scale. "Boomerang" also is big at Majestic.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Farmer's Daughter" (RKO) and "Devil Thumbs Ride" (RKO). Smash $22,000. Last week, "Tarzan and Huntress" (RKO) and "Likely Story" (RKO), nice $17,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Song Scheherazade" (U) and "Blondie's Big Moment" (WB) (2d run). Fancy $7,000. Last week, "13 Rue Madeleine" (20th) (2d run), $6,500.

Fay's (Fay) (1,400; 44-65)—"Brasher Doubloon" (20th) and vaude on stage. Stout $7,000. Last week, "Trail to San Antone" (Rep) and vaude, $8,000.

Majestic (Fay) (2,200; 44-65)—"Boomerang" (20th). Trim $16,000. Last week, "Song Scheherazade" (U) and "Blondie's Big Moment" (WB), same.

Metropolitan (Snider) (3,100; 44-65)—"Carnival Costa Rica" (20th) and "Spoilers of North" (Mono). Fairly even at $10,000. Last week, "Johnny O'Clock (Col) and "Susie Steps Out" (Mono), nice $13,000.

State (Loew) (3,200; 90-$1.25)—"Duel In Sun" (SRO). Upped scale likely will land this a record $55,000 or near. Last week, "Sea of Grass" (M-G) (2d wk), nice $15,500.

Strand (Silverman) (2,200; 44-65)—"Suddenly Spring" (Par) and "Big Town" (Par) (2d wk). Opened Monday (12). First week caught socko $12,000. Last week, "Easy Come" (Par) and "Fear in Night" (Par), $12,500.

'Daughter' Best of New L'ville Pix, Tall 18G; 'Smash-Up' Forte 12G

Louisville, May 13.

Plenty of marquee strength in town this week, and business is shaping up well in most situations. "Farmer's Daughter" at the Rialto looks to do biggest biz of newcomers. "Smash-Up" is okay at National. Holdover of "Duel" at Loew's State, while way down from first week biz, is still fine and will top the town again.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,200; 40-60)—"Kit Carson" (PRC) and "Last of Mohicans" (PRC) (reissues). Sturdy $4,500. Last week, "Favorite Brunette" (Par) (m.o.), $5,000.

Kentucky (Switow) (1,200; 30-40)—"California" (Par) and "Beginning or End" (M-G). Nice $3,500. Last week, "Notorious" (RKO) and "Johnny O'Clock" (Col), $3,400.

Mary Anderson (People's) (1,100; 40-60)—"District Attorney" (Col). Stout $8,000. Last week, "Stallion Road" (WB) (3d wk), $6,000.

National (Standard) (2,400; 40-60)—"Smash-Up" (U). Lusty $12,000 or better. Last week, "Egg and I" (U) (5th wk), $8,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Farmer's Daughter" (RKO) and "Devil Thumbs Ride" (RKO). Big $18,000. Last week, "Carnival Costa Rica" (20th) and "Backlash" (20th), $15,000.

Scoop (Louisville Theatres) (700; 27-31)—"Apache Rose" (Rep). Fair $2,500. Last week, newsreels only.

State (Loew's) (3,300; 90c and $1.25)—"Duel in Sun" (SRO). Holding up fairly well at fine $25,000 after first week's sock $35,000.

Strand (Fourth Avenue) (1,400; 40-60)—"Bedelia" (E-L) and "Child of Divorce" (RKO). Fair $5,000. Last week, "Ladies Man" (Par) and "Big Town" (Par), $5,500.

'Calcutta' Stokes 20G In Pitt; 'Daughter' 13½G

Pittsburgh, May 13.

There's some action for a change downtown this week, with the big noise "Calcutta" at the Stanley. Alan Ladd picture is giving this house its best take in months and should hold. "Farmer's Daughter," still big in third stanza at Warner, and RKO may be forced to let it stay a fourth session. "Late George Apley" at Harris is disappointing. "High Barbaree" is only fairish at Penn.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Miss Pilgrim" (20th) (2d wk). Being limited to 4 days and won't do more than $3,000. Last week, $8,000.

Harris (Harris) (2,200; 40-70)—"George Apley" (20th). One of season's major disappointments. Got good notices but doing no business. Be lucky to do $11,000. Last week, second of "Dead Reckoning" (Col), around $9,000 in 6 days.

Penn (Loew's-UA) (3,300; 40-70)—"High Barbaree" (M-G). This house hasn't been rolling at all lately, and this Van Johnson-June Allyson opus isn't turning the trick. Maybe $14,000, just enough to rate moveover to Ritz. Last week, "Imperfect Lady" (Par), $12,000.

Ritz (Loew's) (800; 40-70)—"Boom Town" (M-G) (reissue). Average $3,500. Last week, "Sea of Grass" (M-G) (m.o.), $2,500.

Senator (Harris) (1,750; 40-70)—"Kit Carson" (PRC) and "Last of Mohicans" (PRC) (reissues) (2d wk). One of year's pleasant surprises, still nice at $4,000 or near. Last week, big $6,000, best the Senator has done in some time.

Stanley (WB) (3,800; 40-70)—"Calcutta" (Par). Plenty hefty at near $20,000, and maybe holdover. Last week, "Sea Hawk" (WB) and "Sea Wolf" (WB) (reissues), not up to expectations at $15,000.

Warner (WB) (2,000; 40-70)—"Farmer's Daughter" (RKO) (3d wk). Rolling along in great fashion at $13,500 on what's supposed to be wind-up. "San Quentin" (RKO) is slated to get under way Friday (16) but doubtful if they'll let "Daughter" go at present clip. Last week, sock $16,000.

'EGG' COLOSSAL 21G, OMAHA; 'RAMROD' 11G

Omaha, May 13.

"Egg and I" away ahead of everything in town with a terrific $21,000 and holding over at the Orpheum. Film so well pre-sold that it ran big from opening. "Ramrod" is getting only fair play at the Paramount.

Estimates for This Week

Brandeis (RKO) (1,500; 50-54-$1.20)—"Best Years" (RKO) (4th wk). Still big at $9,500. Last week, $11,500.

Omaha (Tristates) (2,000; 16-65)—"I'll Be Yours" (U) and "Madonna Seven Moons" (U). Light $8,500. Last week, "Rue Madeleine" (20th) and "Ginger" (Mono), $8,000.

Orpheum (Tristates) (3,000; 16-65)—"Egg and I" (U). Terrific $21,000, and holds. Last week, "Alexander's Ragtime Band" (20th) (reissue) and "Dangerous Money" (Mono), very low $7,000.

Paramount (Tristates) (3,000; 16-65)—"Ramrod" (UA). Fair $11,000. Last week, "Macomber Affair" (UA), $12,000.

State (Goldberg) (865; 15-50)—"Dark Mirror" (U) (2d run) and "Temptation" (U) (2d run). Modest $3,500. Last week, "Sister's Secret" (PRC) (2d run) and "Bringing Up Father" (Mono) (2d run) split with "Nora Prentiss" (WB) (2d run) and "Don Ricardo Returns" (PRC), $2,200.

'Way'-Cavallaro Big $30,000, Buff.

Buffalo, May 13.

Biz is on upgrade this session. Tops is "Way With Women," being boosted to sock stanza by Carmen Cavallaro band at Buffalo. Remainder of town mainly holdover.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Way With Women" (WB) and Carmen Cavallaro orch on stage. Torrid $30,000 or better. Last week, "Imperfect Lady" (Par) and "Philo Vance's Gamble" (PRC), fair $11,000.

Great Lakes (Shea) (3,500; 40-70)—"Yearling" (M-G) (2d wk). Down to $15,000 this session after great $20,000 last stanza.

Hipp (Shea) (2,100; 40-70)—"Red House" (UA) and "3 on a Ticket" (PRC). Big $13,000. Last week, "Suddenly Spring" (Par) and "Easy Come" (Par) (m.o.), $8,200.

Lafayette (Basil) (3,100; 40-70)—"Stairway to Heaven" (U) and "Born to Speed" (PRC). Very thin $9,000. Last week, "Framed" (Col) and "Millie's Daughter" (Col), big $17,500.

Teck (Shea) (1,400; 40-70)—"Kit Carson" (PRC) and "Last of Mohicans" (PRC) (reissues). Fine $9,000 or near. Last week, "Plainsman and Lady" (Rep) and "Brennan Girl" (Rep), $3,200.

20th Century (20th Cent.) (3,000; 40-70)—"Farmer's Daughter" (RKO) and "Falcon's Adventure" (RKO) (2d wk). Slipping to $10,000 or close. Last week, fancy $16,000.

Big Films Boost Mpls.; 'Daughter' Sock $17,000, 'Affair' 14G, 'Song' 10G

Minneapolis, May 13.

Heavyweight line-up of new attractions has biz on upbeat currently. Standout is "Farmer's Daughter," which is sock at the Orpheum. Next best bet looks like "Macomber Affair" at Radio City but it's only mild.

Estimates for This Week

Aster (Par) (900; 30-44)—"Unexpected Guest" (UA) and "Hard-boiled Mahoney" (Mono). Okay $2,400 in 5 days. Last week, "Strange Journey" (20th) and "Renegade Girl" (SG) split with "Ginger" (Mono) and "Jungle Siren" (PRC), $2,800 in 9 days.

Century (Par) (1,600; 50-70)—"Alexander's Ragtime Band" (20th) (reissue) (2d wk). Profitable but not outstanding biz, with satisfactory $6,000 after good $8,000 initial week.

Gopher (Par) (1,000; 44)—"Calendar Girl" (Rep). Modest $3,000 looks about all. Last week, "Daniel Boone" (Indie) (reissue), light $2,600.

Lyceum (Murray) (2,100; 50-75)—"The Outlaw" (UA) (3d wk). Still fast at $8,000. Must bow out before May 21 because of previous booking of "Magnificent Yankee," stage play. Last week, good $11,000.

Lyric (Par) (1,100; 50-70)—"Stella Dallas" (FC) (reissue). Fancy $5,000. Last week, "Imperfect Lady" (Par) (2d wk), light $4,000.

Radio City (Par) (4,000; 50-70)—"Macomber Affair" (UA). Looks mild $14,000. Last week, "Way With Women" (WB) and Guy Lombardo orch, others, on stage, at 50-85c scale, tremendous $38,000, way over hopes with Lombardo the real draw. Skyrocketed much higher than anticipated in final three days of session.

RKO-Orpheum (RKO) (2,800; 50-70)—"Farmer's Daughter" (RKO). Much praise lavished on this, box-office being helped by fact that it's a Minnesota story. Sock $17,000 or over looms. Last week, "Pursued" (WB), $11,000.

RKO-Pan (RKO) (1,600; 50-70)—"Sea Hawk" (WB) and "Sea Wolf" (WB) (reissues). Oldtimers climbing to stout $8,000. Last week, "Best Years" (RKO) (8th wk) fine $6,000 at 90c-$1.50 scale.

State (Par) (2,300; 50-70)—"Song Scheherazade" (U). Sturdy $10,000. Last week, "Sea of Grass" (M-G) (2d wk), $10,000.

Uptown (Par) (1,000; 50-55)—"Sinbad Sailor" (RKO). First nabe showing. Okay $4,000. Last week, "Razor's Edge" (20th), big $5,500.

World (Mann) (350; 50-99)—"Open City" (Indie). Italian-made leaping to big $4,000. Last week, "Dead Reckoning" (Col) (3d wk), $2,000.

'Duel' Sets L.A. Pace, Socko $70,000, 5 Spots; 'Carrolls' 61G, 3; 'Odd Man' Stout 55G in 6, 'Daughter' Same in 2

Los Angeles, May 13.

Major attention this stanza is going to "Duel in Sun," making mass Southern California openings. Locally, playing in five theatres, it is sighting socko $70,000, of which $45,000 is coming from the downtown Orpheum. "Two Mrs. Carrolls" is pointing for a good $61,000 in three houses.

"Odd Man Out" looks headed for stout $55,000 in six houses, mostly small-seaters. "Farmer's Daughter" is remarkably strong at $55,000 in two spots. "Northwest Outpost" shapes as moderate $23,000 in two Paramount locations. Second week of "Homestretch" is okay $32,000 while "Macomber Affair" shapes as neat $26,000 also second frame. Third stanza of "Yearling" is heading for $27,500.

Estimates for This Week

Belmont (FWC) (1,532; 90-$1.50)—"Duel in Sun" (SRO). Fancy $10,000. Last week, "Tarzan and Huntress" (RKO) and "Devil Thumbs Ride" (RKO) (2d wk-5 days), only $1,500.

Beverly (FWC) (1,352; 90-$1.50)—"Duel in Sun" (SRO). Fair $4,000. Last week, "Best Years" (RKO) (19th wk), $4,400.

Beverly Hills Music Hall (G&S-Blumenfeld) (824; 85-$1)—"Macomber Affair" (UA) (2d wk). Smooth $5,000. Last week, very fancy $8,300.

Bruin (FWC) (876; 50-$1)—Back to subsequent-run. In ahead, "Egg and I" (U), fifth week was $2,900.

Carthay Circle (FWC) (1,518; 50-$1)—"Odd Man Out" (U). Strong $9,000. Last week, "Egg and I" (U) (5th wk), fair $2,300.

Chinese (Grauman-WC) (2,048; 50-$1)—"Homestretch" (20th) (2d wk). Okay $8,000. Last week, good $13,100.

Downtown (WB) (1,800; 50-$1)—"Two Mrs. Carrolls" (WB). Good $22,000. Last week, "Sea Hawk" (WB) and "Sea Wolf" (WB) (2d wk) (reissues), nice $12,000.

Downtown Music Hall (Blumenfeld) (872; 85-$1)—"Macomber Affair" (UA) (2d wk). Near $10,000. Last week, good $18,800 but below hopes.

Egyptian (FWC) (1,538; 50-$1)—"Yearling" (M-G) (3d wk). Finales at $7,500. Last week, $9,500.

El Rey (FWC) (861; 90-$1.50)—"Duel in Sun" (SRO). Neat $5,500. Last week, "Tarzan Huntress" (RKO) and "Devil Ride" (RKO) (2d wk-5 days), $2,100.

Esquire (Rosener) (685; $1.20)—"Brief Encounter" (U) (30th wk). Fair $1,500. Last week, $1,900.

Four Star (UA-WC) (900; 50-$1)—"George Apley" (20th) (2d wk) (m.o.). Fine $5,000. Last week, sturdy $6,400.

Guild (FWC) (968; 50-$1)—"Odd Man Out" (U). Good $6,000. Last week, "Best Years" (RKO) (8th wk-8 days), $5,300.

Hawaii (G&S-Blumenfeld) (956; 85-$1)—"Macomber Affair" (UA) (2d wk). Good $6,000. Last week, solid $8,400.

Hollywood (WB) (2,756; 50-$1)—"Two Mrs. Carrolls" (WB). Bright $20,000 or near. Last week, "Sea Hawk" (WB) and "Sea Wolf" (WB) (2d wk) (reissues), $7,500.

Hollywood Music Hall (Blumenfeld) (475; 85)—"Macomber Affair" (UA) (2d wk). Brisk $5,000. Last week, big $6,700.

Iris (FWC) (828; 50-85)—"Odd Man Out" (U). Sturdy $7,500. Last week, "Egg and I" (U) (5th wk), $4,800.

Laurel (Rosener) (890; 85)—"Laugh, Pagliacci" (Indie) (3d wk). Light $1,500. Last week, fair $1,900.

Loew State (Loew-WC) (2,404; 50-$1)—"Homestretch" (20th) and "Jewels Brandenburg" (20th) (2d wk). Fair $12,000. Last week, okay $25,100.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Yearling" (M-G) (3d wk). Near $15,000. Last week, okay $21,500.

Loyola (FWC) (1,248; 50-$1)—"Homestretch" (20th) (2d wk). Good $6,000. Last week, nifty $8,700.

Marcal (G&S) (900; 50-$1)—"Fantasia" (RKO) (reissue) (8th wk). About $3,000. Last week, same.

Orpheum (D'town-WC) (2,210; 90-$1.50)—"Duel in Sun" (SRO). Smash $45,000 or close. Last week, "Tarzan Huntress" (RKO) and "Devil Ride" (RKO) (2d wk-5 days), fair $6,000.

Palace (D'town-WC) (1,237; $1-1.80)—"Best Years" (RKO) (16th wk). Fair $6,500. Last week, $7,600.

Pantages (Pan) (2,812; 50-$1)—"Farmer's Daughter" (RKO). Fancy $29,000. Last week, "Framed" (Col) and "King Wild Horses" (Col) (2d wk), trim $10,100.

Paramount (F&M) (3,398; 50-$1)—"Northwest Outpost" (Rep) and "Fabulous Suzanne" (Rep). Modest $15,000 or near. Last week, "That's My Man" (Rep) and "Spoilers of North" (Rep), dull $10,700.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Northwest Outpost" (Rep). Mild $8,000. Last week, "That's My Man" (Rep), only $5,600.

RKO Hillstreet (RKO) (2,890; 50-80)—"Farmer's Daughter" (RKO). Brisk $26,000. Last week, "Framed" (Col) and "King Wild Horses" (Col) (2d wk), neat $12,400.

Ritz (FWC) (1,370; 50-$1)—"Odd Man Out" (U). Hefty $10,000. Last week, "Egg and I" (U) (5th wk), $4,300.

Studio City (FWC) (880; 50-$1)—"Odd Man Out" (U). Good $7,500. Last week, "Egg and I" (U) (5th wk), $3,900.

United Artists (UA-WC) (2,100; 50-$1)—"Odd Man Out" (U). Nice $15,000. Last week, "Egg and I" (U) (5th wk), $10,500.

Uptown (FWC) (1,719; 50-$1)—"Homestretch" (20th) (2d wk). Okay $6,000. Last week, smart $11,000.

Vogue (FWC) (885; 90-$1.50)—"Duel in Sun" (SRO) (19th wk). First week on price-change, continuous run policy. Trim $5,500. Last week, (8 days) reserved seats, oke $5,500.

Wilshire (FWC) (2,296; 50-$1)—"Yearling" (M-G) (3d wk). Slow $5,000. Last week, $7,000.

Wiltern (WB) (2,300; 50-$1)—"Two Mrs. Carrolls" (WB). Smart $19,000. Last week, "Sea Hawk" (WB) and "Sea Wolf" (WB) (2d wk) (reissues), $7,400.

'Duel' Giant $30,000 In Indpls.; 'Boomerang' 9G

Indianapolis, May 13.

Hottest thing in town is "Duel in the Sun," which opened at Loew's bigger than "Gone With Wind." It may hit a new house record, getting heavy draw despite high prices. "Favorite Brunette" is stout, and making next best showing. "Best Years" is down in second stanza at Keith's.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 40-60)—"George Apley" (20th) and "Brasher Doubloon" (20th). Only $7,000. Last week, "Easy Come" (Par) with Frankie Carle orch on stage, terrific $23,500 at 48-72c scale.

Indiana (Gamble-Dolle) (3,300; 40-60)—"Boomerang" (20th) and "Backlash" (20th). Trim $9,000. Last week, "Suddenly Spring" (Par) and "Fear in Night" (Par), mild $11,500.

Keith's (Gamble-Dolle) (1,300; 74c-$1.20)—"Best Years" (RKO) (2d wk). Sturdy $12,000 after hot $18,000 first stanza.

Loew's (Loew's) (2,450; 90-$1.25)—"Duel in Sun" (SRO). Terrific $30,000. Last week, "Johnny O'Clock" (Col) and "Cigarette Girl" (Col), slow $10,000 at 40-60c scale.

Lyric (Gamble-Dolle) (1,600; 40-60)—"Favorite Brunette" (Par). Dandy $10,000. Last week, "Egg and I" (U) (m.o.), nifty $7,500 for fifth week downtown.

'5TH AVE.' SOCKO 15G, D.C.; 'STALLION' 19G

Washington, May 13.

Business is off all along the line downtown, with "Stallion Road" and "Happened on 5th Ave." looking about top money on the basis of size of theatres. Latter in the small-seater Met is setting a sock pace. Talk of the town is still Spike Jones band's draw here last week, setting an all-time high at the Capitol with "Temptation." "Road" is average at the Earle.

Estimates for This Week

Capitol (Loew's) (3,434; 44-80)—"Song Sheherazade" (U) with vaude. Thin $21,000. Last week, "Temptation" (U) with Spike Jones orch, cracked house record at boff $41,000.

Columbia (Loew's) (1,263, 44-70)—"Yearling" (M-G) (2d run). Nice $9,000 for fourth downtown week. Last week, "Boomtown" (M-G) (reissue), tapered off to $9,500 after very strong start.

Earle (WB) (2,154; 44-85)—"Stallion Road" (WB). Average $19,000. Last week, "Sea Hawk" and "Sea Wolf" (WB) (reissues), about same and would have done better if more shows could have been tucked in daily.

Hippodrome (Lust) (365; 44-85)—

(Continued on page 22)

The Enterprise Studios present

BARBARA STANWYCK and DAVID NIVEN

in David Lewis' Production of Erich Maria Remarque's

"THE other LOVE"

with

RICHARD CONTE

GILBERT ROLAND • JOAN LORRING • LENORE AUBERT
MARIA PALMER • NATALIE SCHAFER
Screenplay by Ladislas Fodor and Harry Brown
Adapted from the short story "Beyond"
by Erich Maria Remarque

Directed by ANDRE de TOTH

You have to have it after its record-breaking, sensational long runs at the Empire and other theatres, London....

TODAY
WATCH BROADWAY'S BRIGHTEST BUSINESS
AT
THE NEW YORK PREMIERE
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"LOVE" that UA!

Cynthia

Hollywood, May 13.

Metro release of Edwin H. Knopf production. Stars Elizabeth Taylor, George Murphy, S. Z. Sakall, Mary Astor; features Gene Lockhart, Spring Byington, James Lydon, Scotty Beckett. Directed by Robert Z. Leonard. Screenplay, Harold Buchman, Charles Kaufman; based on play by Vina Delmar; camera, Charles Schoenbaum; score, Bronislau Kaper, Johnny Green; editor, Irvine Warburton. Tradeshown May 12, '47. Running time, **97 MINS.**

Cynthia Bishop	Elizabeth Taylor
Larry Bishop	George Murphy
Professor Rosenkrantz	S. Z. Sakall
Louise Bishop	Mary Astor
Dr. Fred I. Jannings	Gene Lockhart
Carrie Jannings	Spring Byington
Ricky Latham	James Lydon
Will Parker	Scotty Beckett
Fredonia Jannings	Carol Brannan
Miss Brady	Anna Q. Nilsson
Mr. Phillips	Morris Ankrum
McQuillan	Kathleen Howard
Stella Regan	Shirley Johns
Alice	Barbara Challis
J. M. Dingle	Harlan Briggs
Gus Wood	Will Wright

"Cynthia" has a simplicity that projects warmth and feeling, particularly for family audiences familiar with the teen-age problems posed by its plot. A highly interesting performance delivered with veteran assurance by young Elizabeth Taylor, tasteful production values and the homey quality of the action promise well for boxoffice returns. The story is a familiar one in general outline and footage is a bit longer than necessary to tell it but overall it commands favorable interest for filmgoers.

Miss Taylor breathes plenty of life into the title role as a sheltered young girl who has never had a date or other fun generally accepted as matter-of-fact by teen-agers. Plot builds to her first romance and first high school dance while depicting the myriad details of family life in a small town. Paternal frustration also is a factor in the yarn and is made believable by George Murphy and Mary Astor, the parents who were prevented from carrying out their dreams for the future by Miss Taylor's birth.

Robert Z. Leonard's direction is strong, using simple style to make the drama effective and displays an understanding of the young that gives the picture its appealing warmth. Story line of the Vina Delmar play is given good treatment in the script by Harold Buchman and Charles Kaufman.

Murphy and Miss Astor make an excellent team to carry the adult load. Particularly good is Miss Astor as the understanding mother, and Murphy socks over several punchy scenes. Miss Taylor raises voice in song for school numbers to round out a talent display that registers strongly. S. Z. Sakall gives one of his standard characterizations as the high school music professor. Gene Lockhart and Spring Byington team as Cynthia's uncle and aunt effectively. James Lydon, Miss Taylor's first love, is very good. Carol Brannan and Scotty Beckett rate chuckles as typical highschoolers. Harlan Briggs, Kathleen Howard and others give sturdy backing.

Edwin H. Knopf's production guidance is showmanly, furnishing quality appurtenances in keeping with story background. Camera work by Charles Schoenbaum, the music score by Bronislau Kaper, numbers by Johnny Green, and other factors are excellent. *Brog.*

Desperate

RKO release of Michel Kraike production. Features Steve Brodie, Audrey Long. Directed by Anthony Mann. Screenplay by Harry Essex, based on story by Dorothy Atlas, Anthony Mann; camera, George E. Diskant; editor, Marston Fay. Tradeshown N. Y., May 9, '47. Running time, **73 MINS.**

Steve Randall	Steve Brodie
Anne Randall	Audrey Long
Walt Radak	Raymond Burr
Pete	Douglas Fowley
Reynolds	William Challee
Ferrari	Jason Robards
Shorty	Freddie Steele
Joe	Lee Frederick
Uncle Jan	Paul E. Burns
Aunt Klara	Ilka Gruning

"Desperate" is a ripsnorting gangster meller, with enough gunplay, bumping off of characters and grim brutality to smack of pre-code days. Absence of players familiar to patrons of this type of fare is a handicap. Otherwise, this film fits nicely into the gangster groove, and okay for houses catering to this sort of crime fare.

Yarn is strictly one of those things, and not unfamiliar. Steve Brodie, honest truckdriver, becomes involved innocently in a fur warehouse robbery and cop slaying. He's beaten up by the mobsters when they realize he tipped off the police. Brodie flees with his wife, fearing gangster vengeance since the mobster's brother is captured and charged with murder. From then on, picture becomes more or less a continuing flight of Brodie and his wife, Audrey Long, both from the gendarmes and the gangsters.

Surprise ending gives film a lift. Anthony Mann's direction mainly stresses suspense, being done skillfully. However, he permits several corny incidents to creep in that should have been edited out. Suspense is accentuated by George E. Diskant's photography.

Brodie is okay as the honest truckman who gets into one jam after another. Miss Long, as his wife, shapes up nicely; at times she resembles Ginger Rogers. Too many closeups look like they might have been screen tests. Jason Robards as the relentless sleuth, does a good job but has too little to do. Support is strictly humdrum. *Wear.*

Miniature Reviews

"Cynthia" (M-G). Appealing drama of youth carried out in simple, effective style to rate good b.o. returns.

"Desperate" (RKO). Steve Brodie in gangster meller of "B" stature; for twin bills and where they go for gang films.

"Thunder Mountain" (RKO). Sturdy western with plenty of action.

"Northwest Outpost" (Songs). (Rep.). Nelson Eddy, Ilona Massey in pleasant musical romance about early California. Will do biz.

"Dick Tracy's Dilemma" (RKO). Okay entry in the cartoon series with enough chills and thrills to carry it in supporting slots.

"Take My Life" (Cineguild-British). Potboiler whodunit.

"Hi-de-Ho" (States Rights). Cab Calloway musical should do okay in Negro houses.

"Killer Dill" (SG). Program comedy of Prohibition era.

"The Brothers" (Box-British). Patricia Roc in a grim meller for discriminating audiences.

Thunder Mountain

Hollywood, May 13.

RKO release of Herman Schlom production. Stars Tim Holt; features Martha Hyer, Richard Martin, Steve Brodie, Virginia Owen. Directed by Lew Landers. Screenplay, Norman Houston; based on novel by Zane Grey; camera, Jack MacKenzie; music, Paul Sawtell; editor, Philip Martin. Tradeshown May 13, '47. Running time, **60 MINS.**

Marvin Hayden	Tim Holt
Ellen Jorth	Martha Hyer
Chito Rafferty	Richard Martin
Chick Jorth	Steve Brodie
Ginger Kelly	Virginia Owen
Trimble Carson	Harry Woods
James Gardner	Jason Robards
Lee Jorth	Robert Clarke
Johnny Blue	Richard Powers
Sheriff Bagley	Harry Harvey

With Tim Holt in the saddle, "Thunder Mountain" is sturdy western fare, carrying plenty of action to please the outdoor fan. Production makes good use of rugged background scenery caught by the Jack MacKenzie camera to dress up sight values, and other appurtenances furnished by Herman Schlom's production make it easily saleable for action houses.

Zane Grey plot has been given a tight script by Norman Houston, and Lew Landers' direction is always actionful. Young Holt rides easy, uses fists authoritatively and generally is a stalwart saddle hero. Story concerns his return to the old homestead just in time to save the ranch from the villains, who know a Government dam will increase land values. Heavies use old feud between Holt and the Jorth family as cover for their dirty work but in the end get their just desserts.

Martha Hyer, Steve Brodie and Robert Clarke are Holt's feuding neighbors, all measuring up to demands of assignments. Richard Martin is good for chuckles as Holt's pal and heavy work is in capable hands of Harry Woods, Richard Powers and Harry Harvey. Jason Robards does well by spot as drunken attorney who sides with Holt, and Virginia Owen is comely dancehall femme. *Brog.*

Northwest Outpost (SONGS)

Republic release of Allan Dwan production. Stars Nelson Eddy, Ilona Massey; features Joseph Schildkraut. Directed by Dwan. Screenplay by Elizabeth Meehan, Richard Sale, from original story of Angela Stuart adapted by Laird Doyle. Original music score, Rudolf Friml; lyrics, Edward Heyman; musical director, Robert Armbruster. Camera, Reggie Lanning; editor, Harry Keller. Previewed N. Y., May 7, '47. Running time, **91 MINS.**

Capt. James Laurence	Nelson Eddy
Natalie Alanova	Ilona Massey
Count Igor Savin	Joseph Schildkraut
Princess Tanya	Elsa Lanchester
Prince Nickolai Balinin	Hugo Haas
Baroness Kruposny	Lenore Ulric
Volkoff	Peter Whitney
Olga	Tamara Shayne
Kyril	Erno Verebes
Baron Kruposny	George Sorel
Dovkin	Rick Vallin

and American GI Chorus

"Northwest Outpost" is a rather familiar musical romance, but it has flavor and charm. Nelson Eddy-Ilona Massey combo are personable and attractive here, and will draw. Pic will do biz.

Plot setting is fresh and novel enough to offset the frequently stilted dialog and familiar situations. The story is set in the 1830's in the little-known times when Russia held part of California. Scene is a trading fort, governed by a Russian prince (Hugo Haas), whose soldiery is under the command of a former U. S. Army cavalry officer (Nelson Eddy). The Russians, trading for furs, and holding off Indian raids, know that eventually the Americans will come into possession of their land. The ex-U. S. officer is there, unofficially, to help pave the way.

Idyllic scene is somewhat marred by constant sight of Russian convicts, in chains (sent here, as it were, to a sylvan Siberia), working roads, hauling lumber, etc. One of the convicts (Joseph Schildkraut) is a Russian count banished here for treason, who saved his skin by squealing on his fellow-conspirators. His wife (Ilona Massey, whom he forced into marriage as payment for his silence regarding the complicity of her titled father in the aforesaid conspiracy, comes to California to see what she can do for him.

Pic concerns itself rather placidly with the way the U. S. officer and titled Russian fall in love, the misunderstandings about her husband, the escape of the convict-husband and his subsequent death, and the reunion of the lovers.

Pleasant outdoor scenes, some fast riding, some fanciful court dresses and Russian peasant costumes, and some good music, help to enliven the slow-paced yarn. Eddy, who looks the part of a dashing frontiersman, also sings very well, in solo or duet with Miss Massey. Latter looks lovely, is gowned handsomely, and sings as appealingly. Songs aren't overdone, and fit in naturally into the story. The American GI Chorus, taking the part of the convicts, also sings well, particularly a mournful chant called, "Weary." Score, all by Rudolf Friml, has some pleasant tunes, as in "Nearer and Dearer," "Love Is The Time" and "Tell Me With Your Eyes."

Joseph Schildkraut, although too neatly got up for a convict, handles the role satisfactory. Hugo Haas and Elsa Lanchester do well with roles of Prince and Princess (in charge of the fort), and furnish some humorous moments. Lenore Ulric, vet legit actress, is good in a brief bit as a Baroness.

Photography is good, on outdoor horse-racing scenes, in a production number like the Russian Easter church scene, or in some neat touches like a conversation between officer and Princess shot through a lace curtain frame. Direction is okay. Production is adequately budgeted, though it doesn't seem to have been costly. Nothing seems stinted, however. *Bron.*

Dick Tracy's Dilemma

Hollywood, May 13.

RKO release of Herman Schlom production. Features Ralph Byrd, Lyle Latell, Kay Christopher, Jack Lambert, Ian Keith. Directed by John Rawlins. Screenplay, Robert Stephen Brode; based on cartoon strip created by Chester Gould; camera, Frank Redman; music, Paul Sawtell; editor, Marvin Coil. Tradeshown May 12, '47. Running time, **60 MINS.**

Dick Tracy	Ralph Byrd
Pat	Lyle Latell
Tess	Kay Christopher
The Claw	Jack Lambert
Vitamin	Ian Keith
Longshot Lillie	Bernadene Hayes
Sightless	Jimmy Conlin
Peter Premium	William B. Davidson
Sam	Tony Barrett
Fred	Richard Powers

This latest entry in RKO's "Dick Tracy" series draws on gruesome character of the Claw as menacing opponent of the pen-and-ink detective. Thrills are backed up with good budget production values by Herman Schlom and it's all aimed at satisfying demands of the Tracy fans as well as filling supporting bookings.

Ralph Byrd is an okay Tracy, with enough resemblance to the fictional character to carry off the role. Jack Lambert gives expert study to his role as The Claw, grotesque character right out of a Chester Gould strip. Plot moves along under John Rawlins' directorial wing to show how Tracy busts up a fur-stealing racket that's an insurance fraud and the chief heavy goes to glory in a typical Gould finish when his iron claw accidentally touches a high-voltage wire. Good script was furnished by Robert Stephen Brode.

Lyle Latell is the strip Pat. Kay Christopher is Tess and Ian Keith chews scenery as the flamboyant Vitamin Flintheart. Bernadene Hayes shows up well in brief spot as Longshot Lillie. Jimmy Conlin does an excellent character role as Sightless, pencil-peddler who aids Tracy, and others are okay.

Lensing by Frank Redman, Marvin Coil's editing and other credits are good. *Brog.*

Take My Life (BRITISH-MADE)

London, May 8.

General Film Distributors' release of Cineguild Production. Stars Greta Gynt, Marius Goring, Hugh Williams. Directed by Ronald Neame. Screenplay by Winston Graham, Winifred Taylor; additional dialog, Margaret Kennedy; camera, Guy Green; music by William Alwyn. At Studio One, London, May 7, '47. Running time, **79 MINS.**

Nicholas Talbot	Hugh Williams
Philippa Shelley	Greta Gynt
Sidney Flemming	Marius Goring
Prosecuting Counsel	Francis L. Sullivan
Inspector Archer	Henry Edwards
Elizabeth Rusman	Rosalie Crutchley
Mrs. Newcombe	Marjorie Mars
Defending Counsel	Maurice Denham
John Newcombe	Leo Britt
Leslie Newcombe	David Wallbridge
Deaf Man	Ronald Adam
Mike Grieve	Herbert Walton

As a digression from making prestige pictures, Cineguild has tried its hand on a murder mystery, but there's nothing to differentiate it from ordinary potboiler. Attempts to create an arty atmosphere—narrative and flashbacks—merely result in making it tiresome. Film will do no more than fair here, and as just an average dualer in the U. S.

Ronald Neame in his first assignment as director has not distinguished himself but as an ace cameraman he should have known that the prime essential of a pic is that it should move, and that talk is no satisfactory substitute for action. Nor is there any novelty in prolonged trial scenes, unnecessary flashbacks and exaggerated closeups.

It's hardly complimentary to Scotland Yard to discover that an opera singer, Philippa Shelley, making use of an obvious clue—a piece of written music—leads the police to the criminal. On the night of her big success, one of the violinists in the Covent Garden orchestra, Elizabeth, onetime flame of Nicholas, the star's husband-manager, is found murdered. Circumstantial evidence points strongly to the manager, and he is put on trial for his life. Only Philippa knows her husband is innocent, and through the snatch of a song she traces the real murderer, and saves Nick in the nick of time.

Marius Goring, as a fanatical criminal, makes a worthwhile impression. Greta Gynt, who has made much progress recently, is disappointing. The camera and the costumer have been unkind to her, and there's small scope for real acting. Hugh Williams as her husband has little to do but exhibit a crooked smile. *Cane.*

New Kind of Kidding Trailer

One of the first of the majors to let down its hair and lampoon itself in public, 20th-Fox will issue a special teaser trailer on its forthcoming "Miracle on 34th Street" which kids the pants off 20th production chief Darryl F. Zanuck in particular and the entire film industry in general.

Teaser, running five minutes, depicts 20th's studio chief watching a trailer for "Miracle" in a projection room. Actor who plays the part is referred to as Ed Schaefer but the short mustache and long, black cigar leave little doubt as to his identity. Although he hasn't seen the picture, he dislikes the trailer because it's filled with the standard publicity clichés of "terrific," "sensational," "warm," "exciting," etc. He warns the staff to think of a new angle, or else.

Leaving the projection room, he runs into a galaxy of 20th stars on the lot, including Rex Harrison, Anne Baxter, Peggy Ann Garner and Dick Haymes, all of whom tell him the picture is "terrific," "sensational," etc., and advise him to see it. He returns to the projection room, watches the picture and exclaims it's the "greatest thing I've ever seen—terrific, sensational. That's what we should say in our trailer." His yes-men, of course, agree and congratulate him on his wonderful idea. Film fades out with a small, titled "no kidding, folks—it is a wonderful picture."

Teaser, produced at the 20th studio, will be provided gratis to every exhibitor booking "Miracle," to be run two weeks in advance of the opening date, with the standard trailer to run a week in advance. Same number of the teasers have been ordered as prints for the picture.

Hi-de-Ho (MUSICAL)

Famous release of E. M. Glucksman production. Stars Cab Calloway; features Dusty Fletcher, Ida James, Jeni Le Gon, Peters Sisters, Miller Bros. & Lois. Directed by Josh Binney. Original story and screenplay, Hal Seeger; songs, Seeger, Calloway, Jack Palmer, Buster Harding, Elton Hill; camera, Don Malkames; editor, Louis Hess. At Squire, N. Y., week May 9, '47. Running time **72 MINS.**

Cab	Cab Calloway
Nettie	Ida James
Minnie	Jeni Le Gon
Sparks	William Campbell
His Fat Friend	Virginia Girvin
Boss Mason	George Wiltshire
Mo the Mouse	James Dunmore
Preacher	Augustus Smith
Owner of Jive Club	Edgar Martin
Ralph	Leonard Rogers
Owner of Brass Hat	David Bethea
Police Sergeant	Shepard Roberts
Head Waiter	Frederick Johnson

Cab Calloway Orchestra
Dusty "Open The Door Richard" Fletcher
Peters Sisters
Miller Bros. & Lois

Working with an obviously low budget, producer E. M. Glucksman has turned out a fair negro musical which has Cab Calloway's name to furnish the b.o. draft. While such a film will receive meagre bookings in ofay houses, it's a natural for the 500-odd colored theatres throughout the U. S.

Calloway fans will find "Hi-de-ho" right up their alley as the stick-swisher appears in practically every scene. Using his lusty pipes in his own peculiar style, the Cab croons a half-dozen songs as well as leading his band in a number of sequences. Bolstering the marquee are Dusty Fletcher, Peters Sisters, and a top terp act, Miller Bros. & Lois.

Story is just one of those things. Calloway starts from scratch at the Brass Hat Club through the efforts of his femme manager, Ida James. His gal friend, Jeni Le Gon, disapproves of Miss James and in a fit of jealousy moves to have Boss Mason (George Wiltshire), operator of a rival spot rub Calloway out. Later, overcome with remorse, Miss Le Gon attempts to prevent the attack but is killed herself. Cab then weds Miss James.

Fletcher contribs his famed "Open the Door Richard" routine, which he's credited with having originated. Peters Sisters are solid with "A Rainy Sunday" and "Little Old Lady From Baltimore" while Miller Bros. & Lois do their standard tap routine atop built up blocks and stands. Of some three special tunes written for the pic, "I Got a Gal Named Nettie," by Calloway and Elton Hill is perhaps the best.

Calloway is natural enough as himself while the Misses James and Le Gon do as well as could be expected. Acting on the whole is static and Josh Binney's direction might have shown more results had the budget been larger. Production accoutrements and photography also reflects the low nut. "Hi-de-ho" is primarily an excuse for spotlighting some okay vaude acts on celluloid but the audiences it's aimed at will overlook the technical deficiencies.

Killer Dill

Hollywood, May 10.

Screen Guild release of Max M. King production. Stars Stuart Erwin; features Anne Gwynne, Frank Albertson, Mike Mazurki. Directed by Lewis D. Collins. Screenplay, John O'Dea; based on original by Alan Friedman; camera, William Sickner; editor, Marty Cohn. Previewed May 5, '47. Running time, **71 MINS.**

Johnny Dill	Stuart Erwin
Judy	Anne Gwynne
Allen	Frank Albertson
Little Joe	Mike Mazurki
Maboose	Milburn Stone
Millie	Dorothy Granger
Louie	Anthony Warde
Moroni	Ben Welden
Gangster in Movie	Will Orlean
Mushnose	Stanley Ross
Gloria	Shirley Hunter
Jack	Charles Knight
Mr. Jones	Stanley Andrews
Secretary	Julie Mitchum

"Killer Dill" goes back to the Prohibition era for its plot and proves fairly amusing for supporting bookings. Length is a bit unwieldy for lower half of bills but footage needs trimming so that can be easily fixed. Budget production values are good for expenditure.

Plot goes overboard and there are a number of script holes that faster direction would have skipped over. Story concerns misidentification of timid salesman as a public enemy who has bumped off a rival. Stuart Erwin handles role capably.

Lewis D. Collins' direction is spotty but overall effect is okay for release intentions. Frank Albertson, the attorney, is good and a number of excellent character spots are strongly filled by Mike Mazurki, Milburn Stone, Ben Weldon and Anthony Warde. Ann Gwynne has little to do as femme lead. Max M. King production was well lensed by William Sickner. *Brog.*

The Brothers (BRITISH-MADE)

London, May 8.

General Film Distributors' release of Sydney Box production. Stars Patricia Roc, Will Fyffe, Maxwell Reed. Directed by David Macdonald. Adapted from L. A. G. Strong's novel by David Macdonald, Strong and Paul Vincent Carroll; camera, Stephen Dade; music, Cedric Thorpe Davie. At Odeon, London, May 7, '47. Running time, **98 MINS.**

Mary	Patricia Roc
Aeneas McGrath	Willie Fyffe
Fergus Macrae	Maxwell Reed
Hector Macrae	Finlay Currie
John Macrae	Duncan Macrae
Dugald	John Laurie
Willie McFarish	Andrew Crawford
Angus McFarish	Morland Graham
Augusina	Megs Jenkins
Priest	James Woodburn
George McFarish	David McAllister
The Informer	Patrick Boxll

Starkly uncompromising is this Sydney Box version of L. A. G. Strong's novel. No attempt has been made to win favor of those who cannot stomach a grim story, and even the contemplated happy ending (not in the book) has been discarded in favor of one more logical. It will not be everybody's entertainment, and will do best with discriminating audiences here and in the U. S.

Drawing cards are a fine cast, good story, grand direction and splendid camera work and music score. Patricia Roc contributes her best performance to date, and newcomer Maxwell Reed establishes himself in a part that would have been a natural for James Mason. Reed, a protege of Box, is obviously destined for stardom. Only criticism is the sparing use made of that nifty character actor, Will Fyffe. He whams every moment he's on screen, but his importance in the novel has been whittled away in the adaptation.

Mention must be made of Duncan Macrae, John Laurie, Finlay Currie, Andrew Crawford and George MacDonald, an amateur Scottish actor (unnamed in the cast list), who etches a memorable cameo as a thrifty Scotsman bargaining about the marriage portion of his daughter.

Story is set in 1900, in a small remote island in the western isles of Scotland, where the Macraes and the McFarishes, farmers, carry on a feud of generations. To the Macraes comes Mary, a convent-bred orphan, to be a servant, causing the feud to flare again. It's resolved only when one of the boys takes the girl out in his boat, and neither returns. In the book he alone comes back. *Cane.*

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Produced by WILLIAM PERLBERG
Story by Valentine Davies

the Industry 20th Century-Fox

Literati

New Daily for Washington

A specialized new daily publication is slated to kick off in Washington next week under the editorship of Edward Maher, former editor-in-chief of Liberty. To be known as United States Journal, new sheet will concentrate on government—civil service, gossip, Congress, politics, social and night life, etc.

Sheet is figured to go five days a week (excmpting Sunday-Monday) and to cost a dime per copy. It will be a semi-slick about the size of Hollywood's Daily Variety, and hopes to rope in a large amount of institutional advertising of outfits which want their ads to be seen in Washington. Among those who will give the publication either part or full time service will be Tris Coffin, radio commentator and author of the new book, "Missouri Compromise;" Jack Purcell, ex of Time, and Charlie Michie, formerly in the Washington bureau of P.M.

New York advertising interests are reported financially interested.

Doubleday's Lincolniana

Ken McCormick, Doubleday's editor-in-chief, has made arrangements with David C. Mearns, director of the reference dept. of the Library of Congress, to prepare a book based on the contents of the Robert Todd Lincoln collection. Work will begin immediately after release of the papers to the public.

Library is bound by the Lincoln stipulation that all documents in the collection be withheld from public view until July 26.

Fred Sammis' 3d Post

Fred Sammis' appointment as editorial director of True Romances constitutes a third job, since he's already e.d. of Photoplay and Radio Mirror, which jobs he doesn't relinquish. The new post has given rise to misunderstanding he was exiting the two previous posts.

Joe Laurie, Jr. Crashes 'Society'

Book reviewing has fallen to a new low or Joe Laurie, Jr., has risen to a new high when VARIETY asks me to review a book on Society!

That's just the kind of a book "Champagne Cholly (The Life and Times of Maury Paul)"; (Dutton, $3.75) is. You can tell it's a bit societyish by the way they spell Charlie. It's a book about the famous society editor and columnist Maury Henry Biddle Paul. (He has no last name just like Hildegarde). He wrote for many papers under different names like Billy Benedick, Cholly Knickerbocker, Dolly Madison and Polly Stuyvesant. And according to his ex-secretary and biographer, Eve Brown, all the names fit him perfectly!

Down on the lower East Side where I was raised we knew the names of Vanderbilt, Astor and Rockefeller, because those were the guys we were aiming to be as rich as when we grew up. The other guys and dowagers that Maury Paul wrote about, like the Goelets, Goulds, Van Rensselaers and Mrs. Hamilton McK. Twombly meant nothing to us. Our society consisted of Big Tim Sullivan, Paddy Divver, Tom Foley, Maggie Cline, Tony Pastor, Rose Sydell and Mollie Williams. I also knew about the Children's Aid Society and the Society for the Prevention of Cruelty to Animals!

We all have read how many of our first families started their fortunes and feel that plain Jake Bernstein and Paddy McCarthy have it all over these Aristocrooks! Even though they may not be able to reach further than two generations on the family tree. Of course there are some swell guys and gals in Society, as there must be exceptions to all rules, even in Society. But I can't see where they have the right to put on the dog, even though they have the face for it!

But this gal Eve Brown, the author of this book, can write, and does! She has a fine fluid style and reopens the skeleton closets of high society using her old boss' quotes for a key. If you like that kind of stuff and wish to feel a bit superior by all means read this book. This guy Cholly Knickerbocker was quite a character—a sort of a one man claque for himself. He proved that nobody loved a fact man. He would report who was hatched, matched and dispatched in high society. His name was on everybody's tongue in the Smart Set, but I believe they would have done much better with Sen-Sen. He was the kind of a guy when a tube of toothpaste was opened he thought it should be christened with a champagne bottle. He loved Society, and Eve Brown tells us most of Society loved him.

As for me, I never liked Society ever since that Building & Loan Society in Philly did me out of plenty moolah. The only coming out parties in my family was when we were dispossesed. I never mixed with them at the Opera where they sit in the Diamond Horseshoe sound awake and converse in noiseless talk. But if you like to know all about them, the cream of society (some of whom are homogenized) then by all means spend $3.75 and see how the other half lives. *Joe Laurie, Jr.*

McGraw-Hill Goes Int'l

McGraw-Hill is hopping aboard the international bandwagon, following in the wake of a number of other big U.S. publishing houses to get established abroad before foreign publishers are able to fully recover.

Book and mag house is planning to gets its reading material into foreign countries, both in English and in other languages. Its book-publishing affiliate, Whittlesey House, is now getting out fiction and general non-fiction in addition to technical volumes.

New Round for Cain Plan Fight

The faction fight over the American Authors Authority plan sponsored by James M. Cain and the Screen Writers' Guild erupted again last week. Following upon announcement by the SWG of a revised AAA proposal which was supposed to smooth out objections to the original, the recently organized American Writers Assn. let go with a new denunciation of "Communism", and declared that the Cain plan still means to "dictate to everyone concerned." AWA's latest statement declares that "this new plan is couched in cool legal language, but it gives the Authority the same absolute power over the work of writers that was so dangerous in the first place."

Adding some more heat, the N. Y. Daily News blasted the AAA project and its supporters with a full page editorial Monday (12) in which it was alleged that Hollywood Communists were trying to snare professional writers into a "totalitarian booby trap." Meanwhile, the Authors' League subcommittee investigating the Cain plan and other methods of protecting the rights of authors, was still at work drawing up a final draft of its recommendations.

Pulitzer Radio, Film Awards?

That the range of the Pulitzer awards may be widened to take in radio and films was indicated at a recent meeting of the advisory board of Columbia University's Graduate School of Journalism. In making the announcement last week, Carl W. Ackerman, school's dean and board secretary, pointed out, however, that action on the matter was "indefinitely postponed."

Other revisions have already been made, Ackerman disclosed. These reduce journalism awards from eight to seven, while the reporting field has been held to local reporting, reporting on national affairs and reporting on international events. The "distinguished correspondence" prize has not been retained.

Previous conditions prescribed that the prize-winning play be "performed in New York," but henceforth a legit production may be eligible if produced anywhere. The "distinguished novel" award also comes in for a slight change. This prize will now go to "distinguished fiction published in book form during the year by an American author, preferably dealing with American life."

Ray Josephs' So. American Way

Ray Josephs, who authored "Argentine Diary" for Random House, takes off June 6 on a six-month trek to prepare "Latin American Diary" for RH publication in mid-1948.

Josephs' itinerary embraces Havana, Caracas, Bogota, Quito, Lima, LaPaz, Santiago, Buenos Aires, Montevideo and Rio de Janerio, as the respective Latin-American capitals whence he'll do his researching.

Hirshberg Clears the Bases

Al Hirshberg, Boston Post sports expert, has written an interesting epic about the Hub's Red Sox baseball team, which copped the American League championship last fall and then lost the World's Series to the St. Louis Cards. The Waverly House publication is called "The Red Sox," with a subtitle of "The Bean And The Cod." Tome is anecdotal but factual, mostly devoted to the team's star players. It's generally humorous and tells the inside story of how the club finally won a pennant after trying for 28 years.

Millionaire Tom Yawkey bought the team in 1933, and though he tried to buy enough talent to make a winner out of the Sox, Hirshberg reveals, it took over 12 years before he was successful, during which time he spent over $4,000,000 to achieve his purposes. And that included the purchase of Joe Cronin from Washington, where the latter was a great shortstop and hitter, to become the Bosox manager. Around Cronin revolved Yawkey's bid for a pennant, along with Eddie Collins, former star second baseman of the Athletics, who became the key frontoffice man of the Sox. Such other stars of the Sox, as Lefty Grove, Jimmy Foxx and Ted Williams, are also prominently mentioned. Williams wrote the foreword to the book, in which he told of his failure in the World Series: "I wanted to hit. One home run by me might have won the championship for us . . . maybe I tried too hard. This book is the story of the Red Sox. In a sense I think it is my personal story, just as it is the personal story of Johnny Pesky, Bobby Doerr, Rudy York, Dom DiMaggio, Tex Hughson, Dave Ferris and the rest of the boys who brought Boston its first pennant" in so long a time . . . "When Old Man Time raps me on the shoulder and tells me to hang up my uniform, I want to be hanging up a Red Sox uniform."

For fans, Hirshberg's book is a four bagger. *Ibee.*

Blind Lawyer

Continued from page 1

looks like a small icepick. Bob Paul, a former Penn classmate, supplies Allman with the spot information.

The two also work together on the weekly script Friday nights and Saturday mornings, with Paul typing the script and Allman punching it out in braille. Last minute sports news flashes and baseball results are punched out just before broadcast time at 6:30 p.m., when Allman goes on the air.

Closing signals denoting the approach of the end of the program are given Allman by taps on the shoulder, each tap signifying a minute remaining.

Allman's approach at the microphone is that of an experienced broadcaster. His background in public speaking serves him to good advantage in his new post. He has spoken before numerous service clubs, high schools and sports organizations.

Allman's series began March 29, and came about as result of a meeting between him and Jim Begley, KYW program manager, at the Philadelphia Sportswriters' banquet last January. Begley and Bob White, general manager, were enthusiastic about Allman doing a sports program, and an audition was arranged.

"The bon ton follies of our time."—Lucius Beebe

Haughty matrons, glamorous debutantes, powerful Wall Street magnates loved, hated, and feared Maury Paul, whose Cholly Knickerbocker columns they read with bated breath. In telling his astounding story, Miss Brown has told the story of New York Society in its most glittering and fabulous phases. LUCIUS BEEBE says: "The only reliable, full dress chronicle of our times . . . at once authentic, hilarious and acutely readable."

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SCULLY'S SCRAPBOOK

By Frank Scully

St. Paul, May 13.

Having frequently described somebody as a "character," it comes on me as a shock that most people think I'm one myself. In fact, Marguerite Ratty, running a department called Notes and Bolts in a religious digest mag called "Novena Notes," comes to my defense with a left-handed compliment to the effect that "characters aren't always crackpots." This didn't mollify me particularly, as for years I thought of myself as a highly civilized mugg who now and then for comedy relief would trip "characters" up and snap them in comic poses for my box camera. But now I learn that I, too, am one of them.

According to Miss Ratty she came on the word in college. Characters in her day affected books by Freud and sported horn-rimmed glasses. But today she thinks characters really have character and, what is more, she believes those of today tie up very well with the characters of the far distant past, dropping the Freudians in the ashcan en route of course.

Francis of Assisi was a character, according to Miss Ratty. His abandon, his fasting in the fields, the threadbare sack he wore, his bizarre attitude toward beasts, won him only a weird reputation in select circles. In spite of that he is a saint.

Joan of Arc, too, she says was a character. Ladies were ladies in those conventional days. Joan wore pants, hopped a horse, rode through wars, won them and snared a sainthood.

Then Saint Therese, who grappled with scruples and secured sanctity. "One of her biographers," says Marguerite, "labeled her as 'bourgeois.' She's a saint," insists Marguerite. "How about her biographer?"

Mr. Character, To You

At this point I was hit smack in the eye with this closing crackeroo: "Characters are mostly good people. Frank Scully writes for VARIETY, the theatrical trade paper, and sometimes his nightclub chums chide him for what he scribbles. Last spring Mr. Scully spent a wonderful weekend with the Franciscans. He missed the shows, the sipping, the magazines. Sure, he admitted, as some of his cafe society chums claimed, that the weekend would make him the thickness of a fingernail different.

"It didn't. So he said. Yet he also asked, 'How would you feel if you missed eternal happiness by the thickness of a fingernail?' There's a character."

Well, in company like this you could even call me a crackpot, and get a fan letter from the ringmaster of the old Scully Circus. Francis of Assisi, Sir Thomas More, Matt Talbot, Frank Scully. Hey, Leahy! Notre Dame looking for a really good backfield?

"Pilot To Navigator!"

To show that characters are still working around Hollywood and writers are not working, Rip Hanson got a layoff job as secretary to a Santa Monica beach club. A character came in looking for another character. Also for trouble. Rip, who had been a navigator with the Eighth Air Force, tried to navigate the character out of the club. While doing so Rip made a quick frisk and, sure enough, the slugger had a rod on him.

At this point Rip decided that if anybody was going to get it, he wasn't. He began telling the killer about the bylaws of the club. "You can't shoot people in here," he insisted. "Look at this new rug. Who's going to clean up after a mess like that? My union will raise hell with me if I do it. I tell you what you do. You wait here in the bar. I'll hunt up the member and get him outside. If you shoot him outside you won't be lousing up the bylaws."

House-Broken Trigger Man

Killer accepted this compromise. Rip went hunting the manager and the member. On learning the news, the member jumped from the second story into an outdoor pool. The manager notified the cops. Then Rip went back to the bar and explained that the member wasn't on the premises and for the killer to wait outside for him. As they came to the front door the killer spotted the member, dripping wet, climbing into his car and taking a powder.

The killer reached for his rod, screaming that the rat was running out. At this point two state highway patrolmen rode up on their roaring motorcycles.

Rip led the killer back to the bar. "Well," said the killer, "he'd better stay away from here, or next time he gets it, new rugs or no new rugs."

They shook hands and said goodbye. The killer left by the outdoor pool. Now, here are a couple of characters!

Gypsy Rose Konrad

Another character among the literati is that guy Konrad Bercovici. People who peddle other people's witticisms may still go on retailing Curtiz and Ratoff and Goldwyn gags, but I would have given a lot (with, say, a 50-foot front on the Mojave desert) to have heard Bercovici explain to lawyers, judges and jurors how "The Great Dictator" was an original of his, because Bercovici, who writes an elegant English, talks no known Anglo-Saxophone dialect. The 95G's settlement must have been strictly on the written record.

I know this from personal experience. In fact, it was Bercovici's triple-talk which saved a bunch of us forward-lookers from a libel suit years ago. We were trying to oust a political machine which had been turning Southern California into Southern Cicero. We had collected a bunch of reformers to give it to the mob over the air. Fred Keating, Erin O'Brien Moore, Nat Ferber, Jim Tully, Konrad Bercovici and I were the cast. A. Brigham Rose was our legal counsel on the radio script. As he had been cited 66 times for contempt of court, his idea of what was libelous was charitable, to say the least.

Fifteen minutes before we were to go on the air, Nat Ferber said, "I can't say this. My script is just lousy with libel!"

Keating was walking up and down the studio rehearsing his blast with gestures. "Mine's even worse," he said.

"Mine's not strong enough," countered Rose.

"Mine's weak too," said Bercovici.

"Okay," I said, "will all you guys just exchange scripts so we can go on with the show?"

"No," said Ferber, "I'll blue-pencil the libel out of mine."

Rose agreed that Keating's was the worst.

"Okay," I said, "then you give Bercovici yours, Fred. Nobody will understand him anyway."

They switched scripts.

By the time Ferber was due on the air he had blue-penciled only half of his script. From there on he adlibbed and where the script said "L.A. was the black-spot of America." Ferber doubled it in no trump and shouted, "It's not only the black-spot of America, it's the black-spot of the world!"

Nice editing.

Bercovici was to say he could throw a tennis ball in any direction from the city hall and hit some joint that was paying off. What it sounded like was a Gypsy lullaby.

The opposition had an air-check and every time they played it their libel lawyers came out with a different interpretation. In the end the aroused voters gave the old machine the heave and that shelved the whole matter of libel.

So when Chaplin said Bercovici never told him the story of "The Great Dictator," it was probably true for the simple reason he couldn't have understood that's what Bercovici was telling him. Moreover, since Chaplin gets practically everything he knows by ear and rarely reads, it is doubtful if he ever read what Bercovici wrote. But that Bercovici did write it and had ample proofs of same must have been evident. They don't hand out $95,000 just on hearsay.

What Bercovici should do with some of the dough now, is to get himself a tutor in elocution. After that he could tell it as well as sell it.

Yank Pix Surmount Soviet Obstacles, Hungary 52% Tax to Top Prewar Biz

Budapest, May 2.

American films already have reached higher playing volume and money intake than in prewar Hungary, Nicholas Palugyay, Motion Picture Export Assn. boss for the area, told VARIETY. Palugyay, formerly Paramount chief here, took the helm of MPEA operation when it started under agreement with new government late in 1946. Success of Yank product has been attained in the face of murderous theatre taxes (52% on admissions) and powerful Soviet competition in strictly Kremlin-controlled country. Palugyay maintains that a good Hollywood film will now outdraw the best of Hungarian language product, perhaps because the public is starved for American screen fare.

MPEA is already selling all of Hungary's 450 operating theatres. Houses are all owned by political parties which got them as spoils of war. Nevertheless operators can't seem to influence Parliament or the Finance Ministry to ease the tax load imposed as part of general deflationary policy of soaking what the commy-controlled regime considers luxury businesses.

After paying taxes and 40-50% film rental, exhibs haven't much left. Most ducats in big town run from two to six forints (20-60c.). But those costing above six forints, representing the gravy in big houses, are always slow moving. Average worker's wage may reach 120 forints weekly, which tips how high admissions are. Palugyay would like to see admissions come down, feeling turnover could be doubled. He will release 100 pictures in the 1946-47 season.

Although MPEA is having no import or censorship difficulties, financial headaches are mounting. Hungarian National Bank allotted $50,000 a year in dollars to cover operating costs. But exporting any part of MPEA's mounting balance of forints is increasingly difficult. There's a possibility that unless the situation improves, MPEA might suspend distribution in an attempt to force exhibit politicos to pressure the government or lose much of its admission revenues. Export Assn. has contractual right to shut down should it deem import-export too difficult. Such a withdrawal of Yank pix would leave film theatres inoperable as Hungarian language production has been at a standstill for years, and Russians, French and British combined haven't enough product in the country to keep even part of the theatres running.

Palugyay reports that top boxoffice for U.S. films released here under his regime thus far are "Phantom of Opera," "Mrs. Miniver," "Reap Wild Wind" and "Arabian Nights." Next major release will be "Lost Weekend."

Holy Land Legit Biz Booming Despite All

Jerusalem, May 1.

Despite disturbing political clamor in Palestine, the Hebrew legit theatre is flourishing with a continuous production of new plays and revivals. Among the most popular presentations was Franz Werfel's Broadway hit, "Jacobowsky and the Colonel," which by a coincidence was staged by three dramatic groups at once in Haifa and Tel Aviv.

Sammy Gronemann, one of the most prolific dramatists in Palestine, has written a play on "The Heine Family" which the Habimah troupe is staging. Piece is a light farce, marked by excellent acting by J. Shulman in the lead part. Among other plays now running in Tel Aviv is "The Storm" by Ostrovsky, which is well-mounted and well-acted.

Vienna Film Intake Off

Vienna, May 2.

City Counselor A. Honay announced that boxoffice receipts of films dropped one-third in first three months of 1947. Cause was mainly due to lack of electric current, necessitating fewer performances. While in 1946, receipts totaled $1,290,000, this year it was $900,000. Nevertheless, city revenues decreased only $16,000, due to upped amusement tax.

There are again 183 pix in operation in Vienna, which is more than half as many as before the war.

S. J. Meyers in U.S. to Set Distrib of 'Sly Corner'

Sidney J. Myers, assistant managing director of British Lion Film Corp., who arrived Friday (9) aboard the Queen Elizabeth, said he expected to remain in the U. S. for five or six weeks on primarily a vacation. However he added that he may set an American distributional deal for George King's production of "The Shop at Sly Corner," starring Oscar Homolka and released in Britain by British Lion.

While British Lion distributes Republic pix in Britain, Myers said that was no indication that it may handle "Sly Corner" in America. Picture, incidentally, is based on the London play by Edward Percy produced two seasons ago at the St. Martin's theatre.

Dietz Talks To Metro's Goetz

Howard Dietz, Metro ad-publicity veepee, flew to England Saturday (10) for a month's visit to Metro's Elstree studios in London, where he'll aid Ben Goetz, company's British managing director, in lining up production which is slated to begin in the fall. Mrs. (Tanis) Dietz is in her native England presently and will return with him.

Fall production will be the first at the Elstree studios since "Vacation from Marriage," which Sir Alexander Korda turned out for Metro during the war. Bombed-out studios have been completely refurbished and Metro has announced a slate of three films to be produced there next year, including "Young Bess," "Romance of Henry Menefee" and "Secret Garden." Entire production unit will be taken to England from the Coast when cameras start rolling on the first picture.

Dietz pointed out that some of Metro's top pictures were produced at Elstree in the past and held out high hopes that this year's production would meet those standards. In addition to "Marriage," both "Citadel" and "Goodbye, Mr. Chips" were turned out in England, he said. He's expected to aid Goetz in re-establishing an ad-publicity department at the studios before returning to the homeoffice about June 10.

Canadian Houses Book Local Documentary Pix

Ottawa, May 13.

Canadian theatres are paying more attention today than ever before to booking locally-made documentary films. During the war, one or two special productions from the National Film Board made a good percentage of these films but only the NFB "Canada arries On" series had been consistently booked.

Now three documentaries are playing film houses of Canada. They are the feature, "Exercise Musk Ox," the one-reeler, "Toronto Symphony No. 2" and "Out of the Ruins," a longer short.

Sweden Mulls Pension For All of Its Actors

Stockholm, April 29.

Pension arrangement for Swedish actors has been urged by the Theatre Assn. and its trade union. Organizations have asked the Minister of Public Worship and Education to set up a fund - raising scheme modeled after systems in effect in other Scandinavian countries.

In Finland, it's pointed out, the indigent actor is taken care of by alloting five marks on every amusement ticket sold to the Trade Union's pension fund. Swedish trade union is hopeful that a certain percentage will be used to help actors here.

20th-Fox Gets London Studio

London, May 6.

J. Arthur Rank has set aside space at his Denham Film Studios in September for a 20th-Fox production. This will star Rex Harrison.

U's Foreign Reshuffling

In a reshuffling of Universal's foreign field men, Keith Goldsmith, company's former general manager for India, has been switched to South Africa as homeoffice rep. With Universal and J. Arthur Rank buying into the Schlesinger theatre and distribution interests in that Dominion, Goldsmith will act as liaison between U and African Consolidated Films, the three-ply combine. He h.q.s in Johannesburg.

Vincent Palmeri has been slotted for manager in Mexico, replacing Jack Epstein, holder of the post for 20 years, who resigned to go into business for himself. Palmeri formerly was exec. ass't to Monroe Isen in South America.

In Sweden, Karl Jungmarker has been named Universal manager, succeeding Leo Gussen, retired.

British Money Into Eire Biz

Dublin, May 13.

A new British invasion of Ireland —this time in the amusement biz— is seen as the result of steadily increasing British interests in Eire's entertainment industry.

J. Arthur Rank already holds a substantial group of first-run cinemas, in addition to suburban and provincial houses; Associated British Cinemas has an interest in one first-run house and is expanding.

Latest prospective "invader" is British Entertainments Corp., now seeking local authorities' okay on lease of Dublin city site for large sports stadium.

These increasing British holdings are viewed with disfavor by strongly nationalistic groups. But main body of public opinion doesn't care a hoot who provides the entertainment, so long as they get it.

IRISH ADMISSION TAX DUE FOR HIKE AUG. 15

Dublin, May 3.

Tax on cinema seats in Eire is to be raised by amounts varying from a half-cent on a 10c. admission ticket to 20c. on 80c. admission as of Aug. 15. This decision was announced by Finance Minister Frank Aiken in his budget speech here. Taxation on legit theatres will also be increased from the same date, but details have not yet been announced.

Increased rates will mean an additional revenue to the government of about $1,600,000 a year, making about $4,400,000 a year in all from the entertainment biz.

Aiken's decision caused no surprise in industry, which will review position at a meeting of exhibitors next week. Prices will be upped by the amount of the duty, and at the same time the government will be asked to lift the ceiling on admission prices imposed during the war. Admissions have not been upped for nearly 10 years.

Current London Shows

(Figures show week of run)

London, May 13.

"Bless the Bride," Adelphi (3).
"Born Yesterday," Garrick (16).
"Birthmark," Playhouse (4).
"Call Home Heart," St. James (5).
"Clutterbuck," Wyndham (36).
"Dancing Years," Casino (10).
"Eagle Two Heads," Globe (13).
"Fifty-Fifty," Strand (62).
"Friend Lester," St. Martins (1).
"Guinea Pig," Criterion (65).
"Here There," Palladium (6).
"Jane," Aldwych (15).
"Man Ministry," Comedy (19).
"No Room Inn," Wint. Gdn (54).
"New Barabbas," Vaudeville (10).
"Oklahoma!," (2).
"Old Vic," New (28).
"Peace to Peckham," Princes (9).
"Perchance to Dream," Hipp (108).
"Piccadilly Hayride," Wales (9).
"Power and Glory," Fortune (31).
"Present Laughter," Haym'ket (4).
"Proudly Present," Yorks (2).
"Red Mill," Palace (18).
"Romany Love," Majestys (10).
"She Wanted Cream," Apollo.
"Sweetest Lowest," Ambass. (54).
"1066 All That," Saville (3).
"Together Again," Vic Palace.
"Under Counter," Phoenix (76).
"White Devil," Duchess (10).
"Winslow Boy," Lyric (51).
"Worm's View," Whitehall (2).

Proposed British State Pix Industry Meets With Objections from Cripps; Trade Head Favors Loans by Gov't

London, May 13.

Sir Stafford Cripps, president of the Board of Trade, has nixed the parliamentary Socialist parties' trades and industry committee proposal for a state film industry. This would have called for the appointment of an independent tribunal which would "carve from all existing cinema circuits to independent circuits which would be state-owned." These circuits wouldn't be profit-making but, it's claimed, would be safeguarded from bureaucratic inefficiency by the fact that each would have to face competition not only from each other but also from privately-owned chains.

Two boards would be formed and these would appoint managing directors, guided by experts at high salaries. These two circuits of state-owned cinemas would show films produced in state studios.

At meetings with the committee, Cripps opposed all proposals. This resulted in a final attempt by the committee to combat objections before the matter is referred to a party conference in two weeks. Cripps also expressed concern at "dangers of state control in any field of expression or potential medium of propaganda."

Committee's answer on this was that "the major danger is not public enterprise. It is public or private monopoly in film-making that must be guarded against."

Cripps also took the view that difficulties might arise when state studios embarked on production of state films if full financial responsibility was accepted. But he favored state loans to producing units.

Committee's reply to Cripps' fear over state losses was: "If fear of a state monopoly is based on unfair competition it wouldn't be difficult to devise a charter which would insure that a state-backed section of the industry were given no advantages other than those they might derive from their own efficiency."

Cripps now is faced with the alternative of accepting the committee's replies to his objections, or explaining to a party conference why he opposes the Socialists' policy of state films.

Marionettes to Star In Palestine Bible Short

Jerusalem, May 3.

For the past three months photographer Helmar Lerski, marionette-maker Dr. Paul Loewy and cameraman Naphtali Rubinstein have been shooting in Tel Aviv a 35m pic of 15 minutes length whose stars are marionettes.

When finished, film will serve as introduction to a Keren Hayesod documentary on Palestine. Subject is "Balaam and the Ass," story of the magician commanded by King Balak to curse the Jews, and who stayed to bless them.

S.S. King's 5-Wk. U. S. Survey

S. S. King, partner in the Shipman & King circuit of Great Britain, owner and operator of some 40 theatres in southern England, arrived aboard the Queen Elizabeth Friday (9) for a five-week stay. While the principal business of the S & K chain lies in exhibition, King revealed that his firm also has a controlling interest in the Alliance Film Studios, Ltd.

Completely independent of the Rank empire, King points out that Alliance controls the Riverside and Twickenham studios. Just completed at the former plant is "A Convict Has Escaped," starring Sally Gray and Trevor Howard, which Warners is distributing in Britain.

Currently in production is a psychological melodrama, "They Walk Alone," based on Max Catto's play of the same name. With Lance Comerford directing, film features Ann Crawford and a new Irish player Siobhan McKenna. Catto play, incidentally, was presented at the Golden, N. Y., in March, 1941, by Ben A. Boyar, with A. P. Kaye and Elsa Lanchester in top roles.

King also disclosed that his Holyrood Film Productions has wound up shooting on the "Silver Darlings." Dealing with the Scottish Highlands of 1820, picture was produced by Carl Greene and was filmed partly on location in northeast Scotland while interior scenes were done in the Welwyn Studios. Picture features Clifford Evans.

Besides their production activity with Alliance, Shipman & King have also participated in the financing of a pair of Sydney Box productions, "The Seventh Veil" and "The Years Between." Accompanied by his wife, King flies to the Coast tomorrow (Thursday). He is scheduled to return to England via the Queen Elizabeth on June 11.

British Film Briefs

London, May 6.

Earl St. John has been made director of Two-Cities Films...Six members of London Players Theatre are playing in Two-Cities Films' "Vice Versa," directed by Peter Ustinov, also a former member of this theatre...John Mills is likely to play lead in Michael Balcon-Ealing Studios, "Scott of the Antarctic," which will be ready for shooting this summer. Lilli Palmer is unable to get here before October, and will not be able to star in Ealing Studios, "Saraband for Dead Lovers," opposite Stewart Granger, with her role given to Joan Greenwood. Basil Dearden directs.

Alliance Films Productions is dickering with Flora Robson for top role in "No Orchids for Miss Blandish," providing Sydney Box, who has her under contract, releases her. Will be made at Riverside Studios. ...Jessica Spencer, star of Elsa Shelley's "Pick-Up Girl," when play was tried out at the Lindsey Theatre Club, gets her first film assignment in Associated British Picture's "My Brother Johnathan," which starts shooting at Elstree soon.

REP SUED FOR 250G ON FOREIGN CONTRACT

Republic International was sued for $250,000 damages in New York federal court Monday (12) by General Overseas Corp., which alleged Rep broke a contract providing for General to distribute 32 films in Europe and North Africa. Sum asked is what General claims its profits would have been on the deal.

General alleged it deposited a guarantee with Chase National Bank in Paris for the films but that they were never delivered. Rep declared the money had not been deposited on the designated date, which nullified the pact. One of the Chase bankers from Paris was slated to testify yesterday (Tuesday) to clear up that point before Federal Judge Simon H. Rifkind, who's hearing the trial without jury.

Paris Vandals at Work

Paris, May 6.

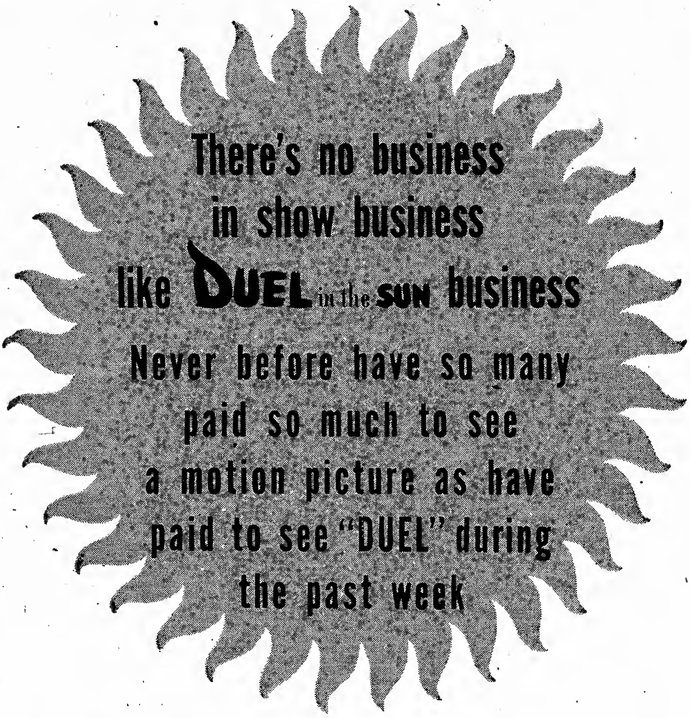
Presentation of the Jean Deletraz play, "Vive La Liberte" was again interrupted last week at Les Varieties when objectors dispersed front-row payees with ether thrown from the balcony. Preceding week a politically partisan audience thoroughly disrupted the May 3 performance.

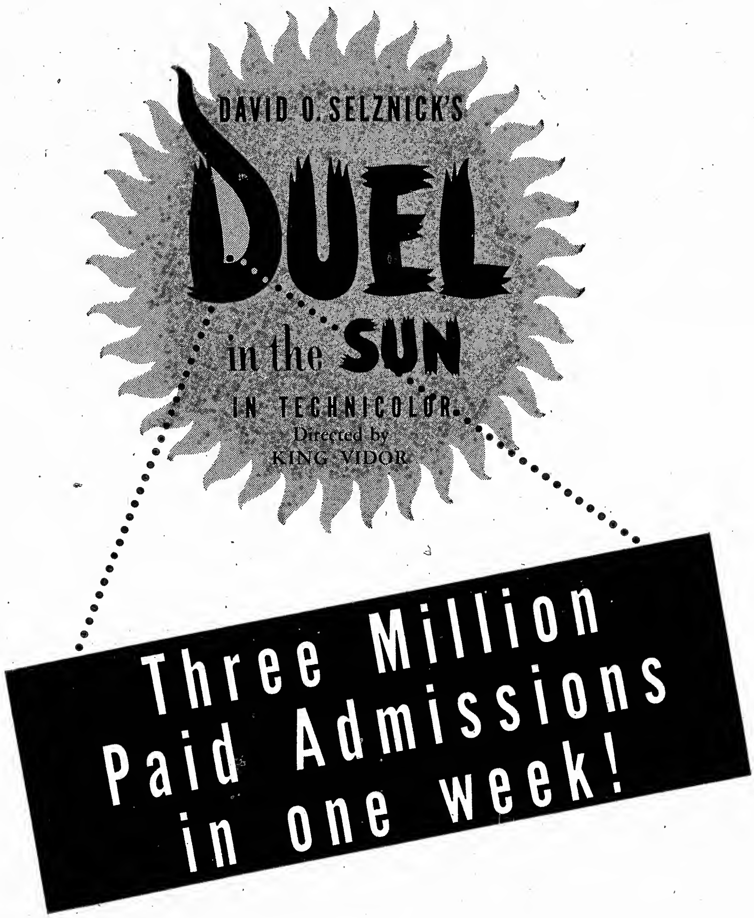
Play, an anti-Governmental skit, has strong Gaullist sympathies, and allegedly ridicules the current government.

Lyons' U.S.-Canada Trip

Edward F. Lyons, joint managing director of G. B. Kalee, Ltd., largest film equipment manufacturer in Britain, arrived Friday (9) aboard the Queen Elizabeth on a business trip that will take him to the Coast as well as Canada before returning June 11 on the Elizabeth.

G. B. Kalee, a unit in the Rank organization, has the film tycoon as its board chairman. Lyons, who remained in New York since his arrival, is due to plane to the Coast the end of the week.


There's no business
in show business
like DUEL in the SUN business
Never before have so many
paid so much to see
a motion picture as have
paid to see "DUEL" during
the past week


DAVID O. SELZNICK'S
DUEL
in the SUN
IN TECHNICOLOR
Directed by
KING VIDOR
Three Million
Paid Admissions
in one week!

Pix, Radio Fight Back

Continued from page 1

of transcribed platters presenting the favorable side of the ether biz.

Radio plans were revealed last week by Judge Justin Miller, National Assn. of Broadcasters' prexy, at an NAB regional meeting in Chicago. In answer to a demand from the membership, including "grass-roots" station owners and managers, for a better public relations job (partially traced to overtones from the botched job at the Ohio State Institute the previous week), Miller told of plans for a series of platters by such stars as Fred Allen, Jack Benny, et al., to present the side of radio. These will be offered to stations for use as the first of a projected series that will include many other programs.

Fearful of a backfire by being accused of charging the public to see propaganda for itself, the picture industry is going ahead very slowly. Initial step was announced several weeks ago, when the Motion Picture Assn. disclosed it was planning to sponsor a series of one-reel screen editorials on topics of public interest. First one will deal with industrial production in the United States and will be based on speeches by MPA prexy Eric Johnston. Metro will produce, with subsequent films in the series being made by other studios on a rotating basis.

Going beyond these strictly public service briefies, plan is afoot for a series of shorts on Hollywood itself—and perhaps some features—depicting the film colony as a normal, hardworking community of thousands of small craftsmen, rather than the glamorized city of the columnist's fable.

Everybody Gangs Up On H'wood's Politics, Morals

That old but ever popular game known as "Let's-all-pan-Hollywood" was being played on the usual scale during the past week. While the House Un-American Activities Committee, holding hearings on the Coast, was suggesting all filmmakers are Commies, the Communists were charging from Moscow that the same people were 100% "monopolistic capitalists and reactionaries." Simultaneously, reps of 6,000,000 members of the Southern Baptist Church, conclaving in St. Louis, were censuring the industry for "general immorality."

The Soviet indictment appeared in Culture and Life, newspaper of the agitation and propaganda committee of the Communist party. Hollywood is sending its films throughout the world with three objectives, according to the mag. These are: To distract the audience from "the pressing social problems of the present"; to propagate the idea that all crimes are "inspired by dangerous Reds"; and to show that American detectives, soldiers and businessmen, "who are always shown in the role of noble fighters against crime," always win.

Hollywood is flooding the world, the Moscow writer states, with films that answer political directives "dictated by a representative of the State Department" and Eric Johnston, prez of the Motion Picture Assn. The films teach that employers alone know how to care for the interests of the working class and "propagate patience and obedience on the part of submissive girl workers, showing finally how they win the love of their boss or his son," article continues.

Only picture singled out for praise by Culture and Life is Samuel Goldwyn's "Best Years of Our Lives."

Samuel Goldwyn issued following statement yesterday (Tuesday) regarding Russian kudoes:

"I am delighted to know that the Russians like it and sincerely hope that every iron curtain will be lifted so that all Russians may see it, as it shows how democracy works in a democratic country."

Baptists' Beef

Meantime, the Southern Baptist convention in St. Louis was threatening a boycott of films and seeking to "cooperate locally with the membership of other denominational groups" in setting up standards for motion pictures. Industry was censured for presenting "scenes depicting gambling, drinking, organized vice, divorce and general immorality." Films were charged with being a contributing factor in delinquency, divorce and broken homes "because they tend to glamorize loose morals."

Suggestion of "cooperation" with other groups was obviously referring to the Legion of Decency, which rates films for the Roman Catholic Church. At the offices of the Legion in New York, it was stated the organization was "glad to cooperate with any such group" and would interchange its ratings if requested.

Rank Interview

Continued from page 6

cast stones. That was when he said "We have got to have much more playing-time. That starts with the affiliated circuits, and when we have started with them, we can go down the line to the subsequent runs."

Young, on his part, sounded anew the warning that the industry could not expect to sell its films in England if it didn't reciprocate in kind. "We must find some way of bringing English pictures to this country so that she can buy ours," he declared. The very peace of the world depended upon the U. S. solving its international problems and to broaden the stream of films in all directions was a highly important step towards free enterprise and better understandings, he added.

Rank steered clear of the touchy tangle on Britain's course of action on currency. Britain would buy American films so long as it had dollars, Rank said, but passed the ball to Johnston when the next question sought info on what happens thereafter. Johnston, on his part, protested that "this is an interview of Mr. Rank and Mr. Young, not of me." As to figures on what British pix are earning now in the U. S. and what the year's goal was, neither Rank nor Fox, who intercepted, would say. Not enough films have played for a sufficient period to warrant an answer, Fox protested.

Universal has a "target figure" of 50 showcases which it wants to acquire in all cities over 250,000 in population, Fox said. Program is currently stymied, however, because "exhibitors have made a lot of money in the past five years" and are asking exhorbitant prices for their theatres. Inflated building materials were also hampering U's plans, he added.

With Young present, the subject of his introduction of films on railroad trains cropped up. Young termed the experiment satisfactory, said the early show was turning away patrons, and declared he would expand the program to include all Chesapeake & Ohio lines. Other railroaders had scoffed at the plan, he said, but they were being proved wrong by results.

Metro Prod.

Continued from page 9

and profits, slipped to fourth place in 1946 behind Paramount, 20th-Fox and Warners. Company has already instituted a new policy of pacting for distribution of top indie product as one step in its campaign to fight its way back to the top. If it can boost its releases in line with the boost in production, it will be that much further ahead toward raking in more revenue. Only obstacle in the way is the possibility that some of the pictures being produced now at a time of sky-high production costs may find a dip in both admission scales and grosses when they're released and eventually liquidated.

Present release plans call for at least two new pictures each month, in addition to three or four reissues to be distributed throughout the year. This, according to Metro execs, will make for a consistent flow of product so that exhibitors can be assured of at least one new film every two weeks. "Great Waltz" is slated for release this month as the second reissue of the year (first was "Boom Town"). Either "Philadelphia Story" or "The Women" will be next, with a possibility that "Gone with the Wind" will also be reissued this year if it's possible to get a sufficient supply of Technicolor prints.

Topping the list of 15 new properties awaiting production are Sinclair Lewis' "Cass Timberlane," a remake of Dumas' "Three Musketeers," J. P. Marquand's bestseller, "B. F.'s Daughter" and Irving Berlin's "Easter Parade."

Quiz H'wood Tunesmith On Commie Activities

Hollywood, May 13.

Film composer Hans Eisler, quizzed yesterday (Mon.) by House un-American Activities Committeemen, according to Rep. J. Parnell Thomas (R-NJ) proved "evasive," pleading inability to remember when asked about numerous past jaunts in and out of country, as well as about his activities. Learned congressional probers already had enough evidence on Eisler, on arrival here last week, to summon him to Washington for public questioning on June 16. Roy M. Brewer, international rep of the IATSE, and two business agents of locals within the organization talked lengthily with Thomas, offering information about how Communists "stuck their noses into the Hollywood strikes."

Thomas afterwards disclosed that Brewer asserted the NLRB was acting as "an accessory to the Communist party."

Reade's Suit

Continued from page 9

These houses, complaint alleges, follow first-run Newark by 14 days. Time lapse is unreasonable, it's asserted, because Plainfield is not in the same competitive area as Newark.

Warners' two houses in Elizabeth, complaint continues, which also play 14 days after Newark are the real beneficiaries since the Plainfield clearance prevents the latter town from playing ahead of Elizabeth. Warners' Cranford, in the town of the same label, also gains by the system, it's said, as well as RKO's State and Rivoli in New Brunswick.

Complaint was filed by Monroe Stein, New York attorney. He also reps for Fifth & Walnut, Inc., operator of a Louisville house, and plaintiff in a triple-damager now in the N. Y. federal court.

$1,200,000 Chi Suit

Chicago, May 13.

Latest blockbooking suit in Chicago, and first since the Supreme Court decision last month, was filed by the Rio theatre, northwest side nabe house, for $1,200,000 damages against 16 producing companies including Paramount, Warners, Metro, RKO, Columbia, Universal, Republic plus distributing organizations and B&K.

Rio claims that in last five years producers and distributors had caused them monopoly damage of $300,000 and asked for triple damages and lawyer's fee.

Product Pinch

Continued from page 9

decline in the bookings of reissues. Theatre operators, it's said, no longer must take the oldies to fill in on playing time and they're being used with less frequency, particularly in the first-runs.

One indication of the dip in the marketability of reissues is the fact that Metro, according to reports, has bracketed its reprint of "Boomtown" in the third class where its predecessor, "Rage in Heaven," sold for 35% in the next-to-top slot. Asking price on "Alexander's Ragtime Band" has also slid some, it's said, as a result of the easier product situation plus the film's unsensational reissue performance at the Roxy (N. Y.).

Majors' exhibs think, are upping their releases to prevent any pix from losing their timeliness by languishing on company shelves. It's argued that the recent string of lame pix which have died at the box-office was partly the result of failing to get the films moving when they were fresh out of the editing room.

Emphasizing the hiked tempo of releases which have ended the product famine, backlog of all majors has faded to a total of 74 films from its high last October of 129. Early in March, the total was down to 110 and the dip has been much sharper since then.

Backlog will be boosted considerably in the near future, it's said, since a raft of pix are currently in the cutting and editing rooms. That, however, doesn't weaken the point since the high was slashed by rapid releases.

United Artists and Paramount now lead with 15 films completed and unreleased; Warner Bros., next, with 14; RKO has 13; Columbia, 10; Metro, five; 20th-Fox, two; and Universal, none. Latter company has seven or eight which will be ready within next couple of months.

MPEA Conditions

Continued from page 9

arrangements were not made. He was emphatic in his insistence that MPEA have distribution of the government newsreel, pointing out that MPEA is handling such newsreels satisfactorily for the government in Japan and Austria.

Asked whether the MPEA is opposed to the rehabilitation of the German film industry, Maas pointed out that the Export Assn.'s job is not to decide on production or non-production in Germany. Its task is to sell American films there. He indicated that commercially it doesn't mean a thing to the American picture business whether the German industry exists or not on a strong basis.

Maas announced that Harold Smith, formerly Motion Picture Assn. European chief, had been made MPEA policy rep in Berlin, dealing with military authorities and cultural relations. He said another executive would be named to have actual charge of distribution in Germany.

Europeans are enthusiastic about American screen products, according to Maas. He said "Guadalcanal Diary" had played 12 weeks in Prague, and that "Tarzan" pictures were outgrossing normally much bigger productions in Holland. He cited "Union Pacific," which is top grosser currently in Germany, as another indication of European tastes. It's even outgrossing German films there. First film to play in Poland will be "Young Tom Edison," which is slated to open soon in Warsaw.

Situation continues hopeless in Yugoslavia, where MPEA has refused to agree to flat rental terms. Maas said that it has been the definite policy of MPEA to keep control of distribution where there is a Government Film Monopoly, or nationalized industry, and that this is not possible on flat rentals. Regarding Russia, he explained that sample pictures are being screened at the U. S. consulate in Moscow for Soviet distrib setup, but that no negotiations for product had been started.

Schipa 'Penitent'

Continued from page 1

Metopera, left the company suddenly in 1941, cancelling all engagements, to return to his native Italy because Count Ciano, Mussolini's son-in-law, asked him to return to give concerts. In 1937, in Australia, he was reported as defying the mayor of Sydney by insisting on ending his concerts with the Fascist salute, thereby earning Mussolini's public commendation.

During the war Schipa was reported as being in Germany, singing for the Nazis. His family, on the other hand, were members of the Italian underground. His wife spent five days in jail for waving at U. S. and British prisoners marching through the streets. Schipa, at the time, was reported as declaring from Germany that his wife had "disgraced" his family thereby.

Allied government, however, cleared Schipa, and State Dept. okayed his return to U. S. He sang with the Philadelphia La Scala Opera Co. in "Rigoletto" in October '46.

Jannings' Plans

Buenos Aires, May 13.

Brooklyn born, Nazi actor Emil Jannings, is en route here for a series of guest appearances with the Teatro Argentino-Aleman. He will be starred in productions of "Emperor Jones," "King Lear," "Danton," "The Blue Angel" (play built on the film), and "Everyman." Entire cast is to speak Spanish while Jannings is to play in German.

Occupation authorities in Germany and Austria had forbidden Jannings to resume his theatrical activities there because of his Nazi tieup. He was reported responsible for production of several Nazi propaganda films during the war, being Staatsschauspieler of the Third Reich and one of Tobis Film Corp. producers. Although Jannings later denied making more than one propaganda pic (admitting to making "Ohm Krueger") and breaking with his friend Joseph Goebbels, he was starred in 1943 in a pic about Bismarck and as late as 1945 was slated for title role in a pic "Wer Ist Herr Behling?" for Bavaria Film Corp.

Belief here is that Jannings would like to use his legit appearances as springboard for a return to pix work in Hollywood.

'Egg' Colossal $45,000 Tops Dull Philly, Two Spots; 'Fifth Ave.' 12½G

Philadelphia, May 13.

"Egg and I" is providing the real boxoffice meat this session as Philly still tries to climb out of biz depths. Day-dating at the Goldman and Karlton, "Egg" looks to get smash $45,000 for the two spots. "Farmer's Daughter" also is hot at Mastbaum. "It Happened on Fifth Ave." is getting a fair play due to smart bally and personal appearance of Don DeFore, film's star. Otherwise, trade is very dull.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Happened on Fifth Ave." (Mono). Neat $12,500. Last week, "Love Laughs Andy Hardy" (M-G), $8,500.

Arcadia (Sablosky) (700; 50-$1.80)—"Best Years" (RKO) (6th wk). Fair $14,000, after okay $16,000 last week.

Boyd (WB) (2,350; 50-94)—"Sea of Grass" (M-G) (4th wk). Sluggish $16,500 after good $19,000 last week.

Earle (WB) (2,760; 60-99)—"Big Town" (Par) with Louis Armstrong orch. Fairish $22,500. Last week, "Calendar Girl" (Rep) with Charlie Spivak orch, dull $17,000.

Fox (20th) (2,250; 50-94)—"Home-stretch" (20th) (2d wk). So-so $17,000 after fine $25,000 last week.

Goldman (Goldman) (1,300; 50-94)—"Egg and I" (U) Sock $30,000 or near. Last week, "Suddenly Spring" (Par) (3d wk), $14,000.

Karlton (Goldman) (1,000; 50-94)—"Egg and I" (U). Big $15,000. Last week, "Buck Privates" (U) (2d wk), $6,500.

Keith's (Goldman) (1,500; 50-94)—"George Apley" (20th) (2d run). Dull $4,000. Last week, "Stallion Road" (WB) (2d run), $5,000.

Mastbaum (WB) (4,360; 50-94)—"Farmer's Daughter" (RKO). Hot $30,000. Last week, "Love and Learn" (WB), mild $17,500.

Pix (Cummins) (500; 90-$1.80)—"Best Years" (RKO) (6th wk). Mediocre $9,500 after $13,500 last week.

Stanley (WB) (2,950; 50-94)—"Happened in Brooklyn" (M-G) (3d wk). Oke $18,000 after good $24,500 opener.

Stanton (WB) (1,475; 50-94)—"Angel and Badman" (Rep) (3d wk). Modest $9,000 after trim $13,000 for last week.

Picture Grosses

Continued from page 13

WASHINGTON

"Brief Encounter" (U) (3d wk). Okay $4,500. Last week, fine $5,000

Keith's (RKO) (1,838; 44-80)—"Tarzan and Huntress" (RKO). A $12,000 one-week breather for this house between "Best Years" (RKO) and "Egg and I" (U). Last week, finale (8th) of "Best Years" (RKO), better than anticipated at $16,000.

Little (Miller) (285; $1.20-$2.40)—"Henry V" (UA) (27th wk). About half of capacity at $3,500 after about same last stanza. Closes on May 28.

Metropolitan (WB) (1,153; 44-70)—"Happened on Fifth Ave." (Mono). Sock $15,000. Last week, "Locket" (RKO) (2d wk), fair $9,500.

Palace (Loew's) (2,370; 44-70)—"California" (Par) (2d wk). Way off to $12,000 after strong $24,000 for opening week.

'Duel' Huge at $34,000, Seattle; 'Stallion' $9,000

Seattle, May 13.

Best entries this stanza are "Wonderful Life" at Liberty and "Duel in Sun" at Fifth Avenue. Latter may crack house record. "Life" is still strong in its second week.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Capt. Caution" (FC) and "Capt. Fury" (FC) (reissues) (2d wk). Dull $3,000. Last week, "Sinbad" (RKO) (3d wk), nifty $4,800.

Fifth Avenue (H-E) (2,349; 45-80)—"Duel in Sun" (SRO). Near record-breaking $34,000. Last week, "Macomber" (UA) (2d wk), $5,800 in 5 days.

Liberty (J-vH) (1,650; 45-80)—"Wonderful Life" (RKO) (2d wk). Great $10,000 after magnificent $12,600 last week.

Music Box (H-E) (800; 45-80)—"Macomber" (UA) (3d wk). Good $4,000. Last week, "Best Years" (RKO) (6th wk), big $4,500 in four days.

Music Hall (H-E) (2,200; 45-80)—"Red House" (UA) (2d wk). Slow $4,500 in 6 days after good $8,800 last week.

Orpheum (H-E) (2,600; 45-80)—"Stallion Road" (WB). Not so good at $9,000. Last week, "Smash-Up" (U), solid $10,800.

Palomar (Sterling) (1,350; 45-80)—"Michigan Kid" (U) plus Daryl Harka Cuban Revue. Good $6,500. Last week, "Down Missouri Way" (PRC) and "Ricardo Returns" (PRC) with Ivy Anderson headlining stage, $6,300.

Paramount (H-E) (3,039; 45-80)—"Happened in Brooklyn" (M-G) and "Little Mr. Jim" (M-G). Slow $7,500. Last week, "Fury" (FC) and "Caution" (F-C), mild $7,100.

Roosevelt (Sterling) (800; 45-80)—"Smash-Up" (U) (m.o.). Fair $4,000. Last week, "Pursued" (WB) (m.o.), $3,500.

VERY IMPORTANT!

"The Unfaithful"

Later this week Warners will announce the exact times and places for the Trade Showing of a genuine sensation—"The Unfaithful". You'll be grateful for the opportunity—arrange to see it if you possibly can—and take Mrs. Exhibitor too!

ANN SHERIDAN · LEW AYRES · ZACHARY SCOTT in "THE UNFAITHFUL"

with EVE ARDEN · STEVEN GERAY · Original Screen Play by David Goodis and James Gunn · Music by Max Steiner · Directed by VINCENT SHERMAN · Produced by JERRY WALD

BIG NEWS FOR THE FAMILY TRADE!

Okay Mr. and Mrs. America and offspring! We want you to know that M-G-M has launched the Biggest Production Program in movie history! Yes, Mr. M-G-M Exhibitor, your Friendly Studio is the busiest spot in California! We safeguard your business future with Big Stars in Big Entertainments! Millions of dollars in star names and production values for your public! Within the next few weeks all these mighty attractions will be under way:

"HIGH WALL"—Robert Taylor • Audrey Totter

"IF WINTER COMES"—Walter Pidgeon
Deborah Kerr • Angela Lansbury

"VIRTUOUS"—Van Johnson • June Allyson

"KILLER McCOY"—Mickey Rooney
Elizabeth Taylor

"ALIAS THE GENTLEMAN"—Wallace Beery
Tom Drake

"CASS TIMBERLANE"—Spencer Tracy
Lana Turner

"KISSING BANDIT" *(Technicolor)*
Frank Sinatra • Kathryn Grayson

"UPWARD TO THE STARS"—Bob Walker
Donna Reed

"ON AN ISLAND WITH YOU" *(Technicolor)*
Esther Williams • Peter Lawford • Ricardo Montalban • Cyd Charisse • Jimmy Durante

"SPEAK TO ME OF LOVE"—Greer Garson
Walter Pidgeon

"THREE MUSKETEERS" *(Technicolor)*
Gene Kelly • William Powell • Van Heflin
Lana Turner

"B. F.'s DAUGHTER"—Katharine Hepburn

"HOMECOMING OF ULYSSES"
Clark Gable • Deborah Kerr

"STATE OF THE UNION"—Spencer Tracy
Claudette Colbert

Irving Berlin's **"EASTER PARADE"**
(Technicolor) Gene Kelly • Judy Garland
Peter Lawford • Cyd Charisse

Yes, it's big news for America's millions! And as usual, it's M-G-M that leads the way with optimism, daring and greatness!

★

FAN MAIL! Last week we reported a series of Audience Previews of completed M-G-M attractions. We're still getting fan mail about these big hits: "THE HUCKSTERS," "SONG OF LOVE," "FIESTA" *(Technicolor)*, "GREEN DOLPHIN STREET," "THE BIRDS AND THE BEES" *(Technicolor)*, "CYNTHIA," "UNFINISHED DANCE" *(Technicolor)*, "ROMANCE OF ROSY RIDGE," "LIVING IN A BIG WAY."

Inside Stuff—Pictures

Sharply hypoed interest of pix industry in theatre video and film business's generally mounting activity on all tele fronts, recalls that television figured nearly 12 years ago in its first motion picture story sale row. VARIETY of July 17, 1935, related how a scrap over television rights was holding up the sale of Edna Ferber's "Come and Get It" to Samuel Goldwyn. Author insisted on hanging on to the video angle of the property on the theory that it might be valuable before her copyrights ran out. It was the first case of its kind of television figuring in a story sale controversy. It's been a long time, but "Come and Get It" may be televised one of these days.

"Full Measure," based on an unpublished novel of Ruth Friedlich (George S. Kaufman's sister), was recently adapted for film production by Miss Friedlich and Edward Mabley, the Broadway and radio dramatist. The work immediately ran into a unique fear on the part of Hollywood producers, namely that its locale in a big American city food market would make the picture cruel and hateful to all Europeans at this time. Lush displays of foodstuffs would have international political influence, it was feared.

Next printing of "The Last Word in Makeup," by Dr. Rudolph G. Liszt, makeup artist for Metro and RKO in the east, will contain much hitherto secret info on rubber (latex) prosthesis. Data has not generally been disclosed to the public. "Makeup," published by the Dramatists Play Service, is now in its third printing. It's required reading in drama departments of most universities.

Current problem at 20th-Fox is whether to release "Forever Amber" as a road show or as one of the company's regular program. Picture has been whittled down to approximately three hours and will retain that footage if roadshown. In case it goes into regular release it will be cut to about two hours and a half.

'Blitz Exhib' Idea Selznick's Plan

Hollywood, May 13.

High key advance bally, climaxed by the day-and-date opening splurge that is piling up sock grosses for "Duel In the Sun," will be regular policy of the Selznick Releasing Organization for all future productions. Studio flackery is already getting set for a super advance selling campaign on "The Paradine Case," next SRO release. Picture is due to get same type of multiple area opening as "Duel."

According to studio execs, Selznick feels that multiple runs are the answer to problem of getting bigger grosses, better production and maintaining high level of wages and employment in the studios, with a freezeout in the foreign market imminent and in face of a drop in domestic grosses. Selznick believes its necessary to break through the bottleneck of firstruns if Hollywood is to prosper. The answer, as he sees it, is what he calls "blitz exhibitionism."

Church Slaps Down 'Duel' For Ads on Alleged 'OK'

Box in the corner of "Duel in the Sun" ads, stating that the picture had been "passed" by the Legion of Decency, brought a slap last week from that organization. Statement issued by the Catholic Church reviewing group declared:

"The Legion of Decency has not 'passed' this film in the sense that the Legion has approved the film or given the film an unobjectionable rating. The Legion has rated the revised version with its numerous changes and additions of prolog and epilog B, or objectionable in part, for this reason: 'Immodestly suggestive sequences; glorification of illicit love.'"

Bob Gillham, David O. Selznick's eastern pub-ad director, said the box was inserted in the ads because it was feared that Catholics did not know that the Church had recanted from its original threat of boycotting the film, following cooperation by Selznick in making 46 cuts and adding a prolog at the Legion's request.

Hartford Clergymen Protest

Hartford, May 13.

"Duel in the Sun" drew condemnation last week from two local clergymen, who asked the State legislature to ban the film as "dirty."

The Rev. Harry C. Struck and the Rev. L. Theron French, chairman and vice-chairman of the Hartford Juvenile Commission, charged in a telegram to legislative leaders that the picture was a challenge to "standards of decent conduct."

Ask Bids on New Toledo House

Toledo, May 13.

Engineering surveys have begun and bids will be taken June 1 for construction of a modern $2,000,000 theatre here for Balaban & Katz. Project was announced recently. Program calls for completion of new house by June next year when B. & K. lease on the 3,000-seat Paramount expires.

Sunny 'Duel'

Continued from page 3

tax, that gave Selznick an average of approximately 90c per admission.

About 60 engagements had opened throughout the nation prior to the flood of preems last week and the total theatre gross to date is figured at almost $4,500,000. Experience in most of the holdovers was pretty much the same: first week was very big, but there was a decided slump after that. Word-of-mouth on the film is better than the almost universally scathing reviews, but at best mediocre.

Despite this, Selznick office claimed yesterday (Tuesday) that negotiations were in progress with Loew's to reopen the film in the circuit's New York area keys which didn't play it during the week that closed last night. Plan, if it goes through, is to skip a week and open the film next Wednesday (21) at the same admission prices.

Income from the Loew chain in New York metropolitan area is figured at around $900,000, or a little more, for the week, excluding the Capitol. The 15 other indies brought in about $85,000. That pushes total income from New York up over the $1,000,000 mark. Best any other film has garnered is $800,000 achieved by "Jolson Story" recently on the Loew time. It played the whole chain, however, rather just the 38 reached by "Duel."

Strong on Coast

Hollywood, May 7.

"Duel" pulled estimated $1,100,000 in Southern and Northern California since opening as a roadshow here early this year. Phenomenal figure includes $437,900 during two-a-day at Vogue, Fairfax and Egyptian here. Remainder was piled up since last Wednesday (7) when it simultaneously opened in 55 houses in the two territories.

Opening day, last Wednesday, in 37 Southern California theatres, piled up $78,664, and Thursday socko $65,649. It then bettered Wednesday on Friday, Saturday and Sunday.

Opening in 18 Northern California houses clocked a tremendous $49,553. Fox, San Francisco, cracked records with smash $9,986 opening day, while small United Nations went above $2,200. Tuesday opening in San Diego boffola $9,831.

ENT CONSIDERS STADIA PREEMS FOR 'BODY'

Hollywood, May 13.

Deal for 25 major city openings of "Body and Soul" in large prizefight arenas is being worked out by Enterprise. Plan for one-night-only benefit showings in roofed stadia would give film unusual kickoff before it moves into theatres for regular runs.

Plans are to use four synchronized projectors throwing image on four-sided screen with opaque backing.

Schulberg Plans to Prod.

Hollywood, May 13.

B. P. Schulberg has a story property which he plans to produce independently.

Former head of Paramount production latterly went into public relations, whence he started, but now yens to return to production once again.

Selznick-Metro

Continued from page 3

to avoid disrupting SRO by giving indication of its impending demise. Adding some credence to this is the relative frugality with which SRO is being set up. Staff is comparatively meager, if plans are to push ahead to the status of a major distributing company, and salaries being paid and type personnel being hired, except for a few top execs, give no indication of setting up a nucleus for bigger things to come.

'Duel' Spills Loew Theatre Policy

Close ties that Selznick maintains with the Metro organization is seen in the tossing overboard during the past week of the latter's most rigid rules of policy. Playing "Duel" on Broadway at the Capitol and in 38 other houses in the metropolitan area simultaneously was a total break from Loew's practice, as was advancing admission prices and dropping the stage show at the Capitol for the engagement.

Metro move in thus aiding Selznick to speed up return of the investment in "Duel" is seen as resulting from orders coming down from on high. Release of the picture has been delayed by many factors, including the studio strike which held up Technicolor prints, so it is naturally important for DOS to recoup as rapidly as possible the $5,250,000 spent in its production and the $1,000,000 or more invested in advertising it, as well as the expense of establishing and operating even a limited distribution operation.

Outcome of the idea of Selznick's joining Metro, it is believed, will hinge somewhat on the success of "Duel" and "Paradine." Should they prove big moneymakers, temptation naturally will be for DOS to retain his complete autonomy, rather than throwing in his lot with a major studio and distributing company.

WB-Col.

Continued from page 8

Universal, too, has paralleled the slide-off in biz with profits of $756,543 for the 13 weeks ended Feb. 1, against $934,506 in '46.

WB's reversal in form is remarkable in view of the records of the other companies. Warners came home with a smashing $7,203,000 for the quarter which closed Nov. 30 against $4,367,000 for the earlier comparative stanza. Industry financial experts are at a loss to explain the almost doubling of profits while that of other companies slid. Columbia's half-year returns unfold a net of $2,480,000 against $2,250,000 for fiscal '46.

Par's first-quarter take was equivalent to earnings of $1.30 per share on the 7,303,972, outstanding, and compares with $1.54 per share in the quarter ended March 30, '46. Proportion of the profit derived from non-consolidated subsids came to $1,700,000, a sharp drop from the $3,086,000 slice in 1946. Board of directors declared a regular quarterly dividend of 50c per share on common, payable June 27 to stockholders of record June 6.

Al Jolson

Continued from page 1

of the take. Buchman and Skolsky teamed on the film.

Typifying its consistent pull, "Jolson Story" will break a precedent by replaying the entire Loew's metropolitan New York circuit for the long end of the week on the heels of its return to Broadway via the Victoria theatre. Pic racked up a solid $15,000 at the Vic during its first week replaying and is holding over for a second stanza.

Loew's execs had been flirting with the idea of a repeat engagement for some time since "Jolson" knocked out attendances on its first run around the circuit topped only by "Gone With The Wind." Victoria return was hit upon as a tester to determine whether public interest was keyed enough for a full-circuit replay.

"Jolson" breaks precedent in England, also, where the film is booked to reopen at the Tivoli, showcase London house, next Thursday (22). Because of winter blizzards and the coal shortage, pic didn't do so hot in its first time at that house.

In Glasgow, pic also does a return bout, first-run...

Coast Indie Exhibs Earmark $25,000 To Test ASCAP Theatre Licensing

Los Angeles, May 13.

Pacific Coast Conference of Independent Theatre Owners tossed a $25,000 haymaker at the American Society of Composers, Authors and Publishers in the final session of its convention here, appropriating that sum to test the legality of the practice of exacting license fees from theatres playing music on film. The initial appropriation was announced as a bid to enlist other exhibitors throughout the country in the same endeavor.

Fight against ASCAP was spearheaded by Robert Graham, general counsel for the Independent Theatres of Washington, Northern Idaho and Alaska, who declared the indie exhibs of the State of Washington had not paid ASCAP any fees since 1935. He asserted that the position of the Washington exhibs was that when the producers had acquired the reproducing rights to a piece of music from the copyright owner, with the full knowledge that it would be recorded on film for performance in theatres, the copyright owner had been fully paid and all other exactions from exhibitors was illegal and in restraint of trade.

Graham pointed out that ASCAP had been prevented from doing business in the State of Washington under a court decision handed down in 1940, and advised exhibitors to sit tight and refuse to pay any fees until ASCAP files infringement suits.

Convention also launched a campaign to combat high film rentals. A new formula, based on the classification of Coast theatres and their ability to pay, will be prepared by the PCCITO board of directors and submitted to the distributors.

Berke Sells Out to SG

Hollywood, May 13.

William Berke sold his interest in three pictures he produced and directed for Screen Guild to the film company for $31,000. Deal gives Berke an option to produce and direct other pictures for SG in future should he line up stories that can be turned out in the company's budget range. Meantime he will return to freelance directing.

Films he made were "Rolling Home," "Renegade Girl" and "Shoot To Kill."

MONO DEFERS TO SAG IN WINDING UP SKED

Hollywood, May 13.

Both Monogram and its affiliate, Allied Artists, will shutter after completing present pix. Three now shooting will be last until new Screen Actors Guild contract is signed. However, possibility exists that King Bros.-Mackinlay Kantor "Gun Crazy," on AA's slate, will proceed on schedule since much of the location shooting is planned for Iowa.

Currently shooting are "Robin Hood of Monterey," "Guy Named Joe Palooka," due to wind end of this week, and "Code of the Saddle," to end next Monday and Tuesday.

Jungmeyer Made V.P. Of Alson Company

Hollywood, May 13.

Jack Jungmeyer, Jr., was appointed veepee and associate producer of Alson Pictures, headed by Edward L. Alperson, with a program of five features to be released through 20th-Fox in three years.

First of the five is "The Tender Years," based on Jungmeyer's story, which Harold Schuster will direct with Joe E. Brown starring.

'Alice' Versions

Continued from page 3

in public domain. Disney will make necessary arrangements, however, for use of any special ideas or music he uses from the ART-Hassan legit production.

Disney Statement

Hollywood, May 13.

Tussle over rights to "Alice in Wonderland" is on. Walt Disney announced intention of going right ahead with his film despite announcement by Lou Bunin, former Metro producer, that he'll make it in France. Budget for the Disney version is $3,000,000, highest in the studio's history.

Disney statement reads: "Position of Walt Disney studio regarding its production of "Alice in Wonderful" is quite clear. We are fully confident as to our legal rights, not only with respect to copyrights and title registrations but also other equitable protection. The picture is actually in work now and our production plans are such as to make it the largest budgeted feature in the history of the studio."

Casey Retires

Continued from page 3

that he also was desirous of getting a younger man with a knowledge of modern labor relations techniques. Casey will be 73 in November. Efforts by Johnston for the past 12 months thus to have Casey replaced by a more youthful man directly in the AMPP fold have met with failure until now. Casey had maintained he was plenty hale to hold the job and studio toppers backed him in the showdowns.

New setup, Johnston stated, he hoped would facilitate bringing about peace in the current eight-months old studio jurisdictional strike. He admitted, however, there were no signs of settlement, with the situation pretty much the same as it has been for months.

Boren was with Par for 12 years, holding the studio manager post from 1941 to 1945. At one time he was counsellor for men and assistant football coach at the University of Southern California.

FILE SUIT ON RIGHTS TO AUSTRIAN 'BEL AMI'

Los Angeles, May 13.

Casino Film Exchange filed suit in L. A. federal court for $75,000, charging Levinson-Finney Enterprises with wrongfully obtaining American rights to "Bel Ami," an Austrian film starring Willy Forst, a Viennese actor. Casino claims it obtained rights through purchase of prints from the New York Customs Office, where they had been seized.

The United Artists release, "The Private Affairs of Bel Ami," is not in any way involved in the suit.

Metro's Record

Continued from page 3

that sum toted to $3,136,698. Figure which is scored up as non-company producers' cut in film rentals was doled out to William Randolph Hearst as partner in News of the Day, and to foreign producers whose pix M-G distributes overseas. That sum is small when compared to the $6,964,334 which Columbia, for instance, paid last year to outside interests. Warner Bros., on the other hand, paid even less, its outlay being $2,524,000.

Income From Theatre Pards

In the partly-owned theatre field, the Poli-New England circuit, the 17-house chain in which M-G has a 75% share, turned in a cash divvy of $187,500 while Metro's share in its equity was boosted $508,741 by the profitable year. The three Boston houses, 78% owned, came through with $121,819 for M-G and equity climb of $206,686.

Other cash dividends raked in by Metro on partnership theatres were $50,000 from Penn-Federal; $23,500 from Toledo Operating Corp., and $35,000 from Macon Amus. Corp. Robbins Music Co., M-G's chief music publishing house, gave the company $38,250 in cash profits and $55,515 increase in its equity.

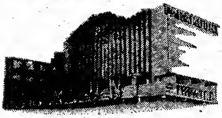
Company toppers did well on bonuses and profit-sharing arrangements which play an important part in the aggregate remuneration pulled down by Metro's execs. Of Louis B. Mayer's total compensation of $500,000, slice in profits represented $343,571. Nicholas M. Schenck, prexy, took $94,410 while veepee J. Robert Rubin's share was $111,357.

Bonuses to other company officers were $43,571 apiece to veepees Edgar J. Mannix and Al Lichtman, and $65,357 to v.p. Benjamin Thau.

BOOKED SOLID...

WEEK AFTER WEEK!

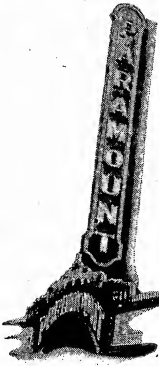
8 in a row for Republic



At the World's FINEST THEATRES, the

TWO PARAMOUNTS

LOS ANGELES and HOLLYWOOD • DAY & DATE



1. Angel and the BADMAN
2. the Pilgrim Lady
3. Hit Parade of 1947
4. Calendar Girl
5. THAT'S MY MAN
6. SPOILERS of the NORTH
7. NORTHWEST OUTPOST
8. THE Fabulous SUZANNE

KEEP YOUR BOX OFFICE EYE ON SKY-ROCKETING REPUBLIC!

Par Ups Simmons to Dallas Manager, Bowles Frisco Chief; Xchange Items

Dallas.

Heywood Simmons named to succeed Fred Larned as manager of local Paramount exchange. Larned recently was killed in an auto crash.

Tom Bridge succeeds Simmons as sales manager here, coming here from San Francisco. John Bowles, assistant to George A. Smith, western division sales manager, becomes sales manager of San Francisco office.

Simons Amus. Gets Mont. House

Butte.

Simons Amus. Co. took over the Rialto, Missoula.

Carl Anderson boosted seating capacity of 360-seat Orpheum in Kalispel to 750. Orpheum will close soon for alteration stint.

Bill Fowers, Butte Fox-Intermountain manager, appointed Del Dalling, former assistant at Ogden Egyptian, to the Montana here.

Minn. School Super An Exhib

Minneapolis.

E. O. Olson resigned as superintendent of schools at Deer River, Minn., near here, to become an exhibitor. He has bought the Grand and West End theatres, Northfield, Minn., for about $100,000 from Everette Dilley, who is retiring after 25 years in show biz.

RKO Excursions, Golfery

Twelveth annual outing for some 2,000 employees of RKO Pictures, RKO theatres, RKO-Pathe News and the RKO Film Exchange is slated to be held on Monday (19) and the 26th. Group will sail up the Hudson to Bear Mountain on the two separate days. Annual golf tournament is scheduled for tomorrow (Thursday).

Regan Upped in Memphis

Memphis.

R. V. Regan upped to branch manager of RKO's Memphis exchange, replacing A. M. Avery, into exhibition end of the business. Regan, heretofore, was office manager of the branch with RKO for past 20 years.

Feld in St. L. for E-L

William Feld named special sales rep for Eagle-Lion in the St. Louis, Kansas City, Omaha end Des Moines area.

Par Ups Holliday in Charlotte

Charlotte, N. C.

Paramount's Charlotte (N.C.) branch has made the following changes: Bill Holliday, eastern North Carolina salesman, promoted to sales manager and sent to Atlanta; E. C. DeBerry to handle Eastern North Carolina; and Lawrence Terrell, former booking manager, promoted to salesman; Joe Cutrell promoted to booking manager; Harry Kerr promoted to first booker; Webber Howell and Lee Collins promoted to bookers, and Bob Love, contract clerk, promoted to head of the contract department.

William A. Scully, sales manager of Universal, here to discuss sales, conferring with James Frew, manager of exchange, and Joe Bishop, sales manager.

Fecke's PRC Post in Hub

Boston.

A. J. Fecke tagged for the post of Boston branch manager for PRC. He leaves Republic, with which he was connected since 1932, to take over his new stint.

Bowles Moves to Frisco

Los Angeles.

John Bowles was shifted from Los Angeles to San Francisco as sales manager for Paramount in the Bay territory, succeeding Tom Bridges, who moves to the Dallas branch.

Heywood Simmons, former Dallas sales manager, was upped to branch manager in that sector, filling the vacancy left by the accidental death of Fred Larned.

Glenn Hardy moved into the exhibitor field via the purchase of Ward theatre in Pismo Beach. Ivan Rowley had operated the house for many years under lease.

Carr Returns to Mo. Exhibition

St. Louis.

C. T. Carr, who retired as a film theatre owner 15 years ago, has returned and is planning a new house in Russellville, Mo.

Mark Raymon, district manager for Eagle-Lion in St. Louis, resigned to enter private business on the West Coast.

A. L. Brown is the new owner of the Amuzu in Fonda, Ia.

Pete Gloria is city manager for Rodgers Circuit in Carbondale, Ill., vice Roy Hayden, who's been shifted to Poplar Bluff, Mo.

J. T. Goshen awarded a contract for erection of a new house in Clinton, Mo., to replace one recently destroyed by fire. Goshen also operates the Uptown, Sedalia, Mo.

Barney Rosenthal, local manager for Monogram, closed a deal with C. H. Graham, owner of Webster, St. Louis, for Monogram's 1946-47 product.

The Shelby, a new 275-seater, owned by the American Legion Post in Shelby, Ga., has been lighted.

Henry P. Saggau, Denison, Ia., will build a 700-seater there to augment his Ritz. Leo V. and Richard McTague also planning a new house for that town.

Earl Vandevort, Kenneth, Mo., and A. H. Sharp, Gideon, Mo., exhibs, convalescing from a siege of the flu.

Dickson & Amads shuttered their Roxy in Crystal City, Mo., when they lighted their new Hi-Way, a 750-seater.

B. H. Huschen sold his share in the Roanoke, a new house in Roanoke, Ill., to his partner Martin Moritz, Benson, Ill.

Irvin Davis leased the Table Grove, Table Grove, Ill., from Leo Martin.

Fay French has lighted his new house in Central City, Ia.

Metro's Checkers In Confab

Cincinnati, May 13.

Two-day meeting of the six field supervisors of Metro's field auditing (checking) department is slated to tee off May 23 at the Hotel Netherlands-Plaza here, with departmental chief William G. Brenner in charge.

Meet is one of a series of periodic confabs instituted by Brenner last year when he realigned the department to set up the regional offices, in a move to decentralize checking activities from the homeoffice to the field. Chief item on the agenda this time will be a huddle on methods of obtaining increased efficiency in the department.

Bill Slater's Own Flackery

Bill Slater resigned from Columbia Picts' special events dept. to open own publicity office in N. Y. to handle commercial and theatrical accounts. Slater 20 years in the industry has held posts with United Artists, Paramount, RKO, Republic and Columbia.

Bill Feld to Eagle-Lion

Pittsburgh.

Bill Feld, manager Republic exchange here, resigned to become district chief in St. Louis for Eagle-Lion, his home town. Feld is succeeded here by Ike Sweeney, veteran RKO salesman.

Robert Munn, out of Cleveland, comes here to join Republic and cover the West Virginia territory.

Goodwin (Goody) Sable, who left Pittsburgh 12 years ago to become an RKO theatre manager in Dayton, O., appointed city chief for company theatres there.

Carl T. McKnight, a Youngstown, O., railroad man, and Carl Blake, who has operated drive-ins in Ohio, will open an outdoor theatre near Greenville, Pa.

Dave Leff, former local theatre owner and recently a salesman for United Artists in Buffalo, sent here to look after UA's exchange here during serious illness of Ira Cohn. Latter was stricken during company's district sales meet two months ago and has been in the hospital ever since.

Blatt Brothers will open a Drive-In this summer near Altoona.

When Paul Becker reopens the old Ohio here, it'll have a new name, the Sky. Sam Gould operated house for a number of years but didn't renew his lease.

Sam Fineberg, manager of Monogram exchange, sold his home here so his wife can move permanently to Phoenix, Arizona, on account of her sinus trouble.

Monogram getting its first de luxe local booking with "It Happened On Fifth Avenue," which has been spotted in WB's ace downtown house, the Stanley, late this month or early in June. Mono product has played other downtown first-runners before, like Warner and Fulton, but hasn't so far ever crashed the big spots.

U's Ableson Quits For L. A.

Minneapolis.

Fred Ableson resigned as Universal's Twin City salesman to make his home in Los Angeles where his brother, Bob Ableson, former RKO city salesman here, now is Film Classics' district manager. No successor appointed yet.

Bill Evidon transferred by Columbia from city salesman here to Los Angeles where he'll be assistant branch manager. Sid Lax has been promoted from office manager to salesman. Glen Wood, formerly with Paramount, succeeds Lax.

WANTED:
EXPERIENCED MOVIE-COPY WRITER TO BE CHIEF ON MOTION PICTURE ACCOUNT. MUST DOCUMENT EXPERIENCE. SALARY EXCELLENT.
Box 8571
VARIETY
154 W. 46th St., New York 19

Larned, Kans., Fetes Exhib 45 Years in Biz

Larned, Kans.

John Schnack, owner of Electric theatre here, celebrates his 45th anni as an exhibitor this week. Electric has been operating on the same location since 1912 and is one of oldest film houses in the U. S. Town of Larned has set aside May 11-17 to celebrate the event.

Schnack launched his picture career in 1902 when he and a partner, Raleigh Webb, formed the Edison Exhibition Co. and organized free film shows. Partnership was dissolved in 1906 and Schnack opened in upstairs Opera House, which was owned by his father. A year later he moved his theatre to another building and in 1912 located the Electric theatre on its present site.

Teschner Quits Loew's, Toledo

Toledo, O.

Ted Teschner resigned as manager of Loew's Valentine here to enter the ad sign business. Abe Luducar, formerly manager of Park, Cleveland, becomes manager of Valentine.

Mo.-Kans. Chain Fights Dog Days

Kansas City.

Managers of 65 Commonwealth theatres in Missouri and Kansas have been given the green light on their 15th annual "King of the Sun" promotional campaign via a series of divisional meetings. The campaign, with managers receiving bonuses for improving summer trade, was originated by C. C. Schultz, prexy, in 1932 to combat light summer trade and has been an annual affair since. This year's campaign extends from May 4 to Aug. 16.

Indiana Exhibitors Rap Distribs' Unfair Competish

Indianapolis, May 13.

Board of directors of Associated Theatre Owners strongly condemned distributor action in selling film to public institutions supported by and directly in competition with them, as highlight of meeting here this week.

Move was inspired by showing of Universal-International pictures at Purdue University Hall of Music. "If this precedent is allowed to stand and such a practice gains ground, then you may soon find pictures being exhibited in the high school or public auditorium in your town in competition to you," exhibitors were warned.

ATOI board also voted support for Motion Picture Assn. committee to study possibilities of using screen to bring about better understanding of industry and how it works. Trueman Rembusch, president of ATOI, will serve with group appointed by Eric Johnston, prez of MPA.

Film Televising

Continued from page 3

definition of pictures transmitted by theatre tele, moreover, will probably not be brought up to present motion picture standards for at least another few years.

As for FCC reserving a special video channel for theatres, Raibourn pointed out that the FCC must be guided by what it considers will best aid public welfare. With the spectrum currently in use as crowded as it is, it's doubtful that the Commission will see its way clear to turning over a channel for straight commercial purposes. It's recalled, in line with this, that the FCC several years ago turned down a request from Muzak for an exclusive AM radio channel to pipe its music into bars and restaurants.

Theatre television, consequently, will probably serve as an adjunct to current theatre operation, with transmission of sports and special events used as an added inducement to lure customers into theatres, in Raibourn's opinion. He declared that most theatres would probably want to use the film storage method, on which Par engineers are still working, so that the regular film program wouldn't have to be tampered with. Par still has many problems to iron out on the system, including labor difficulties, development of a tube, etc., but these are common to all theatre tele systems, he said.

Raibourn declined to predict what course the Motion Picture Assn. would follow in answer to the plea by SMPE that it study theatre tele carefully. It's possible, however, he declared, that the MPA may lay down a broad outline on how large screen video will impinge on regular film business in a report similar to the one it made on the same subject in 1936.

Largest Turnout in History Marks Variety Clubs' Convention in L. A.

Los Angeles, May 13.

Eleventh annual convention of Variety Clubs, International, got under way here today for five days of business and entertainment with about 1,200 visiting showmen as guests of Los Angeles Tent No. 25, of which Charles P. Skouras is chief barker. Tents have been pitched on the wide lawn of the Ambassador hotel where Bob O'Donnell, national chief barker, has made his headquarters to oversee activities in the busiest week ever programmed at a Variety Club meeting.

Delegates and their wives, the largest in the history of the organization, were welcomed to town in the south patio of the railroad terminal by a flock of senoritas, cowboys and Mexican guitar players in costume, headed by a Castilian caballero, Jim Mahon, of Fox West Coast theatres. To make N. Y. visitors feel at home, they were transported to their hotels in Fifth Avenue double-deck buses borrowed from Monogram.

Serious business includes an address by E. V. Richards, guest speaker, Thursday; election of national officers on Friday; and announcement of the annual Humanitarian Award, Saturday night. This award will be made at a banquet on Warners' Sound Stage No. Two, which has been turned into a circus tent with all the trimmings. One end of the structure contains a full-size theatre stage for an all-star show produced by LeRoy Prinz and James V. Kern. Seating arrangements have been made for 1,400 delegates and civic, stage and industry leaders at this affair.

For the first time in Variety convention history, radio will play a major role. Charles P. Skouras has arranged for network and independent studio executives players, disk jockeys, advertising agency heads and program managers to spread salutes on the air waves.

Wives of the delegates will be taken for a five-day ride of entertainment by a special committee. Program consists of luncheons hosted by Gene Autry Productions, Henry Ginsberg of Paramount, Oscar Oldknow of the National Theatre Supply and Hollywood Turf Club; a fashion show at Cocoanut Grove, a night at the Earl Carroll Theatre-Restaurant, and a night at Ken Murray's "Blackouts," hosted by Sid Grauman.

Motion Picture Assn. paid tribute to Variety Clubs, International, in a salutation by prexy Eric Johnston, who said:

"To me, the Variety Clubs are truly the heart of show business. There is no heart more generous than the heart of Variety. They have devoted themselves wholeheartedly to a multitude of charities, asking nothing but the chance to serve in good causes and bring a greater measure of happiness to the underprivileged, the distressed and the unfortunate. They have particularly enriched the lives of children, and in so doing have helped to build a brighter, better country for us all."

New Frisco Tent Installs

San Francisco, May 13.

Frisco Variety Club, newly formed branch of the national organization, held inaugural banquet and installation of officers this week at St. Francis hotel. Robert O'Donnell of Dallas, national chief barker and Charles Skouras national canvasman, were guests of honor. Abe Blumenfeld, local exhib, was installed as chief barker of local branch.

'Verdoux' Pulled

Continued from page 3

Stromberg's "Dishonored Lady," which goes in next.

Withdrawal of "Verdoux" is an "I-told-you-so" victory for UA's sales and pub-ad departments, which had strongly objected to Chaplin's insistence on opening at the Broadway April 11 without allowing adequate time for a promotional buildup. Chaplin reportedly was insistent that his name on the marquee, plus ads announcing him in a new picture, would turn the b.o. trick without extensive publicity.

UA execs felt that he was probably right—provided "Verdoux" got good press notices and strong word-of-mouth. However, just what they feared has happened. This film was not well received; with the result that it had nothing to fall back on in the way of interest built up by advertising, publicity and exploitation.

New York Theatres

Jack Carson • Robert Hutton
Martha Vickers • Janis Paige
in Warner Bros. Hit
"LOVE AND LEARN"
in Person
INA RAY HUTTON
and Her Orchestra
Special LENNY KENT
Extra PHIL BRITO
BROADWAY AT 47TH STREET
WARNERS' STRAND

Humphrey BOGART • Barbara STANWYCK
Alexis SMITH
In Warner Bros. Picture
"The Two Mrs. Carrolls"
With NIGEL BRUCE
Directed by Peter Godfrey
Produced by Mark Hellinger
B'way at 51 St. WARNERS' HOLLYWOOD

Continuous Doors Open 9 A. M. Last Feature 11:45
David O. Selznick's
DUEL IN THE SUN
Capitol B'way & 51st St.

Cornel WILDE • Maureen O'HARA
"The HOMESTRETCH"
A 20th Century-Fox Picture in Technicolor
PLUS ON STAGE — HAZEL SCOTT • The BARRY'S
CARL RAVAZZA • HENNY YOUNGMAN
ROXY 7th Ave. & 50th St.

The ENTERPRISE STUDIOS present
BARBARA STANWYCK DAVID NIVEN
in ERICH MARIA REMARQUE'S
"THE Other LOVE"
with RICHARD CONTE
Released thru United Artists
RIVOLI B'way at 49th St.
DOORS OPEN 9:30 A.M. POPULAR PRICES
CONTINUOUS PERFORMANCES

The Academy Award Picture!
Winner of Nine Academy Awards!
'THE BEST YEARS OF OUR LIVES'
ASTOR B'way & 45th St.

RADIO CITY MUSIC HALL
Rockefeller Center
Claudette COLBERT • Fred MacMURRAY
"THE EGG AND I"
A Universal-International Picture
SPECTACULAR STAGE PRESENTATION

RKO PALACE B'WAY AND 47 ST.
LAWRENCE TIERNEY • CLAIRE TREVOR • WALTER SLEZAK
'BORN TO KILL'

LOEW'S STATE B'way & 45th
ON SCREEN
Thurs., May 15
Anne BAXTER
Wm. HOLDEN
Sonny TUFTS
'BLAZE OF NOON'
IN PERSON
Charles TRENET
Extra!
Dorothy DONEGAN
Plus Others

ALAN LADD
GAIL RUSSELL
WILLIAM BENDIX in
CALCUTTA
A Paramount Picture
In Person DUKE ELLINGTON And His Orchestra
GOLDEN GATE QUARTET
COKE & POKE
BUCK & BUBBLES
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

Death Is Thei

I'M a singer. I've sung a lot of songs in my time.... some happy, some not too happy...but always....they fitted in with the shape of things. This is the one time I haven't a song. I've got words but they have no tune. I've got words but they don't rhyme with love or above... with moon or June. The words I have in mind rhyme with pain and suffering.... And standing above all these words like the Empire State Building is a question.... *Have they forgotten us?* You know who asks that question. You know who has been asking that for so many years.

A KID about 12 years old asks. A man about 65 asks. A woman who is 45 asks....and triple them and add a million. You know who they are. The No. 1 people on the Hitler Murder Parade. The Jew of Europe. They ask...have we been forgotten? I guess maybe if you tried hard you might find a song for them at that. You might sing Kaddish. Death is their neighbor...has been their neighbor ever since the swastika tried to take the place of the sun.

THAT 12-year-old kid I spoke about...his family died in the furnaces at Lublin. That 65-year-old man... his family to the last generation died in the poison chambers at Mideneck.

THE woman...her family died on a freight train. Triple that...and add 6,000,000. Six million men, women and children died in the same way...and those left...one million and one-half...they want to know....they ask.... *have we been forgotten?* You

Neighbor....

have got to answer them. You and me...we have got to answer them. Not like in the past. They can't be given a handout to ease the conscience. Sure...you've helped. You've dug into your wallet and you've sent your token...but how many of any of us have dug right into our heart?

HOW many of us have been willing to pay the price of a freedom that we bought for a bargain...while they pay the price we got away with. They pay it night and day. They pay it when they wake up in their Displaced Persons camps in the morning...formerly concentration camps. They pay it when they walk out...anywhere in Europe...for wherever they walk...the blood stains of their brothers and sisters are under their feet.

DO WE stand up and say ...you've had enough, brother and sister...enough of wanting and not getting..., enough of holding out your hand and getting it pushed back in your face? Or are we going to have them sing Kaddish for the rest of their lives...I can't say much more than that. I've already said much more than I expected to ...maybe I'd better finish quick...maybe I'd better finish by saying...if they're not helped now...if they're not given life now...then Heaven help us...we've not only sold them out, we've sold out ourselves and all those things we say we believe in.

THERE is no alternative. They must be helped..., *and they must be helped now!*

Al Jolson

Rush in Reverse to Take to Ether Cues Concern Over Tough Biz Ahead

Washington, May 13.

Broadcasters on all sides are showing increasing evidence of concern over their future earning power as new stations multiply in their areas and the competition for the advertisers' dollar grows tougher. And without waiting for any words of warning or comfort which FCC may give in its upcoming omnibus report on the economic future of radio, down-to-earth broadcasters are quietly taking things in their own hands.

For example, although FCC handed out some 55 permits for new standard broadcast stations here last week, it is already apparent that nothing like that number will take to the ether in line with their original proposals. According to word here, in a half-dozen cases existing broadcasters have already tried to make deals with the new permittees to merge interests rather than brazen out the competition.

Usual pattern is for the existing station or the newcomer to suggest use of one fellow's facilities and the other's choicer channel assignment. The existing broadcaster is most apt to make the offer when a station of higher power or unlimited time operation comes in to threaten his network contract. Fact is that the networks are having a field day choosing among the stations as newcomers win better channel assignment. And with only 56 days' notice by either party to terminate a chain affiliation there is good cause for jitters among some of the oldtime affiliates.

Deals to merge interests must, of course, come before FCC for approval. While Commission men may be sympathetic to broadcasters' worry over budgets—since it has its own troubles in this regard—spokesmen say that FCC will not tolerate "trafficking in licenses." In other words, newcomers who hope to trade their choice frequency assignment in for use of another broadcaster's facilities may find rough going when they file "transfer of control" or reorganization applications at the FCC.

In other recent grants, FCC permits have gone to both the local newspaper and a second non-newspaper bidder in a town. In a few instances, the second permittee has preferred to step out of the picture rather than buck competition from the newspaper which has all the odds in its favor.

Such moves have been made recently in Tennessee, North Carolina, Utah and New York. Similar situations have arisen where a radio-savvy operator with plenty of blue chips has gotten in the same market with a newcomer who filed his application thinking he would have the field to himself and would "make a killing" quickly.

FCC records show that since October, 1945, when the wartime freeze was lifted only a dozen or so actual permittees have reneged on their station plans and handed back their franchises. However, approximately 40 applications for AM facilities have been dismissed as competition made radio appear less desirable.

N. J. Backwoods

All-out promotion by WNBC and WCBS, N. Y., flagships of NBC and CBS, respectively, to acquaint everybody with their new call letters several months ago, apparently failed to penetrate as far as Camden, N. J.

New RCA radio sets just reaching the N. Y. market have pushbuttons labelled "WEAF" and "WABC."

'Big Break' Puts Adam in Bigtime

Adam Hats, which in the past has been identified with the bankrolling of sports events, is moving into the bigtime programming picture. Company has purchased the 10:30-11 Sunday night time on NBC, relinquished a couple months back by Old Gold, and is spotting an amateur program in the spot, with Eddie Dowling as the emcee.

Program will be tabbed "The Big Break" and for the first 13 weeks Dowling will bring on guest stars, representing top name personalities in showbiz who were given their first break by the legit producer-actor. It will originate from the Ziegfeld theatre, N. Y., and is set for a July 20 preem.

Milton Biow is the agency.

Whodunits Take the Rap As Ohio Farmwives See Bad Effect on Children

Cleveland, May 13.

Whodunits took another brickbat when more than 1,600 farm women in a poll by the Ohio Farm Bureau said they fear that crime and mystery shows have a bad effect on their children.

Over 25% of those polled named "Hermit's Cave" as "the most dangerous." "Inner Sanctum's" creaking door invited the condemnation of nearly 25%.

Among the other whodunits castigated were "Mr. District Attorney," "Thin Man," "Gang Busters," "The Shadow," "Crime Doctor" and "Superman." These, however, were not condemned with such numerical force as "Cave" and "Sanctum." Some of the choice terms used by the women polled were "too unreal," "nerve wracking," "frightening," "gruesome" and "too exciting."

One-fourth of those polled gave fragrant accolades to "Quiz Kids," "Charming Children," "Let's Pretend," "Smiling Ed McConnell," "Henry Aldrich," "Happy Hank" and "Date With Judy."

In lining up their preferences, farm women listed in the following order these types of shows musical, participation, story telling, short story drama, serial drama.

Toledo Groups Object

Toledo, May 13.

Toledo Council of Parent-Teacher Assns. has joined a dozen other civic groups in backing a movement to ask local radio stations to discontinue broadcasting crime and horror radio serials. The organization is circulating petitions calling upon stations to halt "objectional" programs sponsored by advertisers. Total of 300 petitions are in circulation, leaving spaces for 8,000 signatures, of which 1,500 were obtained already. These petitions will be sent to the three Toledo radio stations, then forwarded to Washington.

William Lehrer, sponsor of the move, said "We are not yet ready to name the programs which we have found objectionable."

Baltin Upped at WHOM

Charles Baltin, program director of WHOM, N. Y., since April, 1943, has been promoted to assistant manager by Fortune Pope, g.m. of the indie. Baltin will continue to direct the station's programming and public relations.

He joined WHOM in 1940 as a commentator, the following year moving up as education and war activities director. He has been active in broadcasting since 1927, coming to WHOM from New Brunswick, N. J., where he directed educational radio programs for the public schools.

KLZ KILOCYCLE CONTROLLER
HARVEY WEHRMAN
Now in his twelfth year as KLZ's Chief Engineer; chaperones both AM and FM transmitters and holds one of the industry's best operational records.
KLZ, DENVER.

Hub Readers Paste Hooper In Daily's Poll

Boston, May 13.

Hooperatings took a severe pasting in a novel radio poll conducted in the Boston Herald by sheet's columnist (and VARIETY mugg) Rudolph Elie, Jr. One question was "Have You Ever Been Called by Hooper raters?" Out of 2,015 responses only 79, or about 4% replied they had.

Newspaper radio coverage also took a slap in the question "Do Newspapers Give Radio Adequate Coverage?" There were 1,377 "no's" to 147 "yes". The rest failed to indicate.

Poll was designed to give pollees a chance to express both their likes and dislikes, their favorite programs and those they considered worst.

Fred Allen crossed the line as favorite national program by a safe margin, with "Information Please," "Telephone Hour," "Firestone," Fibber McGee and Molly, Henry Mor-

(Continued on page 40)

Wed.-Fri. Program Stalemate at CBS

There's a lot of concern around CBS as to just how the web's Wednesday and Friday nights' programming situation will jell this fall. The Wednesday stalemate is of particular concern because of the strong opposition from both the NBC and ABC camps.

Both Ford and Old Gold have cancelled out their respective Dinah Shore and Frank Sinatra Wednesday shows and as yet nobody has an inkling as to what the new shows will be when the new season rolls around.

As for Friday, the big question marks involves the net's ace comedian for that night, Jimmy Durante. Tom Luckenbill, of Wm. Esty agency, is currently on the Coast making a desperate pitch to woo him back to the Camel fold, which would spot him in the 10 p.m. Thursday NBC slot as replacement for Abbott & Costello. Camel is ready to offer him a two-year firm contract, whereas his present sponsor, Rexall, according to reports, wants to string along with a one-year pact, now that the Schnoz is going solo without Garry Moore, although doubling his coin.

Schnoz Decision Due Today

Hollywood, May 13.

Decision is expected tomorrow (Wed.) on whether Jimmy Durante continues with United-Rexall next season or accepts an offer from one of four other clients. Session was to have been attended by Lou Clayton, Durante's business manager; Hay McClinton, radio chief of the N. W. Ayer & Son agency, and executives of the drug chain.

Durante is said to be partial to the Camels' offer by Tom Luckenbill, of William Esty agency, because of his desire to broadcast on NBC and the promise of a higher rating. Others interested in the Schnoz should he leave Rexall include Kraft, General Motors and Texaco.

After the Hucksters Comes the Dawn

By CARROLL CARROLL

Hollywood.

Hot on the heels of the hard-hitting hucksters comes a timid, witty, sly and gaily-caparisoned anachronism that self-consciously avoids realism while dealing with the realists of the radio business. It is called "Aurora Dawn," written by Herman Wouk, published by Simon & Schuster, and should be, for men and women connected with the wireless webs and the 15%eries, amusing required reading.

It's required because, like "The Hucksters," it points out that the lunatic fringe, which tickles the radio business and makes it fidget, is the buying, not the creative or selling, echelon. It restates "The Hucksters'" premise that the big-business bred psychoneurotics, the merchants and manufacturers, are the "characters" of the kilocycles while network and agency men are, at worst, merely venal realists, trading what little pale gray porridge they see on their life menus for lots of crisp lettuce.

"Aurora Dawn's" archaic style makes it amusing in the same way that it's amusing to watch a man ride up crowded Fifth avenue on a highwheel bike. First you wonder why he's chosen that means of getting to his destination. Then, realizing it's just a trick, you wonder how he'll follow the act. Finally, looking for an end result, you wonder what he will have created when his spectacular effort is over.

I've always thought it was wrong to put anything as modern as a radio chassis in an antique cabinet. I suppose that's what really troubles me about "Aurora Dawn." It's a radio story told in a dated style. And I use the word dated not in disparagement but merely to indicate that the style is not indigenous to the times nor the story. As a matter of fact, the style is the story.

Part Fielding, with quite a bit of George Ade tossed in for seasoning, the style of "Aurora Dawn" is discursive, as the writer tells of an author's duty to his characters and to his reader and devious, as he avoids the mathematical straight line that is the shortest distance between two points for the philosophical line that colors as it confuses. Yet it is not discursive, devious and philosophical enough to convince the reader that any one of the three were necessary to the telling of its simple story. These foreshortened ramblings result in a complete book that reads like a digest version of itself.

Dedicated to Irwin Edman, at whose knee Wouk probably learned the above-mentioned philosophy which keynotes each chapter; as full of coincidences as a comic strip; as self-conscious as a man with a thousand-dollar bill at the change desk of the Automat; as clean as any four volumes of the Rover Boys and as predestined to success as any short, handy, amusing book-of-the-month—"Aurora Dawn"—tells of yet another soap sachem, and the men willing to pay in genuflections and ulcers for the luxuries to be gained by catering to a tyrannical tycoon with a flare for showmanship.

It also offers some pyrotechnical talk on advertising in general, a little information on the home and love affairs of a model and offers, as something distinctly new in literature of this or any other nature, a banker so fine, clean, intelligent and understanding, so thoroughly noble a man, as to suggest that were there only three more of his type in our counting houses all existing banking laws could be jettisoned. In fact, the similarity between Stephen English, the banker and financier who actually controls the Aurora Dawn Soap Co., and the sum total of all that's magnificent in William S. Hart, Gene Autry, Roy Rogers, Sir Galahad, Flash Gordon, Frank Merriwell and Dick Rover, is probably what will win for the book "Aurora Dawn" a lasting place among the great volumes of business satire.

Liberal Gabbers Go 'Underground' At VOF Rally to Blast Speech Curbs

Voice of Freedom Committee, Dorothy Parker's group which currently is carrying the torch for liberal commentators, found Thursday night (8) that quite a few people want to help do something about the fading-out of liberals on the air. Turnaway crowd not only paid $2 top to get into the committee's rally at Town Hall, N. Y., but also dug fistfuls of greenbacks from its pockets to help finance VOF's plans.

VOF was ready, in more ways than one, to make use of the interest displayed by the 1,500 who got into the rally (committee claims more than 2,000 others were turned away). In each program handed out at the doors was a blank penny postal and a printed petition with spaces for 10 signatures. Midway through the evening's agenda—which mixed satirical skits with solemn drumbeating by commentators-in-question William L. Shirer, Dr. Frank Kingdon, William Gailmor and others—the house lights went up and everybody was invited to get out pen or pencil.

Onstage came two shapely lasses in brief chorine garb bearing a King-size postcard, which they held up for the audience to copy on its own postals. It was addressed to Hon. John Taber, House Appropriations Committee, Washington, D. C., and other side read: "The FCC appropriation should be increased to safeguard the rights of the listening public."

Audience was asked, right then, to sign the petitions, and also to take them along, get nine other signers, and return them to VOF. Petitions, addressed to the FCC, urged it "to protect the American people by insisting that radio stations provide, impartially, comment on world and national affairs . . . "

Rally was programmed in the form of a radio show, broadcast in 1950 by an "Underground" radio station on an island off the Atlantic coast. Station, it was announced, had gone on the air "behind intellectual barbed wire," because the country was now ruled by "Republocrats" who forebade anyone to speak against them. John E. Rankin was now "head of the U. S. thought po-

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Bing's Bicycle Act

Scarcity of top name talent for guest shots on New York-originating net shows is reflected in the multiple appearances being made by Bing Crosby during his eastern hegira.

Within a week's span, Crosby has circuited the major web kilocycles by guesting for Fred Allen and Walter Winchell, with Margaret O'Brien on a Mutual Mother's Day stanza, and on Florence Pritchett's afternoon preem Monday (12) on WOR.

Macrae's Multiple Shows To Give Him 530-Station Summer Showcasing

Summer buildup prepped for Gordon Macrae probably surpasses any on record. By the late warm-weather weeks the singer will be heard on about 530 stations, even exceeding Bing Crosby's 400 plus outlets for his plattered Philco show.

Macrae's biggest break was pacted late last week when Gulf Oil, via Young & Rubicam, announced he would be featured in a transcribed, twice-weekly series, "Songs by Gordon Macrae," on 280 stations across the country starting next week. In N. Y., the program is slated for airing on WNBC Tuesdays and Thursdays at 12:45-1 p.m. Gulf-sponsored deal is set for 16 weeks.

Few days earlier, Macrae was inked as a five-week replacement for Fannie Brice on CBS. Half-hour musical stanza will be built around him, with the preem airing calendared for Aug. 1 following an eight-week hiatus of the General Foods Baby Snooks show.

This adds 149 stations to the 280 in Macrae's Gulf show. In addition, he is singing emcee of the Saturday morning "Teentimers Club," aired over 101 NBC stations, and that stanza is sticking on through the summer.

13 Stations in First Midwest Baseball Net To Air Cubs Via WIND

Chicago, May 13.

The first midwestern baseball network has been organized by a group of stations in this region to enable them to transmit the Cubs' ball games, coverage of which has heretofore been unavailable to them.

Group headed by Sil Aston, of the Howard Wilson Co., which represents a majority of the stations, is fed directly by WIND of Chicago, which keeps two quickie commercials on the net for either Old Gold or Walgreen, its sponsors on alternate days. Seven other commercial spots are cued out for local sales, which allows net to be one of few to get started with a black ink operation.

Net may enlarge because several other stations have submitted applications, but thus far it is composed of: WDUZ, Green Bay, Wis.; WNAM, Neenah, Wis.; KCBC, Des Moines; WMMJ, Peoria; WQUA, Moline; WMUS, Muskegon, Mich.; KAYX, Waterloo; WGIL, Galesburg, Ill.; WDWS, Champaign; WDAN, Danville; WKMO, Kokomo, and WMIQ, Iron Mountain, Mich.

HUCKSTERS: BLOODY, UNBOWED

Four-Network Circulation

Broadcast Measurement Bureau this week will send out to agencies, clients, etc., a summary of the results of BMB Survey No. 1 on audience draw of the four major networks. The day and night figures give the story of the data assembled as of March, 1946.

NIGHTTIME

Network	Network Audience	Network Percent*
NBC	31,123,000	92
CBS	27,681,000	81
ABC	22,057,000	65
MBS‡	19,162,000	56

DAYTIME

Network	Network Audience	Network Percent*
NBC	27,889,000	82
CBS	25,262,000	74
ABC	21,558,000	63
MBS‡	19,160,000	56

* Percent that the Network Audience is of the 33,998,000 U. S. radio families as of Jan. 1, '46.

‡ The MBS figures give an inflated picture of that network's total audience. MBS totals include the effect of 33 "dual affiliate" stations, also credit to one of the other three networks. Of these 33 stations, 19 are affiliated with ABC, nine with NBC and five with CBS. In most cases there are few, if any, MBS programs on these stations.

Lush 'Gas Buggy Days' May Be Here Again as Nets Angle for Auto Biz

During the past 10 years the four-network billings from the automotive industries have totaled $62,411,-915. Of that amount, $9,000,000 was spent during 1946, but it was mostly "allied" coin (tire companies, DuPont, Auto-Lite, etc.), with only Ford and General Motors, with their respective billings of $1,471,387 and $1,403,745, spending anything resembling top coin among the auto makers. And in 1947 only Ford, with its Wednesday night Dinah Shore program, remained in the Detroit running.

But with the upcoming Ford programming expansion and with Plymouth, De Soto, Dodge, Chrysler, Nash and General Motors, etc., all ripe for selling in the fall, the competitive sweepstakes among the networks is on in earnest in a bid to recapture some of those prewar Detroit billings.

CBS, which reaped all the Ford biz this year, has, for one, sunk its hooks into the potential auto business and has just come out with a 12-page booklet mailed to clients, prospects and agencies in the automotive field which draws a parallel between "two major forces in American life—the radio and the automobile," concluding that "radio is the surest method yet devised to reach the minds of most people with the greatest frequency and impact."

Breakdown of the 10-year auto splurge into radio shows that Chrysler spent only $336,672 last year, nothing this year, as compared with its million-dollar billings back in 1941 and 1938. In contrast to Ford's $1,471,387 spent in 1946, back in 1936, it was spending $2,082,664 and also hit in excess of $2,000,000 in 1943 and '44. General Motors' $1,403,745 network outlay in 1946 was only topped by its 1937 expenditure of $1,818,291.

Nash Kelvinator, which had a CBS show last year, spent $608,000 for network time, its biggest splurge to date. Back in 1937 Packard was spending in excess of $750,000 for network time, but it hasn't been on the books since 1938. Studebaker only spent $13,482 last year, compared with the $400,000 it was spending back in 1936. Cadillac and Hudson have virtually ignored radio in the past decade.

Who Wants $1,000,000?

The $1,000,000—Cities Service billings is still going a-begging.

The sponsors of the NBC "Highways in Melody" show checked out of Foote, Cone & Belding some weeks back following client-agency conflict, and although the lucrative billings have been dangled before several other agencies, it's reported that they've all nixed it as a hard-to-handle account.

Report was that M'Cann, Erickson agency grabbed it off a couple weeks back, but execs there chimed in with a denial on the basis that "we got a couple of Standard Oil accounts; why should we romance a competitive company?"

Hub Robinson Does It in Par

Resignation of Hubbell Robinson, Jr., last week as national radio director for Foote, Cone & Belding, although rumored for several weeks, nevertheless came as a complete surprise to the trade. It was particularly surprising in view of the fact that during Robinson's regime as radio chieftain, F-C-B billings spiraled to fancy figures, with new accounts wooed into the agency, including the entire American Tobacco business.

Conflict over basic policy resulted in Robinson turning in his resignation, reportedly stemming from differences with Emerson Foote in New York, as well as Fairfax Cone in Chicago and Don Belding on the Coast. Many, recalling previous regimes, merely put it down to Robinson not being able to hurdle the same obstacles others before him failed on, and that he "ran the F-C-B course in par," which is about nine months to a year for the agency's string of radio directors.

Checkout of Robinson will mean a return to the old formula of operation, with the N. Y., Chi and Coast operations running as entities instead of having a national radio director. Douglas Coulter, who operated under Robinson, stays on, running the New York radio operation.

Robinson's future plans are undetermined as yet.

Maggi's WNBC Exit

Maggi McNellis, whose midday cross-the-board show on WNBC, with its three regular sponsors, nets her $20,000 a year, has asked the station to release her from her contract. She checks off the program in mid-June and it's reported that she's dickered for a show on ABC network.

Miss McNellis has been on the station for the past two years.

Sloane Quits 'Studio One' In Over-Scale Pay Tiff

Everett Sloane has withdrawn from the CBS program "Studio One" after enacting the lead roles in the first two programs, "Under the Volcano" and "Topaze." Ann Burr, who had the femme leads in the first two shows, was also absent from "Enemy of the People" last (Tues.) night, but because there was no major woman role. Sloane and CBS parted on an issue of over-scale payments which the network declined to pay.

There's been much talk anent "Studio One" possibly forming a repertory group of AFRA actors. This may still be done in due course, but strictly at AFRA scale.

SWITCHES JOLT TOP AGENCIES

By GEORGE ROSEN

The trade is becoming increasingly aware of the beating that the two top advertising agencies—Young & Rubicam and J. Walter Thompson—have been taking in recent months, and of the comeuppance of other agencies that have been copping some of their prize accounts.

While JWT and Y&R continue to rule the roost and, along with Dancer, Fitzgerald & Sample, remain well out in front in terms of radio billings, nevertheless they've been seriously jolted from their lofty perch — and in a manner that has left the top radio execs of the two agencies smarting under the blow and wondering what the repercussions will be.

For, as is usual when million-dollar accounts go flying out of the window, it's usually attended by some drastic overhauling and payroll-personnel belt-tightening. Y&R's loss of the $1,000,000 Borden business a couple of week's back to Kenyon & Eckhardt, following on the heels of Bristol-Myers canceling out on its Alan Young show (also representing nearly a million dollars in time and talent) the foldup of the $1,000,000 Birdseye (General Foods) radio programming, plus the loss of the $2,000,000 (though not radio) Rheingold account two months ago to Foote, Cone & Belding, add up to one of the toughest blows dealt an agency in many months. That there's considerable uneasiness around the agency is anything but a secret to the trade.

There have been reports that Tom Lewis, who heads up Y&R radio, may be on the way out, but this has been vigorously denied by the agency, with S. S. Larman, Y&R prexy, himseself scotching the "rumors circulating the industry as wholly without foundation." The fact remains, however, that there's plenty of tension at Madison ave., N.Y., hdqs.

Loss of the Ford business by the Thompson agency to Kenyon & Eckhardt, on the heels of the auto firm's cancellation of the JWT-produced Dinah Shore program on CBS, came with a suddenness that left JWT execs stunned.

Both JWT and K&E execs were doing some fast N.Y.-to-Detroit shuttling, the former to pitch up "My Friend Irma" as a substitute program for Dinah Shore and K&E bidding for a second Ford program, along "institutional" lines paid for by the Ford family, for the fall. (Last year K&E shared the Ford billings with JWT with the Sunday night ABC symphonic program). It's reported that JWT was anxious to grab off both programs. Practically everybody concerned was astonished when the Ford people threw the billings out of the JWT camp and gave it to K&E.

The two-way K&E coup has projected Bill Lewis & Co. as a serious contender for top honors among the agencies. Within his two-year regime, radio billings have spiraled

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K, L & E?

Bill Lewis' grabbing off of the Ford radio billings last week from J. Walter Thompson within a week after winning over the Borden business from Young & Rubicam is considered one of the most spectacular agency coups in recent years. In both instances they were prize accounts, adding up to $2,500,000 a year in billings for Kenyon & Eckhardt, with possibility that it may go to $3,500,000 in the fall if Ford, as planned, also buys a half-hour weekly "institutional" show, for which the Ford family, rather than the dealers, would foot the bill.

In some quarters it's been suggested that knocking off that kind of business in a double-barreled fortnight of activity should easily land Lewis a partnership in K & E.

CBS Quietly Effects 5% Hike in Rates Via Discount Reduction in Initial Steps to Offset Upped Operating Costs

Quietly and without fanfare, CBS has circulated its new rate card reducing its discount for nighttime clients, which is tantamount to a 5% hike in rates to advertisers. It represents the first stringent steps taken on the part of the major networks to meet the upped operating costs and in the face of a gradual decline in billings over the past year or two.

The discount reduction becomes effective immediately for new clients, but not until next year for those already on the network, under the year's protective clause in all contracts.

The new rate card reflects other major changes, as well. It puts particular emphasis on the fact that in order for advertisers to qualify for the 15% full network discount, they must use at least 125 CBS stations, with the additional requirement that the aggregate gross evening hour rate total $26,000 or more.

Rate Card No. 32 (dated March 15, 1947) in contrast to Rate Card No. 31 (March 15, '46), also reveals the following principal changes:

Gross evening hour rate for all U. S. stations has increased by $1,250 or 4.8%. Changes were made in 20 cities resulting in a net increase of $875. A total of nine stations was added at a total gross rate of $375.

For advertisers having programs in the 8-10:30 p.m. periods a discount reduction of 5% is announced for the first time.

In order to earn the maximum station-hours discount (7½%), advertisers are now required to use 90 station hours per week compared with 80 station hours according to the previous rate card.

The penalty discount of 5% for the use of premium time (8-10:30) is applicable to the gross billings of the program. In application the 5% penalty is added to the net after all other discounts.

The maximum discount rate for premium time is 27% (formerly 32%). (On the other hand, the maximum at NBC is 25.75%.)

The increase from 80 to 90 station hours per week as a requisite to earning the maximum station hour discount of 7½% is apparently aimed at maintaining the status quo of half-hour evening advertisers. Whereas with all available stations a half-hour advertiser would have 76.8 station hours, now with more stations available, such an advertiser would have 82.2 station hours.

The additional requirements to earn the 15% full network discount—that the aggregate gross evening hour rate total $26,000 or more—increases by $260 the minimum requirement indicated by Rate Card No. 31. According to Rate Card No. 32 there are nine stations which do not have to be taken in order to qualify for the full network discount.

Day and Date

It's been suggested that the multiple agency activity of the past week (Hubbell Robinson, Jr., checking out of Foote, Cone & Belding; Bill Lewis grabbing the Ford business for Kenyon & Eckhardt; rumors of Tom Lewis being on the way out at Young & Rubicam, etc.) could just be part of a well-planned Howard Dietz publicity campaign to trailerize Metro's upcoming "Hucksters" film.

CBS' 'Sit-Tight' As Video Axe Spreads Into Other Depts.

From all indications, the CBS economy wave in television, which resulted in wholesale axe-swinging and a virtual foldup of its video enterprise, is also extending over into the regular broadcasting personnel setup. There's a general "sit-tight-and-hold-on-to-your-hats" feeling of anxiety around 485 Madison avenue headquarters, stemming directly from CBS' blowing of its high financial stake in color television, which is reported to have cost the network in the neighborhood of $5,000,000.

In at least one of the regular functioning CBS departments that operates on a none-too-high budget, the order has come through to shave expenses by $8,500. And the report is that similar economies have been ordered in other depts.

Coke's $1,000,000 CBS Time Billings

CBS wrapped up another $1,000,-000 in billings yesterday (Tues.) when Coca-Cola came through with orders for two half-hour periods. Coke outfit has bought the Sunday evening 6:30-7 period (which General Foods has relinquished following bowout of Kate Smith) and Percy Faith will head up a musical show for the segment. It tees off in mid-August.

Coca-Cola has also bought 10:30-11 Friday night, with Morton Downey and a top orchestra going in. Latter show, however, won't get rolling until the fall. In addition, the coke company has bought "Claudia" for cross-the-board afternoon slotting, with show to be slotted locally without network affiliation, the bottlers footing the bill on a local basis.

It marks Coca-Cola's re-entry into radio with one of its top budgets to date. It checked out about six months ago due to the sugar situation.

NBC STICKS TO CROSS-REF BAN

NBC comics can rib the web's vice-presidents to their heart's content, but when it comes to violating the network's ban on cross-reference to shows on other webs—it's no dice. Bob Hope tried it on his program last week, when he cracked, "I'll be seeing you tomorrow night on your own network," but he was given the "dead air" treatment for five seconds, with result that the NBC kilocycles remained unsoiled.

Some saw in the Bob Hope gesture an initial move on the part of comics to break down the ban on

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Lots of Free Time To Answer AFL

ABC network is dishing out free time to the "opposition" forces because it feels that the triple-hammered AFL bombardment of shows on the network, for which the union is plunking down approximately $400,000, represented too one-sided a picture. However, ABC hastens to add that that was the agreement made with the AFL when it bought the time for the shows, and that the union agreed that if the network could not sell time to the NAM or others to answer the pro-union programming it would be okay for the web to give away free time.

ABC said it tried to sell time to the NAM but the latter nixed it. Thus far two "cuffo" talks have been heard, with several additional ones scheduled this week, both nighttime and daytime. Congressman Hartley, co-author of the bill being fought by the AFL, broadcast tomorrow (15).

Nation's First All-Round School In Radio Operations Mulled by OSU

Columbus, May 13.

Spurred by a trio of broadcast industry execs, blueprints for the nation's first all-round school in radio operations leading to a degree in communications have been laid before Ohio State University's board for consideration. Pushing the plan as a method of training a reservoir of competent industry leaders are Frank Stanton, CBS prexy; Gene King, operation manager of WOR, Mutual's N. Y. outlet, and Robert K. Richards, NAB public relations director, all of them members of Ohio State U's alumni.

If materialized in the form projected by this trio, the school will include courses in radio engineering, programming, salesmanship, promotion, publicity and other phases of radio operations. Standards will be set by the broadcast industry in conjunction with the college authorities with the former participating actively on the school's advisory board. Plans for the school are currently in the lap of Dr. Howard L. Bevis, prexy of Ohio State U, which organized the Institute of Education for Radio and which, of all universities in the country, has displayed most interest in radio's development.

Protestant Church Gives Green Light To 10 Radio Shows

In one of the most sweeping religious endorsements ever handed out 90% of the membership of the Protestant Church in this country has just given the green light to radio by awarding merit citations to 10 national network programs for their faithful portrayal of American life.

R. A. Porter, heading the New York office of Roche, Williams & Cleary, ad-agency handling "A Date With Judy," one of the winners, said, in connection with the wards:

"Significance of these church awards cannot be overestimated because they not only command the high moral tone of good radio entertainment, but they also endorse sound salesmanship at a time when radio is being severely criticized as too commercial. The danger of wholesale and heedless criticism of radio commercials is plainly pointed out by these awards, granted on seven points which included the fact that sponsored commercials must be in keeping with the best in family life."

Winning programs include "Ozzie and Harriet"; "Aldrich Family"; "A Date With Judy"; "Fibber McGee & Molly"; "The Greatest Story Ever Told"; "Life Can Be Beautiful"; "Ma Perkins"; "Mayor of the Town"; "One Man's Family"; "Pepper Young's Family," all of which deal with family life.

Confined exclusively to church people on a nationwide basis, the poll was sponsored by The International Council of Religious Education and conducted by the Intercouncil Committee on Christian Family Life.

This latter organization, Porter said, includes the three most important Protestant organizations in

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Two of 4 Union Shows To Air From Hollywood

Hollywood, May 13.

Hollywood gets two of the four entertainment-union-sponsored ABC air shows to buck anti-labor legislation, and major portion of talent and production brains have been set for the first which tees at 5:30 p.m., May 22. Danny Kaye, Gregory Peck, Eddie Cantor, Hattie McDaniels, Ken Carpenter and Charles Dant's orchestra are set now. Others will be added this week. Sam Moore, Reuben Ship and Alan Lipscott will write, and Charles Vanda will direct.

Show will be repeated on the Mutual net the following Sunday (25) at 10:30 a.m.

Murray Boland has been set to direct the second show, airing May 29. The only talent set to date is Victor Young's orchestra.

Turns Over New Leaf

Raleigh, May 13.

Daniel C. Park of Philadelphia, has been named general sales manager of the Tobacco Network, Inc., and will make his headquarters in Raleigh.

He resigned recently from KYW in Philadelphia.

Keystone's Ciggie Deal Cues Beefs

Chicago, May 13.

Fur flew on the NAB confab here in the small market station meetings with charges that Keystone Broadcasting was tending to monopolize blocks of space sales and specific reference was made to Lucky Strike deal in which Keystone acted as service agents to non-Keystone clients for the ad agency.

Keystone reps present at meeting jumped up at accusation, and said that no attempt was made to monopolize stations' facilities and that station reps could have the same biz that Keystone got if the reps had tried. They said that Lucky Strike job was a matter of expediency and in the case of non-clients, no charge was made except as acting agent for the agency. Several members suggested a service whereby stations could be warned of defaulting sponsors and time placing agencies.

General reaction among the small market station was that "summer deal" promoters do a station more harm than good by their high pressure actions, but several defendants of the promoters claimed that money was "cream" and not available to the station owner. However, majority agreed that many promoters were too near the borderline of the unscrupulous and that care must be taken when outside sales groups come into the station territory, so that when they leave they do not antagonize advertisers.

New Albany Local Group, Dongan Broadcasting, Bidding for WOKO Spot

Albany, May 13.

Governor Dongan Broadcasting Co., in which Jim Healey, WSNY and former WGY commentator, is a leading spirt, with "a blueprint of what public service and community responsibility should mean in radio," was scheduled to file an application today (13) with FCC for the 1,450 wavelength that WOKO loses Aug. 31.

Company, capitalized at $100,000, has a dozen prominent Albany business and professional men as stockholders, none of whom owns a majority interest. It is described as the "only exclusively Albany group" which has filed a station authorization request with the FCC since WOKO was first ordered off the air for alleged concealment of stock ownership. No out-of-town men are connected with it.

Corporation, named after one of New York's earliest governors, numbers among its stockholders representatives of the three major faiths. Chester T. Hubbell, president of the Albany Chamber of Commerce, is one of the subscribers. Charles J. Tobin, widely known Catholic lawyer, is acting as attorney.

Plans of the concern are to operate a station with emphasis on public service and community cooperation. All present staff members of WOKO would be retained, at increased salaries. Healey, former Sunday editor of the Times-Union, has been active in area radio for 15 years. He also writes a column, syndicated to papers in Worcester, Bangor, Me., and other cities.

WOKO Bid Again Nixed

Washington, May 13.

FCC last Friday (9) turned down a second bid from WOKO, Albany, to remain on the air after August 31, "under new management." Station had promised to remove former general manager Harold Smith from all participation in WOKO and to make available 250 shares of non-voting stock for purchase by any station employee with two or more years' service.

LANNY ROSS
"Possessor of one of the smoothest voices we have heard in a long time." —Cincinnati Times Star.
"You have not heard 'Mamselle' until you have heard Ross sing it." —Cincinnati Enquirer.
Management
WILLIAM MORRIS AGENCY

Wee Watters, Hit By Staff Raids, Cry for NAB Aid

Chicago, May 13.

Regional meeting of National Assn. of Broadcasters here last week elected Charles C. Caley, WMBD, Peoria, as director of the ninth district, replacing Les Johnson, WHBF, Rock Island, and John Meagher, Manakota, Minn. to replace E. L. Haydek, WDGY, Minneapolis, in district 11. No election was held by members of district eight as Bruce McConnell still has one more year to serve in office.

Employer-employee forum was colored with demands that NAB form some type of training system that would enable small stations to resists raids that are now going on from new AM and FMers. Leaders in the industry foresaw a rise in rates of pay due to outside demands of other stations unless solid personnel policies were established. George Biggar, WIBC, Indianapolis, described the system of scholarships established by radio stations in the Hoosier state in an effort to overcome help shortages and advised small station owners to draw from local colleges for part time aid. Harry R. LePoidevan, WRJN, Racine, and former board member of the National Labor Relations Board, warned against the practice of fee-within-fee contracts, stating that while beginning demands were modest that in several cases, citing spot commercials, AFRA started at 25c and have since risen to a dollar. He urged for uniformity of rates in the same area of the same type of station. Body came out strongly against contracts which gave announcers right to control types of commercials that they deliver.

Judge Miller, NAB prexy, in a luncheon address on the second day warned on the encroachment of gov't agencies, and said that the broadcasters would fight the "Mayflower" decision of FCC on the grounds that the prohibition of editorializing by the stations was a violation of the first amendment, and while he did not condone any violation of the decision, he implied that legal facilities of NAB would be at the disposal of those that might contemplate such an action. Miller said that NAB was definitely opposed to the State Department's broadcast program, and said that private short wave airers could do a more effective job. In discussing public relations, Miller told the audience that radio has nothing to be ashamed of and that radio should stop being "pushed around" and that radio men, themselves, should stop deprecating their own role. Claiming that radio can and should do a great job in community action he asked that broadcasters sponsor action that will slash away at the juvenile delinquency problem, which, he stated, "did not arise from radio, but from the complexity of modern civilization and the breakdown of the family."

San Antonio—Bob Martin has been named sports chief of KONO here.

From the Production Centres

IN NEW YORK CITY . . .

What's happened to CBS' experimental showcase, "Columbia Workshop," missing from the air for several weeks?....PCA Radio Committee to hold rally next Tuesday night (20) at Hotel Woodstock, with Norman Corwin, Robert L. Shayon, Charles Irving and Frank Kingdon as speakers....CBS has a couple of sponsorship nibbles on its new "Studio One" Tuesday night 60-minute series.

Lee Bland of CBS told the Hunter College radio production class last week about his One World Flight with Corwin....John S. Hayes, manager of WQXR, received the Order of the British Empire Friday (9) in Washington for his direction of the AEF radio program for the Western Front ....Henry Morgan goes to Springfield Sunday (18) to speak at "I Am An American Day" exercises....Lysbeth Tee Blankenship, recently with the Compton agency, has joined Wm. Esty's copy dept....Patsy Campbell into the cast of "Rosemary"....Scripter Al ("Terry & the Pirates") Barker back from three-week sojourn in Bermuda....G. W. (Johnny) Johnstone, NAM radio public relations chief, off yesterday (Tues.) on a month-long tour of Coast radio stations and regional NAM offices....Keith Kiggins, who checked out of his ABC v.p. post last January, back from an extended rest in the Babamas and setting up private practice as a consultant on management, financing, appraising and industrial problems of radio.

Bing Crosby, golf pro Johnny Farrell, ABC sports director Harry Wismer and World-Telly sports scribe Larry Robertson a foursome at the Baltusrol links....Joan Lazar into "Evelyn Winters" cast. Charles Penman, Teresa Keane, Eda Heineman and Ralph Camargo into "Front Page Farrell"....Milton Berle renewed by Philip Morris for 13 weeks, but Jack Guilford slated to vacate show in June....Don Severn, Kenyon & Eckhardt talent head, back from three-week trip to Hollywood....Karl Krueger, Detroit Symph conductor, has postponed a visit to the Continent on physicians' advice. His right arm, hurt in an accident several weeks ago, has not mended....Robert Kalaidjian, CBS employment manager, father of a boy, William Gerrie, born Thursday (8). Wife, nee Adene Gerrie, is a former employee of the Cockfield, Brown & Co. ad agency in Montreal....Florence Pritchett, slated to tee off her new "Barbara Welles" show on WOR Thursday (8), got a sore throat the day before and had to postpone her debut until Monday (12)....Walter Lurie, MBS producer, back from Coast preem of "Johnny Madera"....WOR cut an audition platter last week with Tommy Dorsey in the role of disk jockey ....Mutual prexy Edgar Kobak sent a gov't bond to the new son of Earl Mullin, ABC flack chief (who worked under Kobak when latter was with the Blue).

Ruth Etting, accompanied by her husband, due in today (Wed.) from Colorado Springs to prep her new WHN show, preeming Monday (19).... Deal for Connee Boswell to team with Charles Fredericks in the Prudential Family Hour summer stanza is off and it looks like Eileen Farrell will again get the spot....Norman S. McGee boosted to director of sales at WQXR....Rudy Vallee and Dr. Rockwell set for guest shots with Fred Allen, May 25 and June 22, respectively....Fred Weihe, indie producer, added to production staff at NBC....March of Time doing a documentary on radio. Scheduled for September release....Milo Boulton, emcee of "We the People," will be one of the judges who will pick Miss Atlantic City June 14....Ben Hyams of CBS Program Writing division, weekending at annual Bach Festival at Bethlehem, Pa.....Josephine Lyons, ex BBD&O, back in N. Y. after health sojourn in Florida....Earle McGill at Radio Directors' headquarters again after Hollywood trip for union's expansion campaign.

Maxson Food account given up by Lennen & Mitchell agency.... Edwin C. Hill out of the hospital, recovering from his recent operation at home. Date of return to ABC spot still uncertain....Audition platter will be cut tonight (Wed.) at Al Schacht's 52d street bistro with former baseball star and announcer-disk jockey Bill Berns interviewing sports, stage and screen personalities. Fifteen-minute stanza is being prepped by Berns as a possible cross-the-board airer for WNBC.

IN HOLLYWOOD . . .

Don Lee network was picked by Lever Bros. to introduce its new hair conditioner (Trim) to the Coast. Set for July 8 takeoff is "Count of Monte Cristo" with Carlton Young as the swashbuckling hero....On his last broadcast of the season, June 3, from Chattanooga, Bob Hope will give a sendoff to his summer successor, Van Heflin, who heads up the "Philip Marlowe" dramatic series....Stanley Resor, prexy of J. Walter Thompson, passed a few days here enroute from his ranch in Wyoming to Mexico City with his wife and daughter....NBC added two new members to its 20-Year Club—Alice Tyler, secretary to Sid Strotz, and A. H. Saxton, chief engineer. Ten-year emblems were pinned on the lapels of eight employees ....Stu Sherman and Bob Healy, ad chief of Colgate, due out next week for 10-day stay at which time some decision will be reached on the Mel Blanc show....John Bates in town to shop around for a summer piece to fill the time for Hoagy Carmichael....ABC cut the Phil Silvers audition record after long weeks of script haggling. He plays the part of a trade paper reporter covering night spots....Walter Wade around to put a summer touch to "Queen For a Day" and Lum and Abner....While Tom Breneman is vacationing for a fortnight Jack McElroy will again jolly the matrons at "Breakfast in Hollywood."

Frances Scully and George Fisher splitting up a half hour of gossip and fashion for Armed Forces Radio Service....Reinhold Schmidt and Anne Jamison share the vocals on "Evening With Romberg" in the Red Skelton summer niche....Microphones may scare the bajeezus out of Sid Skolsky but not his two daughters, Nina and Steffi. They'll give out with percentages on things juvenile as guests on "Wizard of Odds"....Jack Sayers, Coast rep of Dr. Gallup's Audience Research, Inc., back from confabs at Princeton where decision was reached to postpone entry into the audience measurement field. For the time being ARI's only radio activity will be the use of preview profile machine, heretofore restricted to the pre-testing of pictures.

IN CHICAGO . . .

Jack Benny and his radio gang including Phil Harris, Dennis Day and Marjorie Reynolds were guests at the many cocktail parties given by local movie executives and station biggies....Chicago radio stations hosted a farewell luncheon for Adele Hoskins, former radio editor, who left Daily News to get married....Quiz Kids in Denver, where they will do their show to raise funds for children's health center in France....Olan Soule will be guest speaker at the Radio Actors Club luncheon May 21....Toney Parrish, former freelance announcer, added to WBBM staff....Timothy Swain, president of WIRL, Peoria, and Ben Laird, president of WDUZ, Green Bay, in for conferences with ABC execs....Morris B. Sachs Mother's Day program originated from Hines Hospital as tribute to American Women's Voluntary Service....In honor of visit of President Aleman to United States, WAIT presented Consul General Enrique Romay as special guest on News Roundup show....Jack Sexton of KMOX, St. Louis, in town interviewing singers for station....John Blair announced appointment of William H. Waldon as veepee of New York branch....Jose Ferrer featured in dramatic skit on the "Melody Lane" program May 12 ....Bob Croft addressed stockholders of Riser Brothers Co., sponsors of Sunday Symphonette....Radio stars joined forces for television show to promote the AFRA Antics....James H. Connolly was one of ABC New Yorkers in for regional NAB meetings at Palmer House....Walter Preston spending 14 days in Bermuda as guest of Navy Dept. in appreciation for his efforts to Navy recruiting and promotion during war years....Charles Pekor, of CBS, a Chi visitor while on tour with New York Philharmonic.

ALABAMA A DISK JOCK'S HEAVEN

ABC's 250G Quest To Remedy Crosby Recording Faults

Hollywood, May 13.

Transcribed recordings are fast becoming obsolete and unless a consistency of high quality can be maintained there will be a changeover next season to magnetized tape, film or wire recorder for the Bing Crosby programs. Admitting there has been some criticism of the mechanical reproduction of the music on the Crosby show, Mark Woods, prexy of ABC network, told a press gathering that something is being done about it. "That's one of the chief reasons I'm here," he said, "and some of the best sound experts in Hollywood will be called in to see if there is a solution to our problem." He indicated that ABC, would be willing to spend up to $250,000 in research to achieve the best sound reproduction for the network.

Crosby's recorded series has proved a successful experiment and he was certain that other stars would follow his lead. He couldn't, however, name any one that come over to ABC from the other chains to do their broadcasting "the easy way." Some artists, he declared, have indicated a real interest. Also weighing in its favor, Woods allowed, is the freedom and latitude allowed comics, commentators and others. "Why they can even kid the president without getting faded," he grinned.

United Nations 'Newsreel' To Cover Daily Sessions For Overseas Broadcasts

Expanding its programming service for maximum air coverage of its sessions, the United Nations has begun making available to all stations a daily 15-minute transcribed digest of highlights from speeches before the world organization entitled "The UN Newsreel."

Capsule version of the day's session, patterned after a technique adopted by WMCA, N. Y. last year, will be made a permanent facet of UN's radio activity with all-year-round digests to be based on General Assembly meetings, Security Council sessions and interim committee activities. Material is being beamed overseas by U. S. State Dept. shortwave facilities.

In New York, platters will be aired regularly over WMCA and WQXR. WMCA, which suspended its digests of UN sessions due to mounting expense of recording six or seven hours of continuous material, is carrying the "Newsreel" directly from a line into Lake Success immediately after the platter is completed. WQXR is carrying the platter the day following on a five-a-week schedule.

TED ASHLEY ON OWN WITH FLOCK OF TALENT

Ted Ashley, of the William Morris agency radio dept., has resigned to go into personal management. Ashley will represent Tex McCrary and Jinx Falkenburg: Robert Q. Lewis, Henny Youngman and Frank Luther. He'll also become general business manager of a corporation to be set up with Luther which will publish children's books and make educational films.

While with the Morris office, Ashley set up the Drew Pearson deal with Lee Hats and handled the Tex & Jinx show.

Colgate May Finish Off Whiteman Jockey Show

With 30 minutes of the upcoming hour Paul Whiteman disk jockey show already sold (to General Electric and Camel), deal looks hot at the moment for Colgate to take over the remaining 30 minutes.

Colgate is also represented on the morning ABC roster with a segment of "Breakfast Club."

City-by-City Breakdown of Disk Jockey's Popularity

	Boston**	Birmingham	Chicago	Los Angeles	Minn.-St. Paul	New York	Phila-delphia**	St. Louis	Washington
Number of Programs	7	7	8	9	17	14	4	12	8
Average Rating* ...	2.7	7.3	.5	.7	1.5	1.0	4.0	2.6	2.0
High	3.6	12.0	3.2	1.3	4.0	4.1	5.3	4.8	4.2
Low	.7	.3	.1	.1	.2	.1	3.1	.6	.8

*Weighted by ¼ hours.
**Pulse Data.

U.S. 'Voice' Has O'Seas Pull Of 154,000,000

Washington, May 13.

This country's "Voice of America" shortwave broadcasts overseas have a potential audience of 154,000,000 listeners—well over the entire U. S. population, according to testimony of Kenneth D. Fry, chief of State Dept.'s international programming division, before the House appropriations subcommittee on the OIC budget. The testimony, made public here last week, estimated 29,600,000 shortwave radio sets outside the U. S., with an average of from five to six persons listening to each foreign receiver.

The vast audience potential will be stressed by government men, it was reported, when a House Foreign Affairs subcommittee opens hearings here this week on a bill introduced by Rep. Karl Mundt (R., N. Dak.), authorizing the State Dept. to conduct a cultural and informational program in foreign countries. To date, State has been running the OIC as an interim operation.

Supporters of the program took the view that once Congress authorized overseas radio and other activities as a State Dept. function, it would be more apt to appropriate funds for the shortwave programs next year. A House appropriations committee last week eliminated the entire $31,000,000 requested by State for the OIC in fiscal 1948.

By far the largest number of shortwave sets, according to the State Dept. figures, are in Europe with an estimated 25,000,000; over 2,000,000 in Latin America; over 1,000,000 in the Pacific and Far East and about 500,000 each in Africa and the Near and Middle East. The European total includes 900,000 sets in the U.S.S.R. Russian estimates double this figure by 1950.

FCC men, readying to push U. S. demands for shortwave channels at the World Telecommunications Parley and the World High-Frequency Broadcasting Conference in Atlantic City this summer and fall, point out that there are now 170 shortwave channels available on a worldwide basis. Right now, U. S. is roughly on a par with Britain and Russia in shortwave operations, somewhat ahead of other world powers.

FCC engineers point out that with 100% duplication of shortwave frequencies and cooperative programming, a top of 200,000 15-minute programs a week could be heard on the short-wave ether.

BIOW SAMPLES FIELD FOR BAKER REPLACER

Phil Baker has definitely decided to "leave it" and if the right kind of a deal for a quizzer comes along he'll "take it." Meanwhile Biow's Jack Runyon is sampling the Coast field for a successor. Red Barber has emceed a brace of shows out of New York. Baker is due to rejoin "Take It" in N.Y. May 25 and should he insist on remaining in Hollywood, contractual complications would develop.

Baker wants a change, his own show, and he doesn't want to have to move out of Hollywood. Biow is said to have blown off steam when Baker refused to return east with the show and that brought their differences to a head. Bill Goodwin has been submitted to Biow but it is doubtful that he would be interested unless the quizzer is anchored in Hollywood.

One-World BG

Benny Goodman becomes radio's first International disk jockey, not counting the wartime shows via the Armed Forces Network.

Goodman, who has been recording a 10-minute jazz session segment for the 60-minute daily "Voice of America" show beamed to Russia by the State Dept., is going to expand it to 15 minutes, and do a regular disk-jockey running commentary. There'll be a daily two-minute spot for guestars, including top personalities from show business, such as Walt Disney, Oscar Hammerstein, 2d, etc. He'll also solicit requests from the Soviets.

Initial platter-gabber routine was cut in New York last week.

Webs Signature AFM, NABET Pact

Networks inked pacts last week with AFM and NABET giving pay boosts to about 300 musicians employed by the four webs and 460 technicians and engineers on the staffs of NBC and ABC.

Agreement with Petrillo's Local 802 hikes the scale for staff musicians from $126-$165 to $151-$191. Rate for rehearsals of individual programs is upped from $6 to $7.50, for half-hour shows from $14 to $18 and for hour-long shows from $18 to $23. Boosts are all retroactive to Feb 2 and the new pact runs to next Feb. 2. A union demand for vacations was dropped when the webs refused it.

National Association of Broadcast Engineers and Technicians won pay increases averaging 9.5% for members with ABC and NBC in N. Y., Chicago, Washington, Cleveland, Denver, San Francisco and Hollywood. Roof of monthly pay was lifted from $475 to $526. Pact benefits 110 skilled workers in NBC's television department, the union said, in addition to studio technicians.

D.C. Dailies Hike Radio Ad Rates Over All Others

Washington, May 13.

Radio stations here are disturbed by the new "get tough" attitude of newspapers in hiking rates for radio display advertising over and above those charged pix houses, niteries and other amusement biz operators. New rates recently put into effect for radio ads top the national ad rate charged by all local papers, except the Scripps-Howard Daily News, as well as the rate for all other amusement media.

Rationale of the papers, according to station men, appears to be that stations get their program logs for free, while the nabe theatres pay for their listings, so extra advertising for radio should bring a premium rate. Newspapers might also take view that with number of stations in the area mushrooming from six pre-war to the present 13, the traffic will bear the added charge. The papers carry full logs of only the seven in-town stations but feature single programs of the six suburban percs in "highlight listings." Only exception is Eleanor "Cissy" Patterson's Times-Herald, which omits logs of WMAL-ABC because of enmity between publisher Patterson and ABC's Drew Pearson—her former son-in-law.

Discriminatory radio rate shows up in the Evening Star's rate card as follows: pix advertising on the drama page, 50c a line; amusements on same page, 55c; radio advertising on any page, 60c and on the radio page, 75c.

National ad rate versus that charged for radio on any page checks like this: Washington Times-Herald, 55c national, 70c for radio; Washington Post, 43c versus 55c; Evening Star, 45c against 60c. Daily News' rate for both national users and radio advertising locally is 33c a line.

THE 4 KNIGHTS

Reading from left to right, THE 4 KNIGHTS answer to the names of Clarence Dixon, baritone; Eugene Alford, lead; John Wallace, tenor, and Oscar Broadway, bass. From North, South, East and West, record jockeys report that THE 4 KNIGHTS have sky rocketed into the most popular Negro Quartette in Radio.

THE 4 KNIGHTS were cradled in the deep South, trained at WBT, Charlotte, N. C., and polished over Lang-Worth's 400-station transcription network. Having hit the top in radio listener demand, they have everything necessary to keep them there.

LANG-WORTH, INC., NEW YORK

SURVEY UNFOLDS TALE OF 9 CITIES

If there's an Alabama-bound migration of disk jockeys from other parts of the country, point the finger at an analysis of disk jockey shows just made in nine major cities, where the platter-gabber marathons are prominently highlighted by sattions.

Using Hooper figures, with the exception of Philadelphia and Boston, where Pulse data was assembled, the analysis embraces a total of 86 programs in Boston, Birmingham, Chicago, Los Angeles, New York, Minneapolis-St. Paul, Philadelphia, St. Louis and Washington. Excluding Birmingham from the list, not a single disk jockey gets as high as a 5.0 Hooper, and the average rating, still excluding Birmingham, is a 1.7. New York's average is a 1.0, Los Angeles is a. 0.7 and Chicago a 0.5 rating.

Birmingham, according to the survey, is a disk jock's paradise, with a 12.0 high and an average rating of 7.3, whereas the average rating including all nine cities is a 2.5. The low mark of 0.1 is registered in Chicago, New York and Los Angeles.

The survey makes no attempt to analyze why Birmingham, of all places, likes its platter-spinners. In contrast to the southern city's 7.3 average, the closest average approaching it is Philadelphia's 4.0 rating. (See adjoining table).

Protestant Episcopal Church Earmarks Million For Radio Programs

National Council of the Protestant Epicopal Church expects to spend approximately $1,000,000 in radio, most of it probably for network programs, starting late this year or early next year, in an unprecedented, full-scale advertising campaign aimed at enrolling new members in the PE church.

A board of governors composed of bishops of the church and top executives in the media, theatrical and advertising fields, including radio broadcasting, will be set up plan and direct the drive, according to Ralph Jordan, promotion director of the council. First meeting of the board is expected to be held in midfall.

Coming summer months will be devoted to raising funds to finance the campaign, which will be waged through newspapers and magazines, farm papers, documentary movies, direct mail and other outlets in addition to radio, Jordan reported. While no official figure was announced on the expected cost of the project, it was learned that the sum had been placed tentatively at $2,000,000 per year. Jordan said "about half" of it would be allocated to radio. Ad agency to handle the program will be appointed in the fall.

OKAY GOLDMAN'S 485G PHILLY STATION BUY

Washington, May 13.

William Goldman Theatres, Inc. last Friday (9) won FCC blessing to buy indie station WDAS, Philadelphia, from Alexander W. Dannenbaum and Cecile L. Naumburg, for $485,000. The indie pix-exhibitor chain will acquire all 500 shares of the station's common stock.

FCC, however, is expected to nix Goldman's request to be considered now in race for Philly's four remaining FM slots. According to observers here, Commission will probably dismiss WDAS' bid for FM and award grants to the Unity Broadcasting Corp. (International Ladies Garment Workers-AFL); Independence Broadcasting Co. (WHAT); Patrick Joseph Stanton, station manager of WDAS; and Franklin Broadcasting Co. Goldman will have a chance to bid on Philly's two reserved FM frequencies after July 1.

BARBARA WELLES
With George Hogan, announcer
30 Mins.; Mon.-thru-Fri., 3 p.m.
Participating
WOR, N. Y.

Florence Pritchett, who's riding the WOR kilocycles under the monicker of Barbara Welles and who was the whilom Barbara Bruce of the N. Y. Journal-American women's page, had an auspicious launching Monday (12) of her daily half-hour gab spot which was formerly occupied by Martha Deane. Bing Crosby was her guest and he pushed the program off at a pace that'll be difficult to match in future sessions. With Crosby blooming in the spring with an iridescent and irrepressible line of chatter, there wasn't much room or time on the preem for anyone else. It's unfair, moreover, to evaluate any gabber when he or she is up against such a free-wheeling maestro of the flippant phrase as Crosby.

Miss Welles didn't manage to hit any home runs during her few times at bat but she fielded Crosby's line drives neatly and kept the conversational ball from being lost in a pocket of dead air. Definitely in her favor for the daily grind is her bright, clear voice, her unaffected manner and an average quality of educated speech that'll make any hausfrau feel right at home. And the graceful way she hurdled the obstacle of a plug for a fudge company by making Crosby take the leap with her indicates smooth traveling for her through the jungle of afternoon commercialism.

Herm.

THE WORLD'S GREATEST MOTHER
With Ethel Barrymore, Loretta Young, Ruth Hussey, Irene Dunne, Rosalind Russell, Margaret O'Brien, Bing Crosby, Don Ameche, George Murphy, Charles Boyer, Pat O'Brien; Meredith Willson orch; Tony LaFrano, announcer
Producers: Jack Paige, Mel Williamson
Writers: Seeleg Lester, Merwin Gerard
30 Mins., Sun. (11), 3 p.m.
Sustaining
WOR-MUTUAL, N. Y.

Men of all creeds must have been deeply moved by this most unusual program. Telling the story of the Virgin Mary, "the world's greatest mother," on Mother's Day; dwelling on those mysteries which most affect the Mother of God as a mother—the Mutual Broadcasting System presented a program Sunday (11) of great merit and appeal. It was simple, religious and affecting, and couched in fine spirit. It was on a much higher spiritual plane than one would have expected from the title or the cast (composed of glamour names from the film world). If radio represented the true religious spirit on any occasion, it was here.

There were readings from Scriptures that bore on Mary as mother; a dramatic sketch on the Nativity; simple readings of simple prayers; selections by a choir or musical background to the readings by the choir. There were prayers for peace all over the world—so apt an appeal on a day for mothers. One well-known voice after another picked up the skein, with no fanfare, no false trumpeting, not even a mention of their name for any publicity purpose. There were no false notes.

Ethel Barrymore, as was to be expected, read her lines beautifully. Voices of most of the other actors and actresses, from N. Y. or Hollywood, were average; the job, except for Miss Barrymore, could have been done just as well by radio performers; but it must have been interesting to the average listener to hear favorite film stars' voices in this unexpected type of program, and all the more inspiring as a result. Religious programs of this kind may fill a void that organized church services no longer can satisfy.

Bron.

HAWK LARRABEE
With Barton Yarborough, Herb Butterfield, Fran Chaney, Tony Barrett, Jack Carrington; Allan Botzer, announcer
Producer-director: William N. Robson
Writer: Dean Owen
30 Mins., Sat., 7 p.m.
Sustaining
WCBS-CBS, N. Y.

Followers of film or radio westerns (and who isn't—of a good one?) will be a little disappointed in this one. It has the makin's, in story line, in fresh production, but premiere program Saturday (10) was on the dull side. Script was slow and wordy, and situations took a long time to get to some action. Program, a revival of last season's "Hawk Durango," has flavor and merit but needs some western zip.

Barton Yarborough's Texan twang fits neatly into the setting. The idea of using a western male quartet instead of orchestra for atmosphere and transitions is good. Quartet could have been used more often than at opening, intermission and close, because its songs were appealing and also broke up the dullish tone. Romance belongs in westerns, but emphasis was too strong on it at the start and too little on the crooked-poker game and ensuing scrap. Scripting needs a whiff of the range.

Bron.

ROBERT L. RIPLEY
With Gregory Abbott
Producer: Walter McGraw
Writer: George Leffertz
15 Mins.; Mon.-thru-Fri., 1:45 p.m.
Sustaining
WNBC-NBC, N. Y.

Robert L. Ripley's "Believe It or Not" strip, off the air for several terms, returned Monday (12) as a daytime-sustainer with a story telling format that should elicit some interest for the stay-at-homes.

Assisted by Gregory Abbott as announcer, Ripley has evolved an interesting story telling format, which on preem program Monday (12) centered about a band of Irish revolutionaries, at first condemned to the gallows, and later banished to Australia. The rebels ultimately wound up as high ranking statesmen in various British dominions. Surrounding this yarn were various odd facts for which Ripley has been noted.

Show represents a move in the right direction in daytime programming and may even add to the general fund of the housewive's knowledge.

Jose.

OVER THE BACK FENCE
With Lindley Hines
Writer-Producer-Director; Hines
15 Mins., Mon. thru Fri., 9 a.m.
Sustaining
WREN, Lawrence, Kan.

Lindley Hines warns his listeners he talks only of cabbages and kings and sealing wax and things, and then does just that for 15 minutes following the Breakfast Club every morning, except Saturday. It's just as simple as that, and it's this non-pressurized presentation which probably has kept him in that choice spot for several months now.

A recent session hashed over such oddities in the news as a bank which displayed a cool million in its window; a present-day faith healer; the checkered career of the Nazi Kesselring, etc. There's always the weather, too, and frequent bits of local news which get talked about over the back fences, slanted for the femmes, of course.

Hines keeps his speaking voice well modulated, as is required by this type of chit-chat. "Back Fence" probably will never hit a top Hooper, and probably never will be worse than moderate listening. Some emphasis on sharper chatter and comedy twists in his commentary could point up the quarter hour.

Quinn.

LARRY RAY
Describing K. C. Blues Baseball Games
Game Time, Daily
WHEATIES
KCKN, Kansas City

Larry Ray's voice is one new to baseball broadcasts, a province which had been wholly that of Walt Lochman until this season. It was Lochman who originated the play-by-play, both telegraphic reports and game side broadcasts, of Kansas City Blues-American Assn. games about 10 years ago and he had handled the chore every season. Lochman since has stepped up to head the sports department at KCMO, and Ray was signed by General Mills to fill the gap.

Ray thus has both a job to do on his own and a following to satisfy. After these first few weeks of the diamond season fans are beginning to see it Ray's way on both counts. His speaking voice is well in his favor, and his background apparently is helping in his present assignment. At one time Ray was fairly well known in sports broadcasting circles around Pittsburgh, but is comparatively new in this area, joining up with KCKN within recent seasons. Continued work along the pattern already set should get him through the season nicely.

Quinn.

STORIES ABOUT STAMPS
With Bert Wayne, Shirley Spencer; music, Kay Reed
Writer: Shelly Dobbins
Director: Bob Labour
15 Mins.; Sundays, 5:45 p.m.
Sustaining
WNEW, N. Y.

A more engaging airer on the subject of stamps is hard to conceive of, particularly from the standpoint of attracting non-philatelists to this hobby. Jerry Marshall, WNEW staff announcer and a stamp collector himself, usually handles the show, which teed off late in April, but he was vacationing last Sunday (11) when the stanza was caught and Bert Wayne was standing in. Program is aired in cooperation with the N.Y. Journal-American, which is setting aside five columns Sundays to picture material dramatized on the show.

Caught session dramatized the story of how the first British colonial stamp issue was brought about more than a century ago by the wife of a governor of a colonial outpost who wanted her own stamps on invitations to a formal ball. Two short sketches were nicely enacted. Wayne did a quickie interview with Shirley Spencer, who is both a philatelist and a handwriting expert, and tailed off with a stamp quiz tied in with the Journal-American's printed display. Stanza throughout is keyed to interest both hobbyists and people who have never come closer to stamp collecting than buying a three-center.

Doan.

Follow-up Comment

Bing Crosby and Al Jolson in their now familiar act, with an assist from Irving Berlin, really wrapped it up last Wednesday (7) on the Bingle's ABC platter show, parlaying nostalgia and sock showmanship for a bangup half-hour session. Takeoff on the Ralph Edwards "Mr. Hush" giveaway, with 492 "huge prizes" including a herd of sheep, a kit of burglar tools, a case of Chevrolets and a town in Indiana gave the program an added comedy fillip. Jolson and Crosby sweeten their harmony with every duo and they really got together on the Berlin medley. It's radio's top parlay today, bar none, and if Philco has that kind of dough to kick around next season, a Bing-Jolie permanent teamup could be a sure bet for No. 1 spot in the 1947-'48 Hooper sweepstakes.

Crosby's look in on Allen's Alley Sunday (11) was as good an excuse as any—which was all Allen needed—to dust off the "Mikado" routine. His reprise of the Petrillo aria and "They'll Never Be Missed" number, latter this time devoted to Hollywood, inspired him to great voice—and he let his pipes blow. Subsequent sketch depicting Allen as "L. B. Allen," the film tycoon, cooking up a super-western for his new star, Creepalong Crosby, gathered in the yoks. It added up to another sock guest session for the Alley. P. S.—Per usual, Allen was midway through his windup thank-you when the announcer chimed in.

William S. Gailmor observed Mother's Day on his WHN (N. Y.) cultural commentary last Sunday (11) by interviewing his own choice of mother-of-the-year—his wife. Show, which was transformed for the occasion into a "Mr. & Mrs." gabfest, sounded off on the unsentimental issues of the atom bomb, rising prices, low pay for teachers, political action and other serious reflections from a couple of highly social-conscious parents. If there's room for another marital team to tackle the central issues of our time on the air, Mr. and Mrs. Gailmor are it. They can swing from politics to psychology with the greatest of ease.

"Winner Take All," quiz show with slightly different slant slotted across-the-board afternoons on CBS, is now also getting nighttime showcasing on Monday evenings over same web at 7.30 as spot holder until new Campbell Soup Series tees off. Format of "Winner" and performance of Bill Collins, quiz master, seem sufficiently interesting to build a Hooper.

Layout has overall winner of previous program designated champ, reappearing on subsequent program pitted against another contestant, selected from audience, to match wits on quick answering of varied questions. On Monday (12) night's stanza a house wife polished off three of the quartet of contestants to win $300 on the three rounds but supplanted by visiting Englishman, who won one round and comes back next week to continue as new champ until another contestant beats him. Collins handles quiz in amiable manner, injecting humor here and there in breezy and inoffensive fashion. Tony Marvin is okay on announcing.

THESE, THY BRETHREN
With Everett Sloane, Charlotte Holland, Sidney Sion
Writers: Don Agger, Frederic Methot
Director: Frank Telford
Producer: Ted Hudes
15 Mins.; Wed. (7), 10:15 p.m.
Sustaining
WMCA, N. Y.

This transcribed program is the initial effort by the Citizens Committee on Displaced Persons to present in dramatic form the plight of 850,000 DPs in Europe and to appeal for public support of a Congressional proposal (HR 2910) calling for "emergency entry" into the U. S. of 400,000 of these persons over a four-year period. Committee says this program will be aired over 120 indie stations across the country and will be followed by a second dramatized appeal starring Melvyn Douglas.

Stanza attempts in a very brief dramatized sequence to depict the death of a mother in childbirth in a roadside woods as a family of DPs seeks to reach a U. S. camp. Episode wasn't given time for fully effective presentation and its production was spotty, the characters and action rather sketchily defined. It was a good enough case-in-point, but it could have stood more careful scripting and direction. Program, in its intro and closing summary of the DP situation, however, clearly stated the problem and told listeners what they can do to help. Shows such as this often present an effective dramatization, but fail to implement it with a factual statement of the case and specific steps which sympathetic listeners can take. This particular stanza leaned a little too much in the opposite direction.

Doan.

FRANK LUTHER SHOW
With Dorothy Knox
Producer-Director: Wm. Patterson
30 Mins.; Saturdays, 8:30 a.m.
Sustaining
WNBC, N. Y.

NBC flagship in N. Y. has a sprightly half-hour for moppets in this airer, which is clickin' with its wee listeners, judging by fan mail arriving from pleased mamas. Frank Luther is a skilled hand at entertaining the knee-highers, having written and recorded (mainly for Decca) several hundred children's ditties. In this stanza he alternately sings (to his own piano accompaniment) and plays his own and other people's recordings of kiddy songs. Dorothy Knox, his wife, comes in throughout in the role of "Judy," to pipe a ditty or two, to duet with Luther and to spin a Punch & Judy tale in a plaintive Peter Pan way.

On May 3 session Luther sang a "Song of Safety" (he is offering albums of "Songs of Safety" in a contest for the kids); "Judy" enacted a little skit to suggest that mothers should be patient when little Mary or Johnny does something wrong; "Judy" and Luther, who is "Jingle Joe" to the moppets, harmonized on "Glocca Morra" as "one of mother's favorite songs." Show zipped along at a lilting pace, calculated to keep the family tike glued to the parlor radio.

Show like this fills a real need and a few more like it would provide the industry with solid ammunition to fire back at critics of kid fare on the air.

Doan.

THE BEST THINGS IN LIFE
With Arlene Francis, Sam Wanamaker
Writer: William Morwood
Director: Anton M. Leader
15 Mins., Fri. (9); Mon., Tues., Wed. (12-14); 3:45 p.m.
ENTERTAINMENT UNIONS
WJZ-ABC, N.Y.
(Furman & Feiner)

Second of the four-episode daytime serials bankrolled by the Entertainment Unions Committee to stem the Congressional anti-labor tide, "The Best Things In Life" is better than the EUC's first effort, "Pursuit To Happiness," which set a high initial standard. This serial is more genuine in its approach to reality, more probing to the nerve tissue of human personality, more complex in its definition of the common man's problem and less afraid to educate by shock rather than by saccharine. Although still contained within the same soap opera format as the first serial, this show marks a sharper break away from the routinized pap of normal afternoon fare. Perhaps the break is too sharp for maximum acceptance.

Story of "Best Things" is based on the predicament of a young family man whose salary and security leave no margin for easy breathing. This has the earmarks of a crude trade union propaganda formula, but scripter William Morwood has brought it to life through an accurate psychological perception of the operation of insecurity upon the mind. In the first episode (9), Sam Wanamaker, playing the lead, chafes bitterly at his inability to meet the household bills, but behind this complaint something intensely personal is hidden. The dialer receives that shock of recognition when Arlene Francis, playing the wife, turns upon Wanamaker and says, "John, you are afraid." He is afraid, not of poverty or unemployment which are tangible, but of those mysterious social forces threatening at their whim to destroy him in isolation.

Thesping and direction were firstrate, fully meeting demands of the script. Plugs against the Hartley-Taft bills now pending in Congress continue to call a spade a spade and should prove, in conjunction with the serial, an effective weapon in the AFL radio campaign to enlist public support for their point of view.

Herm.

THE SIXTH RESOLUTION
With Raymond Edward Johnson, Frank Butler, Will Kuluva, Bryna Raeburn, Sy Travers
Writer: George Magee
Producer-director: George Wallach
30 Mins.; Thurs. (8), 10 p.m.
UNITED JEWISH APPEAL
WMCA, N. Y.

"The Sixth Resolution," presented in behalf of the United Jewish Appeal's 1947 fund drive, was ironically inspired by the provision in the Atlantic Charter guaranteeing the world "freedom from want and fear." Staged by the radio workshop of the American Theatre Wing school, the dramat was put over with a passionate sincerity that more than compensated for its lack of professional slickness. It was effective propaganda for mercy towards the outcasts of Europe.

Script and thesping were marked negatively by an overstraining for poetic eloquence that frequently lapsed into a florid, empty rhetoric. Idea of revealing the graveyard of Europe through the eyes of a GI company on their way to taking Berlin was sound and powerful. Except for the poetic flights, script maintained a steady emotional grip on its material and avoided turning its message into a straight political harangue. Overall level of the performances and production was good.

Herm.

STORY FROM THE STARS
With Milton Berle, Henry Morgan, the DeMarco Sisters, Georgia Gibbs, Clayton Collyer, Ray Block's orch; announcer, Bert Parks
Writers: Arthur Miller, Aaron Rubin, Joe Stein, Peter Lyon
Producer-Directors: Ed Byron, Perry Lafferty
ENTERTAINMENT UNIONS
WJZ-ABC, N. Y.
(Furman & Feiner)

As part of its $400,000 multiple programming splurge to arouse public sentiment against anti-labor legislation, the entertainment unions of the AFL have also gone into major nighttime network programming, teeing off the first of a series of half-hour Thursday night ABC shows last week (10). Entertainment Unions Committee has also bought Sunday afternoon Mutual time for a transcribed repeat of the Thursday shows.)

It isn't surprising that the initial program, with its Milton Berle-Henry Morgan comedy parlay, along with Georgia Gibbs, the DeMarco Sisters and an Arthur Miller-scripted dramatic insert, had all the elements that make for a prize entertainment package that could compete with most major web variety programming. For on the writing and production end, as well, there was an undeniable payoff that comes from proper know-how.

But at least in this one instance, the "sugar coating of propaganda" technique seemed way off balance. The anti-Hartley-Taft Bill "commercials," both through its constant integration into the singing-comedy bantering routines, the serio-comic Miller sketch and in the out-and-out spiels by Clayton Collyer, etc., were too triphammered.

Weighed on their individual merits, the Berle, Morgan, DeMarco Sisters, Georgia Gibbs contribs were standard and frequently above par. But the overall effect was to put too much de-emphasis on the sheer entertainment aspects of the show because of the terrific "commercial" bombardment.

Rose.

BARBED WIRE SKY
With John Garfield, Agnes Moorehead, Paul Muni, Edward G. Robinson, Serena Royle, Tiny Ruffner, Victor Young orch; announcer, Les Griffith
Writer: Ranald MacDougall
Director: Howard L. Nussbaum
Producer: Alan Reed
30 Mins.; Tues. (6), 9:30 p.m.
Sustaining
WJZ-ABC, N. Y.

Given a distinguished cast to state a heart-touching cause—that of 170,000 children who survived years "under a barbed-wire sky" in Nazi concentration camps—this one-shot in behalf of the United Jewish Appeal was well done, although it did not quite live up to highest expectations. It opened on a challenging note . . . "Another group, hat in hand, palm outstretched, saying—this is worthy, this is good. Give! . . . Press the button, turn the dial, pull the switch. Still the voice will be heard; the program will go on. Your responsibility will not end. You will be aware of it. You cannot escape . . . You know, as we do, that across the bright blue skies of Europe, shining in the sun, glistening in the night, there is barbed wire in the sky."

MacDougall's script was imaginative, eloquent, factual, a little heavy on rhetoric, but well-rounded in its presentation of the case. It looked back over the two years (minus 20 hours, 21 minutes) since VJ Day, restated the problem of the DPs as it existed when the fighting ended, and pointed up how much of the problem still remained to be solved. "As of January, 1947, there were 256,000 Jews in DP camps. That's why we're here. There are not less people to take care of . . . but more! And on June 30th, shortly to arrive, UNRRA ends."

Direction of the stanza was par, Young's music ditto, sound effects not quite so. Weakest part of the production, strangely enough, was the performance by its star names. Ruffner put some character into his role as the Voice; Robinson gave his lines some feeling, but the others walked through their parts, much as though it were the first time they'd read them.

Doan.

BAPTISTE
With Arthur Martin
30 Mins.; Tues., 8 p.m.
Sustaining
CKCO, Ottawa

Written, produced and handled by Arthur Martin, Canadian air vet, "Baptiste" is one of the smoothest half hours on Canadian radio. It's local so far, but rates web showcasing as long as the net boys leave it alone. Format is plenty okay as it stands.

Martin preemed his radio career long time ago with his Baptiste character, velvet-toned French-Canadian homey type who reads and gabs against organ music off a disk. Busy years on CBC web drama shows, interrupted by Air Force stint, were followed by Martin becoming CKCO (indie) staffer and cued happy revival of Baptiste.

On airer caught (6), low-voiced Baptiste read four poems and kudosed mothers for Mother's Day tie-in.

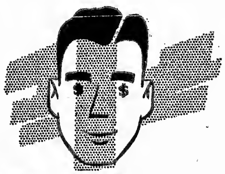
Gorm.

MEET MR. JOHN BUYER DOUGH

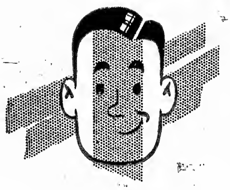
IN THE RADIO AND TELEVISION

"REVIEW and PREVIEW"

SPECIAL EDITION TO BE PUBLISHED IN JUNE



MR. DOUGH



YOU

¶ Mr. Dough is a member of every advertising agency doing Radio Business today . . . and a weekly reader of Variety.

¶ This Special Edition is designed particularly as a 'REVIEW AND PREVIEW' of the values in Radio and Television.

¶ Your advertisement in this Special Edition, whether you are a station, actor, writer, musician, director or producer—is the shortest route to an audience with Mr. John Buyer Dough.

VARIETY

NEW YORK 19	CHICAGO 1	HOLLYWOOD 28
154 W. 46th St.	54 W. Randolph St.	6311 Yucca St.

Portuguese E. Africa Station Managed By Normandie-Trained Frank Lamping

Frank Lamping, former R.A.F. Wing Commander attached to William S. Paley's radio unit in France and before the war assistant general manager in London for Radio Normandie, will take up a new business career this fall in South Africa. He'll be general manager of a company which sells advertising on Radio Mozambique which is located in Portuguese East Africa, but beams into South Africa in English and Afrikaan. Lamping will headquarter in Johannsburg, to which point he will transport his family from London in July.

Meanwhile Lamping, now in England, will spend some months finishing up his job at Port-Au-Prince, Trinidad, British West Indies, where he has laid groundwork for a new radio station to be owned and operated by the Radio Diffusion League of London. His retirement from that connection is due to the migratory nature of the work. In South Africa he will be reunited in business with his former boss at Radio Normandie, Richard Meyer.

There is also the possibility that the Union of South Africa itself may eventually authorize commercial radio operations. It's long been under consideration, with the authorities apparently not opposed to advertising on the air.

The French Government has just awarded Lamping the Croix de Guerre because of his wartime work as a radio officer connected with the Royal Air Force.

Tulsa—KVOO has inaugurated a new series of half-hour programs under the title "Night Rewrite" and involving the entire KVOO news bureau staff. Show deals primarily with feature news, discarded during the day in favor of more timely topics. News editor Ken Miller presides.

V.I.P. Expands With Series of Quiz Shows

V. I. P. Service, year-old N. Y. outfit which supplies merchandise giveaways for a score of audience participation shows, including several network stanzas, has decided to take a swipe at packaging "live" quiz programs for local stations. Couple of such packages have been wrapped up, with more in preparation.

One of the V. I. P. packages, five-a-week quizzer called "Cinderella Weekend," offers expense-paid weekends in N. Y. plus complete wardrobes as a grand prize. Other package, "Question Market," has a general-store setting in which customers are contestants and the clerk is emcee.

Filipino Brewing Group Acquires KZPI, Manila

Manila, May 3.

The Philippine Broadcasting Corp. has just changed hands. A group of Manila businessmen headed by Rafeal Alunan, secretary of agriculture and commerce during the Japanese occupation, purchased for an unannounced amount Manila's only other commercial broadcasting station.

New stockholders, closely connected with the Soriano interests which operate Philippines' leading brewery establishment and other industrial enterprises, elected Rafael Alunan, pres.; Enrique Santamaria, first v.p.; Marcos B. Roces, second v.p.; ex-war correspondent Norman Paige, director; ex-Col. George Rowe, famed guerrilla and underground leader, director; and Sebastian Ugarte, director-secretary.

WARNING

A FEDERAL COURT HAS RULED THAT THE NAME

GRAND OLE OPRY

IS THE EXCLUSIVE PROPERTY OF RADIO STATION WSM NASHVILLE

INFRINGEMENTS WILL BE VIGOROUSLY PROSECUTED

The Federal Court of the Middle District of Georgia, on March 24, 1947, in the case of WSM, Incorporated, Plaintiff, against Golden Goose Corporation and R. L. Whitton, Defendants, rendered the following decision, applying throughout the United States:

"The plaintiff, WSM, Incorporated, by virtue of the long use of the words *"Grand Ole Opry"* to designate its radio program has acquired the legal right to the exclusive use of such name and is entitled to be protected against infringements which would tend to deceive . . ."

The above decision applies to the use of words similar to "Grand Ole Opry"

Theatre Managers and Booking Agents:

In case of doubt as to the authenticity of a *"Grand Ole Opry"* act, contact **WSM, INC. NASHVILLE, TENN.**

Spreading the Tone

Something new in "coming out" concertizing is being negotiated in connection with this Friday's recital by Barbara Denenholz at the Barbizon-Plaza Concert Hall, N. Y. It involves utilizing paid-for air facilities to achieve a maximum listening audience instead of the usual auditorium handful.

Sponsors of the pianist figure that for a few extra bucks they can really let the gal spread herself over the Manhattan kilocycles and are buying time on a local indie for a half-hour segment of the concert.

Network Shows To Get VA Citations

A half-dozen network shows will win kudos from General Omar N. Bradley, Veterans Administrator, here next week (20). Reps of the programs will receive from him certificates of appreciation for their part in the Government's campaign to inform ex-GI's about National Service Life Insurance.

Programs which share top honors at VA include: "Chesterfield Supper Club," "Walter Kiernan Program," Army Band and Navy Band, the NBC-WRC Richard Harkness news broadcast and "The Veteran Wants to Know." As result of the drive, VA radio chief Charles Dillon announced last week, over $2,500,000,000 worth of lapsed GI insurance has been reinstated.

Concurrently, VA reported that 1,005 radio stations are now airing its recorded series, "Here's to Veterans," which chalks up a new record in station acceptance of Government recorded shows. First six programs in the fourth series of the "Here's to Veterans" disks will be distributed to stations by VA branch offices late this month. Platters include 15-minutes each of Lum 'n Abner, Abbott & Costello "Great Gildersleeve," Gene Autry, Kenny Baker and Dennis Day.

Gabbers

Continued from page 30

lice," Gailmor said in a simulated newscast, and Upton Close was chairman of the FCC.

The "underground" station's reiterated slogan was "FM-MST, FM-MST . . . Freedom Now Means Security Tomorrow."

"Men who are not for sale cannot get on the American radio," declared Dr. Kingdon. "We must insist that the FCC become an organ of the people and not an anteroom of the big broadcasters."

Shirer said that as he made his final broadcast on CBS, "two or three extra engineers stood by the control board, rather than the usual one. Ordinarily the news editor wasn't around—but he was there, too. An assistant news editor was peering over my shoulder as I turned each page of copy. I tried to think where I had gone through all this before. In a flash I got it! It was in Berlin, under the Nazis!"

F. H. LaGuardia, unable to speak as scheduled because of ill health, sent a brief message of support. Orson Welles spoke by transcription from Hollywood, declaring "free speech has been quietly murdered."

Cash collected and net proceeds of the rally added about $2,000 to the VOF coffers, Miss Holt reported.

Hucksters

Continued from page 31

from practically nothing to $10,000,000—the Borden and Ford billings served up as honey to the agency's real bread-and-butter account, Kellogg's. Within the past year alone K&E billings have just about doubled.

Reshuffling of agency stature in radio also finds Foote, Cone & Belding moving more and more to the fore, with its approximate $16,000,000 in billings, thanks to recent acquisition of the Rheingold business and taking over the entire American Tobacco account, including the billings previously held by Ruthraff & Ryan. Latter agency also suffered a blow in the general exodus of its top hierarchy to form the new Sullivan, Stauffer, Bayles & Colwell agency, which took possession of several million dollars in R&R business.

Inside Stuff—Radio

News leakage will be damned at NBC and, though unconnected, Local 47, AFM, in Los Angeles. New orders have been issued to all hands that henceforth only authorized spokesmen may indulge in releasing information. There's been too much washroom and back door tipping. At Local 47 the order is even stronger. Only Kelita Shugart, long press rep, is the sole person with authority. Even the union toppers refer all calls to the "coordinator of information."

It's a waiting game that one of the major radio interests is reportedly now playing with two recalcitrant parties with which it has been unable to effect a large scale business agreement. The would-be buyer is now patiently awaiting a change in existing regimes at either place that will enable it to conclude the most favorable deal, feeling being that others who might gain control will be more favorably disposed to selling properties desired by the monied interest. With plenty of time and money it is considered best now to wait out the anticipated changes.

Westbrook Pegler really asked for it recently when he wrote that "Canada Lee is said to be a rather good actor, which is little enough to say of anyone, for it is an unimportant work, followed, in the main, by vain, frivolous, self-important people who have got out of hand since our politicians discovered that they could draw crowds and adorn bad causes by presenting actors at their rallies."

Stanley Anderson, radio editor of the Cleveland Press, in a hot reply sizzling his column May 8, noted that these "vain, frivolous" people, "often risking their own security and frequently their health, have gained a reputation for giving their talents generously where people have been in need." Anderson thought Pegler could "take a tip from the veterans" who sing praises of actors like Joe E. Brown, who toured the war fronts. Anderson noted, too, that Abbott and Costello had donated $350,000 for a health and recreation center for Los Angeles kids. And Anderson wondered if the "bad causes" Pegler referred to included War Bonds, Red Cross, cancer and tuberculosis drives which actors have generously aided?

WNBC, N. Y. flagship of NBC, has boosted its Hooper averages impressively for local programming periods during its first year of autonomous operation, a comparison of ratings showed this week. New shows plus rearrangement of other programs for better sequence turned the trick. Ratings for eight 15-minute periods between 8 and 10 a.m. for March-April, 1947, jumped to an average of 2.4 over an average of 1.8 for the same two months last year, while ratings for the 12-2 p.m. segment climbed from an average of 1.5 to 2.1. Six of the morning quarter-hours and seven of those in the afternoon showed individual gains.

Flagship, which went "on its own" March 1, 1946, teed off its bid for a bigger share of the N. Y. area audience by installing the Tex & Jinx and Bob Smith a.m. airers. Since autonomy, the station has reprogrammed six of its eight morning quarter-hours and four of the afternoon periods. New Hooper share-of-audience figures on the Saturday 8-12 a.m. segment, which the station has packed with kid shows, also have manager Jim Gaines and his staff happy. March-April, 1946 average S-of-A was 10.8. It climbed to 12.1 for Jan.-Feb. this year and to 16.6 in the March-April report.

Mildred Fenton Productions' new half-hour disk show, "The Comic Weekly Man," which preemed two weeks ago on WNBC, N. Y., is already on 26 stations. New kid show, sponsored by Puck, the Comic Weekly, is a presentation of the funnies in that sheet, using as many of them (Blondie, Flash Gordon, Bringing Up Father, etc.), as can be crowded in.

Show, written and directed by Howard Barnes, has Lon Clark reading the comics, taking listeners along from strip to strip, explaining the big words, what the action means, directing his dialog to Dolores Gillen, who plays a little girl as his audience. Jean Perazza is at the organ. Seven recordings have been done already.

Networks will soon have on-the-job trainees for gag writing, if they heed a petition just submitted to them by the National Laugh Week Foundation. NLWF, which runs a weekly Gagwriters Institute class for ex-GI comedy concocters, sent letters to Goodman Ace, CBS; Robert Simon, WOR (MBS, N. Y.); John Turner, ABC, and Richard McDonagh, NBC, offering to provide suitable applicants for such training from more than 100 enrollees at the Institute. Letters have been circulated around the webs' exec offices, NLWF hears, and interest is being shown. Foundation cites fact that three enrollees have already graduated into pro ranks, trio being Jay Burton of Bob Hope's staff, Dan and Marvin Simon, now on CBS staff assignments.

NLWF, incidentally, also has just announced results of a poll of 115 theatrical historians, editors and broadcasters, to elect 11 comedians and humorists to the foundation's Humor Hall of Fame. Those named were: Fred Allen, Will Rogers, Robert Benchley, Jack Benny, Charles Chaplin, Jimmy Durante, W. C. Fields, the Marx Brothers, Damon Runyon, Mark Twain and James Thurber. Eligibility requirement for nominees (there were 168) was that they have devoted 25 or more years to laughs.

When and if the FCC alters its attitude on broadcasters editorializing on the air and reverses itself on the so-called "Mayflower doctrine" it's expected that southern California broadcasters will pitch into civic clean-ups and other campaigning with Hearstian vigor. Some hold a genuine public service attitude. Others, in view of current business, hope it happens soon—so that with removal of the gag they would be permitted license heretofore not enjoyed that could conceivably attract attention and, in consequence, business.

Protestants

Continued from page 32

the country, representing 90% of the nation's protestantism—The Federal Council of Churches of Christ in America; The International Council of Religious Education, and the United Council of Church Women.

"All told, 190 different network and local station programs were nominated," Porter said, "and selections were made by the following fixed-point standard, with a minimum of seven affirmatives required to qualify: (1) Is the family true to life? (2) Is the family democratic? (3) Does the family recognize God in its everday living? (4) Is there a high moral tone to the program? (5) Is the sponsoring commercial in keeping with the best in family life? (6) Is there a high type of humor? (7) Does the family show an interest in the community, the nation and the world? (8) Is the home the center of security and strength? (9) Does the program portray the family as improving?

Citations were awarded to winning programs as they came on the air during Natonal Family Week, just ended, according to Porter. Those originating in Hollywood were presented citations by Dr. E. C. Farnham, exec. secretary of the Church Federation of Los Angeles, acting for the Intercouncil Committee on Christian Family Life.

WANNA MAKE A PITCH?

Smart radio package for hire! You get one hep radio gal complete with gimmicks: seven years network, agency production and programming —exclusive for your radio department. Wanna make a pitch? I'm listening.

Write to Box 5087, Variety, 154 W. 46th St., New York 19, N. Y.

"Brother, here's what they bought"

"I've been reading a lot of publicity these days about what a helluva guy I am. Godfrey this—Godfrey that—Godfrey the other. For the record, I wanna straighten out a few things.

"Godfrey, the guy, is one thing. Just another bum in luck, 'smatter of fact. Godfrey on the air is something else again. Godfrey on the air is a lot of things and a lot of good guys.

"Godfrey on WTOP for years was Harry Butcher, Jess Willard, Wells Church, Carl Burkland, 'Mitch' Mitchell and Mug Richardson.

"Godfrey on WCBS for the past six years has been Art Hayes, Dick Swift, the late Dinty Doyle, Don Miller, Joe Travis (the engineer), Mike Donovan (the doorman) and Mug again.

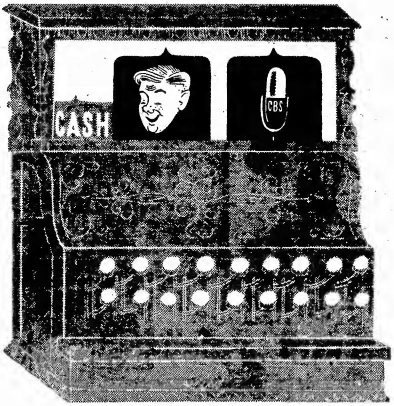
"Godfrey at 11:00-11:30 A.M. on CBS network is a thousand guys and gals—good guys and gals. They often had faith when Godfrey's failed a little. Doc Stanton, Joe Ream, Frank White, Dave Taylor, Bill Fineshriber, Lou Hausman, Jack Carney, Will Roland, Archie Bleyer, Mike Boscia and Mug.

"Godfrey's Talent Scouts—hmmph! Dozens o' guys: Irving Mansfield, Jack Carney, Mug, Bessie Mack, Ken Lyons, Penny Morgan, the page boys! Everybody!

"And, the most important guys: the affiliates. They often threw off shows of their own to make way for these clambakes of mine—and pushed 'em—pushed 'em hard! 120 some odd of 'em did that!

"That's what they mean when they write Godfrey this—and Godfrey that. That's what Lipton and Chesterfield bought. God bless 'em!"

—ARTHUR GODFREY



In his modesty, Our Man Godfrey has neglected to note some fairly salient aspects of the news he is currently making in radio. CBS is happy to add them:

1) A year ago the Godfrey daytime show was slotted against the top rating network daytime program. From a 2.1 in May 1946, he moved to a 5.3 in early April—a rating increase of 152%, which put him within a point of his top competition. (Talent Scouts built itself against top *evening* shows.)

2) Godfrey *sells* goods.

3) His daytime show starts for Chesterfield on the full network June 2; Lipton begins sponsorship of his Talent Scouts program July 22, also full network.

4) Both shows are *CBS packages.*

COLUMBIA BROADCASTING SYSTEM

WBKB Plans First UHF Tele Relay Net; Presages Big Midwest Coverage

Chicago, May 13.

Plans for a television network were revealed here last week in WBKB's announcement that the midwest's first high frequency relay link is skedded for kickoff operation shortly after next month. Experimental towers of the relay connecting South Bend with Chicago are now being replaced with permanent structures to give Chi viewers on the spot action of the Notre Dame football games this year.

WBKB topper, Capt. Bill Eddy, revealed that the secret experiments conducted over the past two years were successfully concluded and that a net of links joining other surrounding towns and cities for remote sports coverage was already beyond the planning stage. Air surveys of territories have been completed, with action now being pointed towards coverage of the Illinois and Purdue ball games. Use of the UHF relay links can, and very likely will, be coordinated with and when the coaxial hookups with east and west coasts are completed.

South Benders, encouraged by the success of the relay experiments, are anticipating FCC clearance which will permit WBKB to transmit signals in reverse direction on the link, technically possible, which would make video reception available to them. Action in this direction implies a tremendous video coverage in the midwest with Chi as the hub and the extremities limited only by extent of the relay links.

Primary function of UHF relay link is to extend WBKB's present radius for pickup of remote programs which until now has been limited to no more than 12 miles because of impeding obstructions and earth's curvature. New towers, however, are high enough to overcome curvature limitations and are also situated in locations which overcome impeding obstructions so that a signal from South Bend is beamed to first tower at New Carlisle, Ind., and from there to second tower at Michigan City, Ind. Second tower, located in Eddy's backyard to minimize public interference, shoots beam 47 miles across Lake Michigan.

Hubbard Express

Minneapolis, May 13.

Stanley Hubbard, KSTP president and part owner, needed a large car for equipment in connection with the station's forthcoming television activities. Accordingly, while in Birmingham, Ala., this month he ran across a huge Grayhound bus for sale and bought it.

He and his wife drove it back to St. Paul with a number of free passengers and it arrived in the Twin Cities still carrying the sign, "Birmingham, Ala." It'll be stripped of its seats and cushions, etc., to make room for electrical devices.

FCC Calls Parley On Tele Network

Washington, May 13.

In an effort to speed formation of tele networ's, FCC yesterday (12) called an informal parley of video broadcasters, manufacturers, and the common carrier companies (A. T. & T., Western Union, etc.) in Washington June 9.

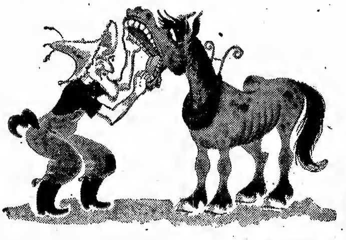
The phone company and other outfits interested in relaying video programs should come to the conference prepared to say when either microwave relays or coaxial cables will be ready to carry intercity television, FCC said. And the video permittees and broadcasters should be prepared to say definitely when their stations will be completed and when they will need network facilities.

FCC Chief Engineer George Sterling, who will preside at the June 9 meeting, said the FCC will issue a final channel allocation for relaying video programs on or around August 15, when the first lap of the World Telecommunications Conference at Atlantic City is completed. The common carriers, the Commission explained, should gear their proposals around New York, Chicago, Los Angeles, Washington and San Francisco as program origination points.

Cities having three or more television broadcast stations may be assumed to require at least three or more network programs simultaneously. According to a late listing of permit holders, only eight cities fall in this category. They are: Baltimore, three stations; Chicago, four; Detroit, three; Los Angeles, six; New York-Newark area, seven; Philadelphia, three; San Francisco, three, and Washington, D. C., four.

Mgt.: LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—9:30 p.m., EDST
M-G-M—"This Time for Keeps"
"It Happened in Brooklyn"

TAKE THE GUESS OUT OF BUYING WITH WOV'S 5 Audited Audiences



We want you to be a WOV sponsor with the knowledge of 5 AUDITED AUDIENCES, each a definitely different group of purchasers; each the result of a penetrating revealing listener survey. Get the facts on these 5 AUDITED AUDIENCES today and ..."TAKE THE GUESS OUT OF BUYING!"

Ralph N. Weil, General Manager
John E. Pearson Co., National Representative

WOV NEW YORK

Television Reviews

DOUBLE DOOR
With Eleanor Wilson, Valerie Cossart, Romola Robb, John Baragrey, John Stephen, Joseph Boley, others
Producer-director: Stan Quinn
Adapted by Edmund Rice from play by Elizabeth McFadden
Tech. dir.: Al Protzman
Set: Bob Wade
60 Mins.; Wed. (7), 7:30 p.m.
KRAFT
WNBT-NBC, N. Y.
(*J. Walter Thompson*)

New series of Kraft-sponsored one-hour dramats got off to a faulty start over WNBT Wednesday (7) night through the unfortunate selection of a dull, overly-done melodrama that has lost whatever merit it might once have possessed through the passage of time. "Double Door," scripted by Elizabeth McFadden, enjoyed a long run on Broadway in 1933 and was filmed the following year by Paramount but, for video purposes, it was too heavy, slow-paced and outdated.

Production on the show, however, was very good, indicating the series should perk up with the selection of better plays, such as "Merton of the Movies," which is slated for next week. J. Walter Thompson producer Stan Quinn got a touch of motion picture trademarking in his opening fadein, via a large blocked "K" (for Kraft) and the accompanying toy-sized tele cameraman dollying into position before the lenses lent a novel touch. Use of a commentary to set the scene and bridge the acts was also good.

Cast, most of them experienced legiters, tried hard with the script but could never make their caricaturish roles ring true. Eleanor Wilson built up the right type of antipathy as the sexless, domineering head of the old Van Brett family but the script, forcing her sudden transformation into a gibbering idiot at the fadeout, negated the character. Romola Robb and John Baragrey seemed cold and ill at ease in the romantic leads, never eliciting the audience sympathy they should have had. John Stephen as the doctor, Joseph Boley as the family attorney and Valerie Cossart as the second spinsterish sister fared better in supporting roles.

Quinn integrated his camera work neatly with the script, receiving good support from technical director Al Protzman. Kraft commercials were unobtrusive and deftly-executed, constituting an okay method of filling the screen between acts. Bob Wade's single set of the family's living room and entrance to the double-doored vault was heavy and cold, adding considerably to the play's motif.
Stal.

THE TIME AND THE GIRL
With Bob Dunne, Nancy Elleman
Director-Writer: Lewis Gomevitz
15 Mins., Wednesday, 7:30 p.m.
Sustaining
WBKB-Chicago

The very simple, uncomplicated presentation of a 15-minute video show which does nothing but offer glimpse of love-match between two nice-looking kids, may be stepping stone to problem of using music in television without worry of criticism from musicians' union.

Program, which is part of series of boy-girl plots, is devoted to singing of two or three romantic ballads by Bob Dunne, bow-tied juvenile, to sweet-faced Nancy Elleman. Catch is that music used for songs, "You Go to My Head," "East of the Sun," and "Goodnight Sweetheart" were ordinary disks with Dunne's voice dubbed in.

Director Lewis Gomevitz did remarkable job of helping Dunne select suitable scores, with odds that audience didn't realize not one of numbers done were in boy's key. Melodies performed were so relaxed, synchronization was not noticeable.

Sets used deserve mention because they were realistic enough to make park and garden scenes authentic. In remainder of series, backgrounds used will include records shops, front parlors and other spots which will create an excuse for a few vocals. Cameras did neat job of following through on actors' smooth performances by not jumping or fading when opposites took over. One camera faux pas of making a scheduled close up a long shot, found hero completely ignoring heroine by looking straight at audience in singing "Goodnight Sweetheart" instead of her.
Hunt.

IN THE KELVINATOR KITCHEN
With Alma Kitchell; Ray Forrest, announcer
Director: Howard Cordery
Tech. dir.: Bill States
Set: Bob Wade
20 Mins.; Wed. 8:30 p.m.
NASH-KELVINATOR
WNBT-NBC, N. Y.
(*Geyer, Newell & Ganger*)

An interesting enough show, "In the Kelvinator Kitchen" is another of those slanted directly at the housewives that would best be slotted in the afternoon hours. Because of the difficulties inherent in daytime programming presently, ad agencies are experimenting with such packages after dark, hoping the

(Continued on page 40)

Inside Stuff—Television

If Gillette buys the television rights to the World Series what becomes of those fences that scream Gem?....NBC cameras at the Polo Grounds offer an excellent wide angle view, which almost includes the entire infield, but isn't used often enough. This long shot is particularly in order with men on bases. Same goes for CBS covering the Dodgers....The cameramen of all three Met broadcasters, the other being DuMont, had also better start thinking of something else to do besides simply following a relief pitcher in from the bullpen. That's a long, tedious walk amounting to a stage wait for the viewer. Then lens patrol could fill this wait by scanning the scoreboard, always interesting, take a glance at the stands to show the size of the crwod or the announcer could go into a brief technical description of how a game is broadcast, giving the number of cameras used, both telling and demonstrating how they switch so quickly from closeup to medium to long views. But, anyway, they ought to do somethin' because just following that bullpen trail is a bore....The CBS boys were not always on the ball at Brooklyn's first night game. For some reason the cameras were missing important plays. But the reproduction under the lights was excellent. Far superior to the previous afternoon when the light was bad and the game delayed because of rain and darkness....NBC's announcer is depending too much on the scoreboard for information. It almost got him into a rhubarb with himself during the closing game with the Reds....And speaking of players who hustle that Slaughter even runs out a base on balls.

Don Lee's interchange of newsreels with CBS in the east has finally become a two-sided deal. This week the Lee station, W6XAO, Hollywood, received its first clips from CBS after shipping some half dozen east over the past couple of months since the deal was effected. Reels received by Lee were of Brooklyn, N. Y., cops getting shepherd dog detachment, the making of Army Signal Corps films on Long Island, N. Y., and vaccination lineups in Gotham. Lee station dubbed in necessary music and commentary from script supplied and now hopes that the exchange will become a weekly occurrence.

Somewhat perking relations between the Academy of Television Arts and Sciences, in Hollywood, and the Independent Motion Picture Producers Assn. are halted temporarily. Due to the Screen Actors Guild negotiations now progressing, the committees of the Academy and IMPPA have been unable to meet. Nothing will be done about getting pix for video, it appears, until the SAG negotiations are set. Meanwhile, producers attending the Academy sessions will be unofficial observers.

Novel vertical "wipe" effected by director Paul Belanger on the last "Fashion Showcase" show over WCBS-TV (CBS, N.Y.) was done with only one camera—but with mirrors. By utilizing the trick camera work, Belanger was able to show one model on half the screen, then another model on the other half, and wipe the first one off to depict the second one by herself.

Belanger posted a large mirror on an easel at a 45-degree angle directly in front of his camera. Mirror was installed in a grooved slot so that it could be moved back and forth by a stagehand on cue. Thus, the first model was shown with the mirror out of line with the camera, with the mirror being shoved half way across the easel to pick up the second gal, who was standing to the right of the lens. Pushing the mirror all the way across in front of the camera "wiped" out the first model to give the second one the entire screen.

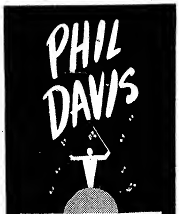
NBC's D.C. Tele Station Preps Mid-June Preem; FCC Grants 65th Permit

Washington, May 13.

NBC-WRC is aiming to put its tele station WNBW on the air here in mid-June with a gala opening and plenty of Capitol Hill biggies on hand to welcome the town's second tele operation.

WNBW will rely on NBC's WNBT, New York, for almost all its programs during the first month of operation but will specialize later in video news and dramatic originations. John Gaunt, former Hollywood director and NBC producer in N. Y., will handle programming. George Sandifer will supervise the technical end with the title of assistant to station manager Carleton Smith.

Meanwhile, FCC last week handed out its 65th video permit to former Atwater Kent design engineer Sarkes Tarzian and wife Mary for a commercial station in Bloomington, Ind. Station will operate on the No. 10 picture slot with 1-kw sound and pix transmitter. Tarzian will put up the station himself for approximately $32,800. He will duplicate programs from the William Block Department store tele station in nearby Indianapolis.



"HIRES TO YA'"
FOR SECOND YEAR
CBS, COAST-TO-COAST

ON TARGET

Confidence, essential to good putting, is also a basic ingredient in every sale. Weed and Company salesmen have confidence in themselves and in the properties they sell so successfully.

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK·BOSTON·CHICAGO·DETROIT·SAN FRANCISCO·ATLANTA·HOLLYWOOD

CBS' In-Again-Out-Again Video Puzzler Hypoed by TBA Reunion

CBS continued to confuse the television industry this week by applying for readmission to the Television Broadcasters Assn., at the same time announcing an expanded schedule for film and remote pickup broadcasts. Moves came as a complete surprise to the prognosticators who had read into CBS' recent elimination of live programming an indication that the web was prepping to pull out of the video scene entirely.

CBS withdrew from TBA before the war when the color video controversy first began to snarl the industry's progress. TBA members were unanimously opposed to CBS in its now-defunct effort to get immediate FCC approval for commercial color. Although web officials to date have made no formal application for readmission, TBA officers indicated CBS would probably be welcomed back into the fold, subject of course to approval by the TBA board. Latter meets next on May 23.

While tele officials believe this latest CBS move offers definite proof the web is in black and white tele to stay, the paradoxical factor in the case was pointed up by the report that CBS toppers in the past had gone out of their way to discourage potential sponsors from sinking any money into video advertising. Reason given was always that the industry was too young and wasn't ready to pay off. Because these acts were reported to have taken place, however, before the FCC nix on color, industry officials believe that, even if they did happen, CBS might have had a change of heart since then.

Lots of Remotes

CBS will boost its remote programming schedule via three new series of shows over WCBS-TV originating from the Metropolitan Museum of Art, the Museum of Modern Art and the Museum of Natural History, all in N. Y. Second completely staffed and equipped mobile unit is slated for operation before the end of the month to handle the new shows, all of which will be carried on a sustaining basis.

Web is also making a pitch for more sponsors on its limited broadcasting system and has already convinced Gulf to stay on as bankroller for the Thursday night news show. Program consists entirely of film so is in keeping with web's new programming policy. In addition, the Brunswick Balke-Collender Co. has signed to sponsor a billiards exhibition tomorrow (Thursday) from its own showrooms, with CBS aiming for more educational shows from the showrooms of other firms.

May-June schedule also includes the professional tennis tournament from Forest Hills, Long Island, with U. S. Rubber sponsoring, boxing from Ridgwood Grove and Ebbets Field, as well as a number of shows from Madison Square Garden, to which CBS still has exclusive video rights.

British Find Formula For Plastic Lens

London, May 2.

Britain's battle for television supremacy will be taken a stage further by a new Board of Trade move. Top priority instructions have been issued for the immediate building of a plant to produce plastic cathode ray tubes for tele sets.

British scientists working in close secrecy have found the perfect plastic lens. Working in a converted country house at Welwyn, a team of Imperial Chemical Industries experts headed by 45-year-old physicist Dr. David Starkie, has been striving for more than six years on it. Now they have achieved a remarkable success.

Lenses and optical systems which were impossible to make in glass can now be produced in plastic, and the new process is comparatively cheap.

Introduction of this process to television will mean greatly improved reception on larger viewing screens without the use of large and costly tubes. The project has passed all laboratory tests and the manufacture of plastic lenses and mirrors will begin in a matter of months.

This is considered one of the greatest British scientific triumphs of the past quarter century. Experts in Europe and America have been working for years on the problem of producing plastic lenses which would obviate the expensive and laborious grinding processes. Many plastic lenses have been made, but they were soft and scratched easily, reducing their life to weeks. They expanded and contracted in varying temperatures, giving distortion that made them unsuitable for precision work.

These difficulties Dr. Starkie and his colleagues here have overcome. The new plastic lenses are molded by a secret process which ensures the highest degree of accuracy. It has never been possible to produce perfect aspherical lenses by molding or by the ordinary glass grinding technique. With the new process their production will be not only practical but inexpensive.

Because of the housing shortage, the British Government at first refused the licenses for the building of a special plant to manufacture plastic cathode ray tubes, but the new official edict on all-out for television changed their minds this week, and the Imperial Chemical Industries plans for a plant are going into immediate operation. It will be constructed in the London area.

Tele Society Elects

Don McClure, television director of N. W. Ayer & Son agency, was elected prexy of the American Television Society Thursday (8). Other new officers include Bert Taylor, Jr., of DuMont, veepee; Dian Dincin, of Pictorial Research, secretary, and Archibald U. Braunfeld, of Braunfeld, Platto and Wolman, treasurer.

Elected to the board were George Shupert, retiring prexy; Charles A. Alicoate, Charles J. Durban, Jack Levine, Paul Mowrey, Edward Sobol and Edward Stasheff.

'Let Everybody Into ABC Family,' Sez Mark Woods; Bullish on Tele Future

Hollywood, May 13.

Reports that Marshall Field would merge his expanding radio interests with ABC were denied here by prexy Mark Woods, who added that other partners would be taken in. The "others" are the web's affiliates and the general public when an offer of stock, in small blocks, is to be made. Woods is enthusiastic about ABC's progress in television and he is hopeful that a Los-Angeles-San Francisco coaxial link will be in operation by April of next year. Hollywood he sees as the key point of the net's production, both because of the convergence of talent and the facilities for making films for video. It's his belief that frequency modulation will "break" within three months although NBC's Niles Trammell doesn't give it any better than a five-year reality.

ABC is not interested in erecting its own Hollywood studio at this time and will continue to be NBC's star boarder. Wood believes that building materials should be used for building homes and that ABC can wait until the housing crisis has passed. Woods declared that the network was interested at one time in the projected world's largest Earl Carroll theatre, but there have been no further discussions.

'Show for Show's Sake' Slogan as High Cost Precludes Top Talent Programs

Top-budgeted talent package shows, long one of the chief fortes in radio, will not be possible in television because of the other high costs involved in video production, according to execs of the top ad agencies who've experimented with tele long enough to get an idea of what it's all about. Possibility of a weekly tele show featuring stars like Jack Benny, Fred Allen, Bob Hope, etc., they believe, is consequently extremely remote.

Radio show like the Jack Benny airer represents a weekly production nut of about $25,000, at least half of which goes to Benny himself, the ad chiefs point out. If tele producers are forced to pay the same high talent costs, in addition to the other production costs which video is heir to, the total charges would be so exorbitant that the cost per thousand viewers would make it prohibitive. Only answer, it's believed, is a revision in the status quo involving production of a show for the show's sake and not for the star's sake.

Tele's other costs, in addition to talent, are much the same as those encountered in film production, including design and construction of sets and more rehearsal time to acquaint the actors with their camera positions as well as with the script. Production costs are therefore much more detailed, necessitating a savings some place along the line if tele is to be commercially feasible—and the only savings seen possible are in the salaries of principal actors.

With the video audience presently limited by the extremely small number of sets in circulation, tele producers have already set a pattern of shows for the show's sake. Case in point was the recent NBC presentation of Shakespeare's "Twelfth Night," rated by audiences as one of the best tele shows yet staged. Forsaking a top name actor, Borden's was able to produce the show for about $4,000. That cost, too, of course, will go up when the talent unions set minimum wage scales for tele, but even then the possibility of any producer using a top star to whom he'll have to pay a top salary is something far in the future.

CBS' SEVERANCE PAY

Personnel lopped off CBS' payroll this week when the web dropped all live studio tele programming were handed a tidy bonus of 10 weeks' severance pay.

If the Radio Directors' Guild wage hike goes through, moreover, all the directors dropped will also receive retroactive raises.

Making *the best* even better!

NOW—
along with
"The Texas Rangers"

A sure-fire give-away or self-liquidating offer! Attractive 48-pages of *Original Songs The Texas Rangers Sing* and scrap-book album. Provided sponsors of "The Texas Rangers" *at cost!* Write for full details.

The Texas Rangers
AN ARTHUR B. CHURCH PRODUCTION
PICKWICK HOTEL, KANSAS CITY 6, MO

***Katherine Fox**, WLW's Director of Special Broadcast Services; Vice-President Cincinnati Radio Council; Ways and Means Chairman Zonta Club of Cincinnati; Executive Committee Y.W.C.A.; 7th District Chairman, Association of Women Broadcasters of NAB; Charter Member, Association for Education by Radio and Junior Town Meeting League of America. Director of Women's Activities for the War Finance Committee of Ohio. Ten years with The Nation's Station.*

every radio station Needs a Fox

Once upon a time there was a smart fox. She worked for a radio station. The sign on her door read, "Katherine Fox, Director of Special Broadcast Services". (It might also have added, "And the sales department gets v-e-r-y unhappy with me".)

We all agree that a radio station must have advertising revenue to exist. It also must serve the best interests of its audience. Sometimes these two fundamentals cause minor crises. Because if some event, program, or service should be broadcast for the good of our listeners—it must be aired at a time when the majority will hear it. Naturally, this is just the time when the nice clients want their shows broadcast.

Obviously, then, this fox has a tough job—she's strictly in the middle. The sales department and their nice clients scream, tear their hair and beat their chests in frenzied agony—but then they both agree that she is a smart fox that knows what Special Broadcast Services mean to the vast WLW audience.

So what happens? Usually it follows the pattern pointed out by *Variety:* "... they think nothing of cancelling an hour of choice commercial time to air a public service show". (Please, *Variety* ... "think nothing"? You shoulda asked our sales department!)

The moral? Simply that every station should have a smart Fox AND a smart sales department. Happily, for us AND our listeners, we have both.

WLW Special Broadcast Services is a separate department requiring the full-time services of four experienced persons. Assistant to Miss Fox is Larry Neville, former FBI agent with 15 years as a writer, producer and special events director with KMOX and WLW. Eloise Coffman Brown, former teacher and director of radio education, has charge of the international division while Jean Friar handles secretarial and office details.

All policy matters in connection with the Special Broadcast Service Department are handled directly through the office of the president of the corporation.

In 1946, WLW broadcast 1,210 hours of programs in the public interest. Had this time been purchased, the cost for station time alone — figured at the greatest possible discounts and not including the cost of dramatic talent, production, music, etc.—would have amounted to $1,134,210.69.

WLW 1922 1947
CROSLEY BROADCASTING CORPORATION

FCC Finds Going Not So Tough In Wigglesworth Budget Cut Hearings

Washington, May 13.

Rep. Richard Wigglesworth (R., Mass.), chairman of the House Appropriations subcommittee handling FCC funds, hopes to win support of his colleagues for a 25-30% cut in the Commission's record budget request of $7,300,000, it was learned this week. After two days of executive hearings before the House committee last week, Commission officials generally conceded that FCC would be taken over the ropes on its budget but confidentially said the going had not been nearly as tough as expected.

The cut, according to FCC'ers, would rule out all field hearings on broadcast cases and mean that station bidders would have to travel to Washington instead. Approximately 150 hearings are skedded this year. FCC's present kitty is so depleted that Chairman Charles R. Denny has cancelled all but emergency travel for staffers.

Committee, which has been primed to trim all government spending, called for:

1. Rationale of FCC's Blue Book, names of people who worked on it, number of man-hours devoted to the project and money spent on it.

2. Speed of FCC's action on broadcast cases, including full info on grants and denials in several important cases—WOKO, Albany; WORL, Boston; WBAL, Baltimore; the Bulova stations WOV and WNEW, N.Y.; etc.

3. Full info on reasons for FCC's calling hearings into clear channel broadcasting, names of every lawyer and engineer working on the case and number of man-hours spent on it.

4. Following up on an early blast at large proportion of lawyers on FCC's staff by the House Civil Service Committee, Wigglesworth wanted names, education and job history of every attorney earning over $4,000 a year. There are only a half-dozen lawyers earning under that figure. (FCC reports 66 lawyers on its staff, about 45 of which work on broadcast cases. The Civil Service Committee was given erroneous figure of 110).

4. As in past years, Committee called for complete info on all station transfers and price tags on each.

David Owens in Hosp

David Owens, of the Dancer, Fitzgerald & Sample agency in New York, was flown last week by chartered airplane to the University of Michigan Hospital at Ann Arbor. Nature of sudden illness was not reported.

Owens was for years with the old Blackett Sample & Hummert agency in Chicago. Later he spent half a dozen years on the Michigan campus as an instructor and then, nerves restored, went back into commercial radio.

OLAN SOULE
Starring in
"GRAND MARQUEE"
NBC—Coast to Coast
Rayve Creme Shampoo

No Strike Out

Philadelphia, May 13.

One of the oddest contract clauses ever written at WIP is in the new contract in which Dr. Harry N. Shor, dentist, re-signed the "Unseen Advisor" to air human relations problems.

Clause F of the contract states: "If lightning strikes Dr. Shor and causes his demise, there will be no short rate."

Reason for clause was technical argument between Dr. Shor and Benedict Gimbel, Jr., president and general manager of WIP.

Chi Radio Picks Off 15 Ad Club Plaques

Chicago, May 13.

Out of 61 awards given by the Chi Advertising Club in its fifth annual advertising competition, Chi radio grabbed off 15 of the plaques, with winners ranging from Chi-originated network programs to singing commercials. Awards were made at weekly luncheon of the Chi Ad Club Thursday (8).

Best spot announcement: Atlas Brewing Co. (Agency, Olian Adv.) tied with Swift & Co. (J. Walter Thompson); best drama network program: "World's Greatest Novels," NBC sustainer; best drama, local program: "The Echo," sponsor, Peter Hand Brewing over WBBM; best public service, local: "Man and the Atomic Age," WENR; music and variety, network: "Breakfast Club" (ABC), sponsor, Swift & Co. (J. Walter Thompson); best music and variety, local: "Song Title Time," sponsor, Salerno-Megowan Biscuit Co. (Schwimmer & Scott); honorable mention, spot announcements: Black and White Stores (Kuttner & Kuttner) and Biscelgia Bros. Wine Co. (Olian Co.); special award: "Quiz Kids," sponsor, Miles Laboratories (Wade); special favorable notice: "News-on-the-Spot," NBC.

Other special mentions for outstanding radio advertising merit were given to "Bob Elson on the 20th Century," sponsor, Consolidated Royal Chemical Corp. (Arthur Meyerhoff); "Telephone Quiz," sponsor, Hirsch Clothing Co. (Schwimmer & Scott), and "Gold Coast Rhythms," WBBM. Over 442 entries were submitted. Judges were 50 prominent ad men under chairmanship of Douglas M. Smith, exec art director of Buchen Agency.

TOVROV'S CHI CHECKOUT

Chicago, May 13.

Orin Tovrov announced his resignation last week as prexy of the midwest division of Radio Writers Guild, accompanying his move to the east. Tovrov, author of "Ma Perkins," will headquarter in Cape Cod.

Rod Holmgren, labor news broadcaster on WCFL, Chi labor station, has been made prexy pro-tem and will be submitted to membership for approval for head job end of the month.

SERVING UTAH
GREAT ENTERTAINMENT
NBC PARADE
FAMOUS
AND SMART
OF STARS
through
25
years
ALWAYS
LOCAL SHOWS
STATION
THE POPULAR
KDYL
SALT LAKE CITY
UTAH'S NBC STATION
For further information wire, phone or write — John Blair & Co.—National Representative

Hub Readers

Continued from page 30

gan, Bing Crosby and Charlie McCarthy following in that order. Jack Benny, Jimmy Durante, Red Skelton, Abbott and Costello, Bob Hope and other big shows failed to place in the first 10 at all.

Hope, as a matter of fact, won the distinction of being the "worst" program and, as the "most over-rated" personality by a considerable margin. Other "worst" shows were Phil Harris, "Truth or Consequences," "Queen for a Day," "It Pays to Be Ignorant" and "People Are Funny."

Overrated personalities were, after Hope, Jack Benny, Eddie Cantor, Phil Harris, Kate Smith and Frank Sinatra. As the "most consistently entertaining" Allen led again, with Edgar Bergen, Fibber McGee and Molly, Bing Crosby, Henry Morgan, Amos and Andy following. Jack Benny, oddly enough, also got into this category despite the general thumbing down.

For their attitude on commercials, Herald readers most often claimed they "ignored" them. One quarter said they didn't mind, 36 said they liked them and one-eighth said they detested them.

The commercial in "best taste," was the Fibber McGee and Molly commercial, followed by "Telephone Hour," "Firestone," U. S. Rubber, DuPont and Sunoco. In "worst taste" by plenty was Lucky Strike, with Lifebuoy, Raleigh, Whiz, Bob Hope and Duz following.

In the question "What programs would you like to hear more of?" the top vote went to "good music" with "good plays" and comedy about equally divided. Less of, by an overwhelmingly majority, were "soap operas" and "serials."

"American School of the Air," "Lone Ranger" and "Let's Pretend" topped the list of best children's shows (with plenty not voting), and "Superman," "Jack Armstrong" and "Capt. Midnight" deemed "bad or harmful."

Outstanding single broadcast was the "Second Atom Bomb," followed by "Hiroshima" and "The Eagle's Brood."

Best commentators were Fulton Lewis, Jr., and Lowell Thomas, with Walter Winchell and Gabriel Heatter voted "bad or harmful" with huge majorities, almost to exclusion of everyone else.

Local stations listened to most consistently are WBZ (NBC), WEEI (CBS), WHDH (indie) and WBMS (indie). Trailing by plenty were WCOP (ABC) and WNAC (Mutual).

Only a small minority of the voters considered local programs worth listening to, but the Arthur Fielder First National Bank show "Sunday at 4:30" got the best nod, with Marjorie Mills homemaking show next. Couldn't pick out a "worst" local show, the first choice ("Breakfast at the Surrey Room") catching only 87 votes.

Whether radio is getting better, worse or remaining same, consensus was it's getting better or remaining same.

Poll, first one ever conducted by newspaper in Boston, appeared in a Saturday edition, smallest circulation of the week. Besides the 2,015 forms, fairly complicated to fill out, poll drew 700 letters. The Herald is figured a generally Republican, conservative class paper, so poll proves little except the reader's preferences. However, the .04 Hooper rating caught by the Hooper raters themselves took the local radio people off balance. Can't figure it out.

Television Reviews

Continued from page 32

experience gained will give them sufficient knowhow to take advantage of the time when there's a large enough daytime audience to make such shows pay off.

"Kitchen" features Alma Kitchell, prexy of the Assn. of Woman Broadcasters and whose "Woman's Exchange" radio show is aired Mondays through Fridays on the ABC web. As with other shows of this type, Mrs. Kitchell is spotted in a spaciously modern kitchen, where she demonstrates methods of preparing food. In the preem program last Wednesday (7), she broiled a planked steak that looked plenty toothsome.

With her radio background, Mrs. Kitchell speaks her lines well, although it seemed at times as though she was referring too often to a script lying on the table before her. She definitely knows her way around the kitchen and makes the show interesting enough to appeal to whatever male chefs may be in the audience, as well as to the majority of distaffers. *Stal.*

Church of Zion Action in WAIT Case Sets Pattern for FCC on Past Owners

Washington, May 13.

Pattern for what may be a solution to FCC's grievance against radio station contracts which sign over large chunks of air time to former owners in perpetuity was provided here last week by station WAIT, Chicago and the Christian Catholic Church of Zion. WAIT's license has been on the hook at FCC because of a contract giving the Church (which formerly owned the station) five hours of free time on Sunday until the end of time.

Last week, the Church filed application with FCC for a license in its own name, specifying hours of operation for Sunday only on the 820 kc channel, occupied by WAIT. Concurrently, the station asked for a modification of its permit to show it is off the air for five hours every Sunday. Solution was reported to have come from FCC itself and may be pattern for getting other stations off similar hot seats with the Commission.

Under the new arrangement, the Church will lease WAIT's facilities.

Circling the Kilocycles

Durham, N. C.—Art Fazzin, disk jockey for WDUK, takes over new duties as the station's commercial manager. Fazzin will continue his early morning Dawn Patrol segment in addition to the selling chore.

Albany, N. Y.—Dunkirk Broadcasting Corp. has been chartered to operate stations in Dunkirk. Capital stock is $25,000, $10 par value. Directors are: Aloia A. Schmidt, Roger M. Waite and Gerald Dash, of Dunkirk.

Toronto—Former radio director for Famous Players Canadian Corp., Victor Growe has resigned that position to open his own office as a radio writer-producer but will continue his association with FP-Can. as radio advertising adviser and will direct the company's programs on CKEY, Toronto.

Omaha—J. E. Van Ness, for five years with the national advertising dept. of the Omaha World-Herald has been appointed merchandising manager of KMA at Shenandoah by the May Broadcasting Co.

Omaha—First sponsored program for FM in Nebraska was signed by KOAD, operated by the World-Herald. Contract for a one-hour

Regina, Sask—Bill Walker, announcer at CKRM, Regina, and an amateur thespian, scored a repeat win of the best actor trophy at the Saskatchewan provincial drama festival.

Atlantic City—The third radio station in this resort, WMID, hopes to hit the local airwaves on or about May 30. It will be an outlet for Mutual. Station is owned by Mid-Broadcasting Co., Earl M. Johnson, president.

Omaha—KOIL (ABC) announced new $150,000 home two miles west of business center. New home is block from new KFAB (CBS) home.

Temple, Tex.—New series of quarter-hour daily programs is being aired here over KTEM sponsored by the Arcadia theatre.

Wichita Falls, Tex.—Kenyon Brown has been appointed director of operations of KWFT here. Brown resigned recently as veepee and general manager of KOMA, Oklahoma.

San Antonio—Barclay Russell has joined announcing staff of KABC here, coming from KRIG, Odessa.

Oklahoma City—Credit for original promotion of a comprehensive Veteran's Center in Oklahoma City in the May 17 issue of "The Saturday Evening Post" is given Julie Benell, WKY "Woman's World" director.

Miss Benell, ex-radio actress in New York and fashion stylist, inaugurated all-out agitation in local circles for the center during broadcasts of the first Service Man's Radio Clinic in the country over WKY.

NBC Sticks

Continued from page 31

cross-references, which has long been a bone of contention among talent. It's been argued by many that it represents a short-sighted policy that's a throwback to the days when newspapers drew the line on mentioning competitive dailies, but that it's the accepted practice today of one paper to quote another.

However, the networks don't see it that way. In explanation of the Hope cut-off, NBC prexy Niles Trammell put it thusly:

"It has been argued that because advertisers using more than one network make similar announcements back and forth on all their programs, the whole arrangement is reciprocal and a fair exchange. This might be true if all advertisers used more than one network, which, of course, is not the case. It is obvious that if reference to a program on another network attracts some portion of the NBC audience to it, that portion is taken away from the NBC advertiser whose program is opposite the one thus advertised.

"We have now reached the conclusion that this practice is inconsistent with our efforts to provide all advertisers with the maximum NBC audience, and to treat all alike, regardless of the number of programs they may have on the air. In this connection, we are not referring to guest artists who may be identified on an NBC program by reference to the sponsor of their regular program that is scheduled on another network."

DISC JOCKEY
—Completing 2 years with New York independent Radio Station. Seeking new affiliation.
Write, Box 627, Variety,
154 W. 46th St., New York 19, N.Y.

"Watch this—that drawer sticks, but Pamela forgets she had Wheaties for breakfast!"

VANITY SOURS 'EM ON SWEET

Tele Rights Proving Difficult Problem In Smooth Radio-ASCAP Pact Talks

Television, and the manner in which it will be licensed to use copyrighted songs, which for some time has been an enigma to the American Society of Composers, Authors and Publishers, is no nearer solution by the committees representing radio interests and ASCAP than it ever was.

Yesterday (Tuesday) the full committees of both radio and music factions met again in New York for the second time in preparation for consummating a new deal between them. And the television situation was the prime subject among the reports made by sub-committees appointed to investigate various phases of the overall music licensing problem. These sub-committees had been named when the first radio-ASCAP meet took place a couple months ago.

Television sub-committees, after several meetings, reached the point where both the radio and music men on the committees were inducing each other to develop and present to the other some sort of a plan that could be used to start negotiations for the use of music on television shows. Neither, it's asserted, ever came forth with an idea, and the situation is still where it started—in a muddle.

As for the remaining problems which must be ironed out before ASCAP and radio can sign a new deal to replace the one now in force until 1949, they are slowly being ironed out in an atmosphere of complete understanding. Final draft of a new deal won't be completed much before the September National Assn. of Broadcasters convention at Atlantic City.

While Robbins Calls Off Freed (Variety Music) Buy Loew's May Do It Alone

While Loew's, Inc., which controls the Robbins Music dynasty, could override any objections to its Variety Music purchase from Arthur and Hugo Freed for $150,000, the picture company took the attitude that if the minority stockholders objected it would cancel the deal so far as the Robbins firm is concerned. That doesn't mean that Loew-Metro will not go through with the deal to acquire Freed's Variety firm.

Jack Robbins, when he was head of the Robbins-Feist-Miller syndicate, signed the Freed deal, on the theory it was better for his outfit to go through with it than, perhaps, have Loew-Metro buy it and set up Variety Music as a competitive unit.

This move more or less automatically kayoes Domenico Savino's suit against Loew's. Savino, who joined forces with Robbins when the latter sold out to Metro, owns 9% of the stock. He brought a minority stockholder's suit objecting to the fancy payment to Freed for Variety Music, alleging that this was being done at stockholder's expense and militated against their dividends.

Meantime Savino is holding out for a fancy price for his 9%, claiming that the $500,000 net (some $673,000 gross, including taxes) paid Jack Robbins for his 26% of the firms was an undervaluation. Robbins, on the other hand, who has gone into the music business on his own, would like to purchase Savino's interest, as an "investment." Loew-Metro, of course, takes the position it will not be jockeyed into any prohibitive bidding.

There are three other minority stockholders in Robbins Music (which, in turn, controls all the other subids—Feist, Miller, Harry Warren, Inc.), and these are Jack Bregman, Bernard Prager and Stephen Levitz. Last two are with Robbins as sales and production managers, being veterans of the organization. Bregman, of course, left Robbins many years ago to found Bregman, Vocco & Conn, Inc., which firm has been in one of those on-and-off-again dickers to sell out to Loew's. Bregman, meantime, never relinquished his stock in Robbins.

Reiner Nixes Black & W. Sale to Frederick Lee

Hollywood, May 13.

Paul Reiner, prexy of Black & White Records, returned from midwest jaunt over weekend and announced there will be no sale of label to Frederick Lee Co., Minneapolis distrib, which last week was trying to make a deal to buy the waxery.

It is understood that Reiner got a bid, but deemed it insignificant in view of fact B & W started to get a firm national footing after recent success of Jack McVea's "Open the Door, Richard".

AFM Locals Put On Pressure To Work Own Men

Some locals of the American Federation of Musicians, apparently pressured by memberships having hard sledding due to the b.o. slump, are in turn pressuring local bookers against setting travelling bands into local location jobs, thereby eliminating work for home tooters. For example, the Pittsburgh AFM and Washington, D. C., branches are constantly hounding bookers in an effort to stem as much of the tide of travelling band bookings as possible, in order to keep open work opportunities for local members.

Pennsylvania has a law permitting only state resident-licensed bookers to set local dates for out-of-state bands. Apparently Washington, D. C., has the same rule, making the local bookers an easy target for the wishes of the local AFM branch.

It's all traceable to the current lag in cafe and ballroom biz, which apparently has cut work opportunities for local musicians. And the inability of some of these spots to continue in biz is traceable to high operating costs, which means high musician scales.

Kaye Books Self, MCA Pact Ending

Sammy Kaye apparently is going ahead with his idea of booking himself following the Sept. 15 expiration of his contract with Music Corp. of America, rather than renew with the latter or move to another agency. He has instructed his N. Y. office to proceed setting dates for him beyond the Sept. 15 MCA deadline.

There have been a few bandleaders who have gotten away with doing their own booking in recent years, but the trade always looks upon the practice as a doubly difficult job since major agencies as a rule do their best to block the lone wolf out of dates, and otherwise trip him up. When the band is booked far enough in advance, however, the task is made easier. Vaughn Monroe is perhaps the only name at the moment being booked independently. Willard Alexander has been doing the job, and the major agencies have endeavored to give both as much trouble as possible in the past year.

Ted Mossman's Switch

Songsmith Ted Mossman has written his first serious work, "New York Concerto," and is currently in Boston rehearsing the composition for a preem within the next two weeks under the baton of Arthur Fiedler.

Mossman, it's recalled, collabed on "Till the End of Time," a Chopin adaptation, and "Full Moon and Empty Arms" with a Rachmaninoff melody used as its basis.

LEADERS WON'T BOW TO TRENDS

Band agencies are still having difficulty convincing maestros under contract to them that they must soften the styles of their orchs, that the day of the brassy, drive outfit is over. And one of the primary causes for the difficulty is that these leaders seek to maintain their stature because of a situation born strictly out of vanity.

These leaders are mostly good musicians. As outstanding craftsmen in their fields, virtually all lean toward jazz and shy away from sweet styles. They look down upon the latter and its musicians because it's the thing to do in the set in which they are accepted.

Now that the business is changing to some extent, most of these leaders are actually afraid to make concessions to the trend. It's not that they just don't want a sweet music style, they don't even want to listen to the suggestion of softening up. They feel that the followers they have built up over the years of swing-band leading, who themselves look down on sweet-band fans, will excoriate them for "going commercial." Not to mention what jazz critics would say.

Five years or so ago, when Harry James clicked on Columbia Records with "You Made Me Love You," which presented his heretofore "righteous" trumpeting in a basically commercial style (some former followers of his labelled it downright corny and shifted their allegiance elsewhere), James was soundly spanked by his old friends. Too many of today's leaders don't want the same thing to happen.

James Amenable To Making Money

Hollywood, May 13.

Harry James apparently has decided to step a slight distance off the worktrack he's been following the past few years, which meant films, radio and one trip a year east for one-nighters in addition to the few he played on the Coast. He has been booked by Music Corp. of America into the Palladium Ballroom, here for six weeks, opening Oct. 7. It will be his first location job in some time and his first at the Palladium in several years.

According to MCA execs, James is now amenable to more work, though he still won't play theatres. Following the Palladium, he is expected to keep working, but in what direction his efforts will take him are undetermined. At the Palladium, he is on in a guarantee and a percentage, the deal said to call for the spot's usual $4,500 plus a split over $13,500 gross, but with a proviso separate and apart from the contract that calls for a sum in excess of the minimum guarantee in the event business doesn't allow a respectable split.

James is now in the south on his annual eastern one-nighters, working his way up toward N. Y., and doing, it's claimed, very nicely at the b.o. although he did have several n.s.g. dates in Texas. He ran into trouble not of his own making in Montgomery, Ala., last week, when Gordon Kibbler, an Indianapolis promoter, served him and Ralph Weinberg, Bluefield, W. Va., promoter, with papers in a suit. Action was based on Kibbler's contention that he had first call on promoting the Montgomery date and had verbal okays from MCA, but that the contract later was issued to Weinberg.

James is claimed to have corraled grosses through Atlanta, Nashville, Knoxville, Charlotte and Johnson City that returned him about $3,400, $4,400, $4,000, $4,000 and $2,900, respectively, and $2,700 in Montgomery. These figures would indicate that the band is doing very well in an area that it never before has played.

Music Men, Diskers Further Off-Key In Song-Record Exploitation Snag

Since the recording of a new song is by far the most valuable medium of exploitation to a music publisher, and the competition for disks is so keen, the friction between music men and recording executives is growing to the point where the next few months may see some drastic changes in the setup and the laying down of new rules. Conflict between the two factions has been constantly growing in recent months over release dates, too many new songs, etc., and there have been some bitter hassles.

Tendency among some publishers at the moment, more among major firms which have numerous subsidiaries built around major record artists, is to follow a trial-and-error course. That is, to flood disk companies with as many songs as the latter will take, then, after release, to work on the tune that shows the most sales promise and discard the others.

Some of the major diskers have arrived at the point where they feel that in the near future new regulations will be laid down denying a recording of a tune to a pub until the tune is proven. Decca has lately been outspoken about the possibility of such methods; that company more than any other has followed such a practice in recent years. As for the strict observance of release dates, some disk men are very much in favor, others are not.

Publishers' answer to all the hullaballoo about the situation is a simple attitude that rarely does a song mean anything in sales until their staffs get to work to back up a recorded version with exploitation and plugs. This may be true, some of the diskers assert, but it has nothing to do with the "malpractice" too many employ in flooding the manufacturers with new songs and throwing their exploitation weight behind those that show promise after release. Diskers assert they lose thousands of dollars annually acting as trialhorses for dog tunes.

Plan to Wax Fats Waller's 'Harlem Living Room' Set

Hollywood, May 13.

Thomas "Fats" Waller's first penned serious work, "Harlem Living Room Suite" will be waxed by an all-star ork. Suite, written by Waller in 1934, is in three parts, "Functionizin'", "Corn Whiskey Cocktails" and "The Scrimmage."

Three arrangers will each handle a part.

NAB, Recorders To Join Putsch Vs. Speiser Bill

Music Publishers Protective Assn. apparently started a ball rolling last week when it laid plans on which its legal department is basing its opposition to a bill introduced in Congress by Rep. Hugh D. Scott, which seeks a copyright on each recorded interpretation of a song by an artist. National Assn. of Broadcasters, the major recording companies and possibly Broadcast Music, Inc., will prepare opposition to the passage of the bill, due for a hearing in Washington next week (23).

NAB's reason for opposing the Scott proposal, which is inspired by Maurice J. Speiser, counsel for the National Assn. of Performing Artists, is that in the event an artist could obtain a copyright on an interpretation of a song, then radio stations using disks as the basis of programming would be forced to obtain licenses for the use of every disk manufactured—at a price, presumably.

As for BMI, it is stated by its executives that it will go along with the American Society of Composers, Authors and Publishers in opposing the bill. So far, ASCAP attorneys indicate a position against the bill, but have not had definite instructions along that line. Ditto the Songwriters Protective Assn. legalites.

More Name Raids Due by Agencies

As almost always happens when business goes bad, there's an unusual amount of raiding going on between the major band agencies for new properties that might bolster revenue. Of course, the outstanding one of the past few weeks is Music Corp. of America's grab of Spike Jones from General Artists. But that was only the starter.

At the moment, the principal sources for discussion are Sammy Kaye and Jimmy Dorsey. Kaye's contract with MCA runs out in the fall, and he's intent on booking himself (see separate story). Dorsey's contract with GAC also runs out in the fall, and MCA is camped on his trail, along with others. New Mus-Art outfit figures in the Dorsey picture, too. And it also has had talks with Kaye.

There is also talk about Spade Cooley and Dick Jurgens to the effect that the former is contemplating a switch from William Morris and Jurgens from MCA to GAC.

Sacks to the Coast

Manie Sacks, head of Columbia Records' artists and repertoire, took off from New York for the Coast last night (Tuesday) for two weeks. One of the things taking him west is the illness of Bill Richards, head of Columbia's Hollywood office.

Sacks will also see Frank Sinatra, whose trial for hanging one on N. Y. Daily Mirror columnist Lee Mortimer, in a Hollywood nitery, comes up May 26.

Petrillo Eases Gaillard Snarl; MCA Gets % On GAC-Booked Cafe Date

Hollywood, May 13.

James C. Petrillo himself has settled the row between Music Corp. of America and General Artists Corp., over which would get the commission on booking Slim Gaillard Trio into Swanee Inn here. American Federation of Musicians prexy has awarded the percentage to MCA.

Harold Jovien, of GAC office here, actually inked the threesome, after Gaillard said he was free from agency entanglements. Immediately thereafter MCA swooped down, claiming commish by virtue of representation paper signed by Gaillard March 28. GAC tossed the matter to AFM and answer was that according to union's records in national headquarters, William Morris handled Gaillard. Morris subsequently stated that it had dropped singer-guitarist last Jan. 24.

On Friday (9), after these disclosures were presented to Petrillo, latter wired GAC here that he now recognized MCA's pact with Gaillard and that MCA should get the commish. It is understood that GAC has since tried to pry a split on the percentage from MCA, but got a fluff-off.

Meanwhile, Gaillard situation has brewed another uproar in that John Toscano, operator of Toddle House, where trio last made stand, has popped up with a personal contract to play his spot, signed by Tiny Brown, member of combo, and demands that Brown exit outfit and especially Swanee Inn, rival of Toddle. Toscano filed matter with Ed Bailey, prexy of Negro Musicians Local 767, who countered that if the contract signed by Brown proves valid, he must nevertheless give Gaillard two-weeks' notice before ankling combo. Bailey states he admonished Toscano that if he did not like those terms to appeal to Petrillo.

Jocks, Jukes and Disks

By George Frazier

Tony Pastor was a hot name among sidemen back in the days when Artie Shaw was enjoying a certain vogue among the swing fans whom he professed to despise. Then came to Pastor—as apparently it must come to all sidemen—the desire to go out on his own. As a bandleader, Pastor was not immediately the large success a great many had predicted. The conviction that his attractive personality, singing, and tenor-sax-playing would make him at least a sensation didn't pan out as heavy as expected.

But this week, with the release of four Columbia sides—"Get Up Those Stairs, Mademoiselle," "Red Silk Stockings and Green Perfume," "I Wonder, I Wonder, I Wonder," and "Meet Me at No Special Place" —we feel that Pastor will finally come into his own. To our ears, he, his saxophone, his singing, and his band sound like pretty substantial juke box assets.

"Red Silk Stockings" and "I Wonder" strike us as the more saleable, but there's nothing out of line with the other two. It's simply that "Stockings" and "Wonder" shape up songwise as the stronger possibilities. Appeal of all four faces derives chiefly from the tubby maestros' own ingratiating personality. Everything considered, he's pretty flexible. In "Stockings" he is properly bouyant, while "I Wonder" has him in a plaintive mood which could conceivably go over big. We have listened rather determinedly to "Get Up Those Stairs," but must confess that its implications elude us. If it's supposed to be dirty, it isn't dirty enough. In any event, we think the buffaloedeons will be wise to investigate "Stockings" and "I Wonder." Like we say, maybe Pastor has finally arrived.

Tony Martin is out on Victor this week with a coupling of "Passing By" and "Oh! My Achin' Heart." Accompanied by Victor Young's band and a chorus, Martin acquits himself very creditably. "Passing By" (the "Vous Qui Passez Sans Me Voir" which serves as Jean Sablon's theme) is being used in Greer Garson's new picture. Tieup may build it into a hit. Both sides should do all right, however—especially with Martin's radio show to help.

Margaret Whiting has a bigger commercial appeal than either of the above gals. Her Capitol of "Ask Anyone Who Knows" is no work of art, but it should do wonderfully on the machines. Frank DeVol's orchestra backs her up. On the other side, Miss Whiting does "Old Devil Moon," a number from "Finian's Rainbow" which hasn't approached the peak that it should.

Ella Fitzgerald's "A Sunday Kind of Love" and "That's My Desire" are further samples of a really top-notch gal vocalist's work. She is given a nice background by a band led by Bob Haggart. The Andy Love Quintet, which sings with her, does not impress us as being much help, though. "That's My Desire" would seem to be the sturdier bet for the coin boxes.

Suggested Program

"Of Thee I Sing"—Russell Bennett (Sonora).
"I Found a Million Dollar Baby"—Bing Crosby (Brunswick).
"Concerto de Varsovia"—Irving Fields (Victor).
"Sugar" — Louis Armstrong (Victor).
"Meet Me in St. Louis"—Judy Garland (Decca).
"The Whiffenpoof Song"—Robert Merrill (Victor).
"Red Silk Stockings and Green Perfume"—Tony Pastor (Columbia).

(Program No 2) .

"Long Ago and Far Away"—Al Goodman (Victor).
"Mam'selle" — Art Lund (M-G-M).
"Sally Zu-Zaz"—Joe Turner (National).
"Yo Ta Nemora"—Xavier Cugat (Columbia).
"There'll Be Some Changes Made"—Fats Waller (Victor).
"Ivy"—Jo Stafford (Capitol).
"Honeysuckle Rose" — Benny Goodman (Columbia).

Wax Facts

Woody Herman's Columbia of "Ivy" and "That's My Desire" is a competent disk, but Herman has yet to prove his stature as a solo vocalist. The Four Chips provide the background... Victor's reissuing of 10 Fats Waller faces is a big break for the hot set. They are "You're Not the Only Oyster," "Oooh! Look-a There, Ain't She Pretty?," "There'll Be Some Changes Made," "You Stayed Away Too Long," "Darktown Strutters' Ball," "S'posin," "Squeeze Me," "Everybody Loves My Baby," "I Used to Love You," and "The Meanest Thing You Ever Did Was Kiss Me." If Fats' inclination to act the clown sometimes became a little wearing, his piano playing more than atoned for it. He was one of the greatest and if you think otherwise, just listen to these performances. May 18-25 will be known as "Fats Waller Memorial Week." The jocks can honor a prodigious talent (as well as spinning some exciting stuff) by scheduling these 5 disks on their shows...

In the blues field this week, two National faces by Joe Turner are stand-outs. They are "Rock o' Gibraltar" and "Sally Zu-Zaz." Obviously not for all tastes, but good bets for race locations. Same label has Gatemouth Moore's "Love Doctor Blues," a good rendition of a suggestive lyric. It should do fine on Southern jukes... Count Basie's latest Victor brackets "One O'Clock Boogie" with "Meet Me at No Special Place." Band's pleasant work in "Meet Me" is spoiled by an inept vocal, but there's nothing to detract from the way it plays "Boogie." It's first-rate Basie and, as such, well worth anyone's attention.. Just what Stan Kenton is trying to achieve in "Machito," a rhumba, baffles us. but it's impossible to deny the drawing-power of his band, a fact which should guarantee a certain sale for this Capitol. Its screechiness, however, strikes us as a complete bore. Other side, "Collaboration," is a lot more tasteful.

Red Ingle and His Natural Seven, a new addition to the Capitol roster, sound a good deal less funny to us than apparently they do to the person who writes Capitol's publicity releases. Ingle's coupling of "Temptation" and "I Love You For Sentimental Reasons" (sub-titled "I Love you Fer 70 Mental Reasons") is, broadly speaking, another entry in the Spike Jones, Korn Kobblers, etc. sweepstakes. There will undoubtedly be a certain market for the zaniness of this former Ted Weems singer, but it just doesn't impress us as either clever or novel. Respective vocals are by "Cinderella G. Stump" and "Buttermilk Tussy." That should give you a faint idea of what goes on.

Andy Kirk's "He's My Baby" (Decca) is a good one for the jazz fans. So is Cootie Williams' Majestic of "I Can't Get Started," but not its reverse, "I Want to Be Loved"... Frankie Laine Sings (Mercury), a set containing "Black and Blue," "Blue Turning Gray Over You," "West End Blues," "Wrap Your Troubles In Dreams," "On the Sunny Side of the Street," and "I Can't Believe that You're In Love With Me," will probably do well on the West Coast, where Laine has become a big favorite. We don't happen to find his work very exciting.

Best Bets

Latin-American — "Oye, Negra" (Irving Fields) and "Temptation" (Noro Morales).

Blues — "Rock o' Gibraltar" and "Sally Zu-Zaz" (National) and "Love Doctor Blues" (Gatemouth Moore).

Hot — Fats Waller reissues (Victor), "One o'Clock Boogie" (Count Basie), "He's My Baby" (Andy Kirk), and "I Can't Get Started" (Cootie Williams).

Hillbilly — "The B-i-b-l-e" (Karl and Harty) and "I'm Gonna Marry Mary" (Jimmy Wakely).

Ballad—"Passing By" (Tony Martin), "Almost Like Being in Love" (Mildred Bailey), "Ask Anyone Who Knows" (Margaret Whiting), and "That's My Desire" (Ella Fitzgerald).

Dance—"Cecilia" and "I Won't Be Home Anymore When You Call" (Dick Jurgens), "My Pretty Girl" (Ted Straeter), and "I Wonder, I Wonder, I Wonder" (Tony Pastor).

Novelty—"Red Silk Stockings and Green Perfume" (Tony Pastor).

10 Best Sellers on Coin-Machines

1. Mam'selle (4) (Feist)	Dick Haymes....Decca Art Lund....MGM
2. Heartaches (10) (Leeds)	Ted Weems....Decca-Victor Eddy Howard.... Majestic
3. Linda (11) (Mayfair)	Clark-Noble ....Columbia Charles Spivak....Victor
4. My Adobe Hacienda (5) (Peer)	Eddy Howard....Majestic Dinning Sisters....Capitol
5. Anniversary Song (15) (Mood)	Al Jolson....Decca Tex Beneke....Victor
6. That's My Desire (5) (Mills)	Frankie Laine....Mercury Sammy Kaye....Victor
7. Sunday Kind of Love (2) (Maurice)	Jo Stafford....Capitol Claude Thornhill..Columbia
8. If I Had Life Live Over (2) (General)	Larry Vincent..20th-Century Buddy Clark....Columbia
9. Across Alley From Alamo (2) (Capitol)	Mills Bros.. ....Decca Woody Herman....Columbia
10. Red Stockings, Green Perf'e (1) (Morris)	Ray McKinley.... Majestic Tony Pastor....Columbia

Coming Up

Peg O' My Heart (Robbins)	Clark Dennis....Capitol Harmonicats ... Vitacoustics
Jack, Jack, Jack (Sinatra)	Andrews Sisters.. .. Decca Jack Smith....Capitol
You Can't See Sun (Simon)	Ink Spots.. .... Decca Vaughn Monroe.... Victor
Roses In Rain (Barton)	Frankie Carle....Columbia
Santa Catalina (Spina)	Freddy Martin....Victor Eddy Howard....Majestic
That's Where I Came In (Robbins)	Perry Como....Victor Jo Stafford ....Capitol
Midnight Masquerade (S-B)	Eddy Howard....Majestic Sammy Kaye....Victor
I Wonder, I Wonder, I Wonder (Robbins)	Martha Tilton....Capitol Tony Pastor ....Columbia
I Believe (Sinatra)	Frank Sinatra....Columbia
April Showers (Harms)	Al Jolson....Decca Guy Lombardo....Decca
Chi Baba, Chi Baba (Oxford)	Perry Como....Victor Blue Barron....M-G-M
You Don't Learn That In School (Vanguard)	King Cole Trio.... Capitol
Alexander's Ragtime Band (Berlin)	Crosby-Jolson ....Decca
Ivy (Burke-VH)	Jo Stafford.... Capitol Ziggy Elman....M-G-M
Time After Time (Sinatra)	Frank Sinatra....Columbia Tommy Dorsey....Victor
When Am I Gonna Kiss You (Martin)	Freddy Martin....Victor Dinah Shore....Columbia

Overloaded Retail Stocks Held Key Behind Slowdown in Disk-Buying

Some recording executives say that the "so-called" sales slump in records, which assertedly is confined to retail counters, is due more to a stoppage of ordering by storekeepers rather than a slowdown in buying by the public. Explanation they hope is correct is that heavy inventories, caused by over-buying, is responsible; that dealers are seeking to clear overloaded shelves of as much material as possible before placing new orders.

If this is true, and indications are that the public as well as dealers has momentarily, at least, slowed down in buying, then it's an ironical situation. For recording execs themselves agree that too-heavy inventories that do exist were partially the manufacturers' fault. All during the war, demand for disks was so heavy, and supplies so short, that when a dealer ordered, say, 200 copies of one item he might have gotten 10 or 25. So they took to ordering 400 or 500—and got 20 or 50. This practice was so widespread and so accepted that after the war, when disk factories began extending their output, many dealers continued ordering in the same figures and got more records than they could use. This ended in overstocked shelves.

10 Best Sheet Sellers

(Week Ending, May 10)

Mam'selle	Feist
Anniversary Song	Mood
Linda	Mayfair
My Adobe Hacienda	Peer
Heartaches	Leeds
April Showers	Harms
Life to Live Over	General
Managua Nicaragua	Encore
I Believe	Sinatra
You Can't See Sun	Simon

Second 10

I'll Close My Eyes	Maurice
Midnight Masquerade	Shapiro-B
Roses In Rain	Barton
That's Where I Came In	Robbins
Glocca Morra	Chappell
Santa Catalina	Spina
Sunday Kind of Love	Maurice
It's Good Day	Capitol
I Wonder, I Wonder	Robbins
Am I Gonna Do	Paramount

BMI SIGNS 65 MUSIC USERS IN CHI AREA

Chicago, May 13.

Local Broadcast Music, Inc., licensing force under Joe Gates has signed 65 cafes in the three-month period it has operated in Chicago. Contracts, outside of those pacted with hotels, are individual and not with any operator groups. Over 60 members of the Chi Cafe Owners Assn. still have not signed. Gates has called three conferences with CCOA in last two months, but never has a quorum been present.

Gates said that he has waited too long to do biz with the Assn. as a group and that he will now attempt to sign contracts with individual members. From now on legal action will be taken against bistros that infringe on BMI library.

JACK KAPP'S CAMPUS PITCH FOR DISK BIZ

Jack Kapp, prez of Decca Records, has been making an academic pitch on behalf of the wax works, addressing Cornell University last Friday (9) and winding up at the Leland Stanford University business class June 2 in Berkeley, Cal. Previously he addressed the University of Chicago and Occidental College (Calif.)

Kapp's enthusiasm for educational disks, like the $10 album Decca just released, "Our Common Heritage," takes the Decca topper on a missionary speechmaking itinerary in certain key campuses.

Songs With Largest Radio Audiences

The top 32 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

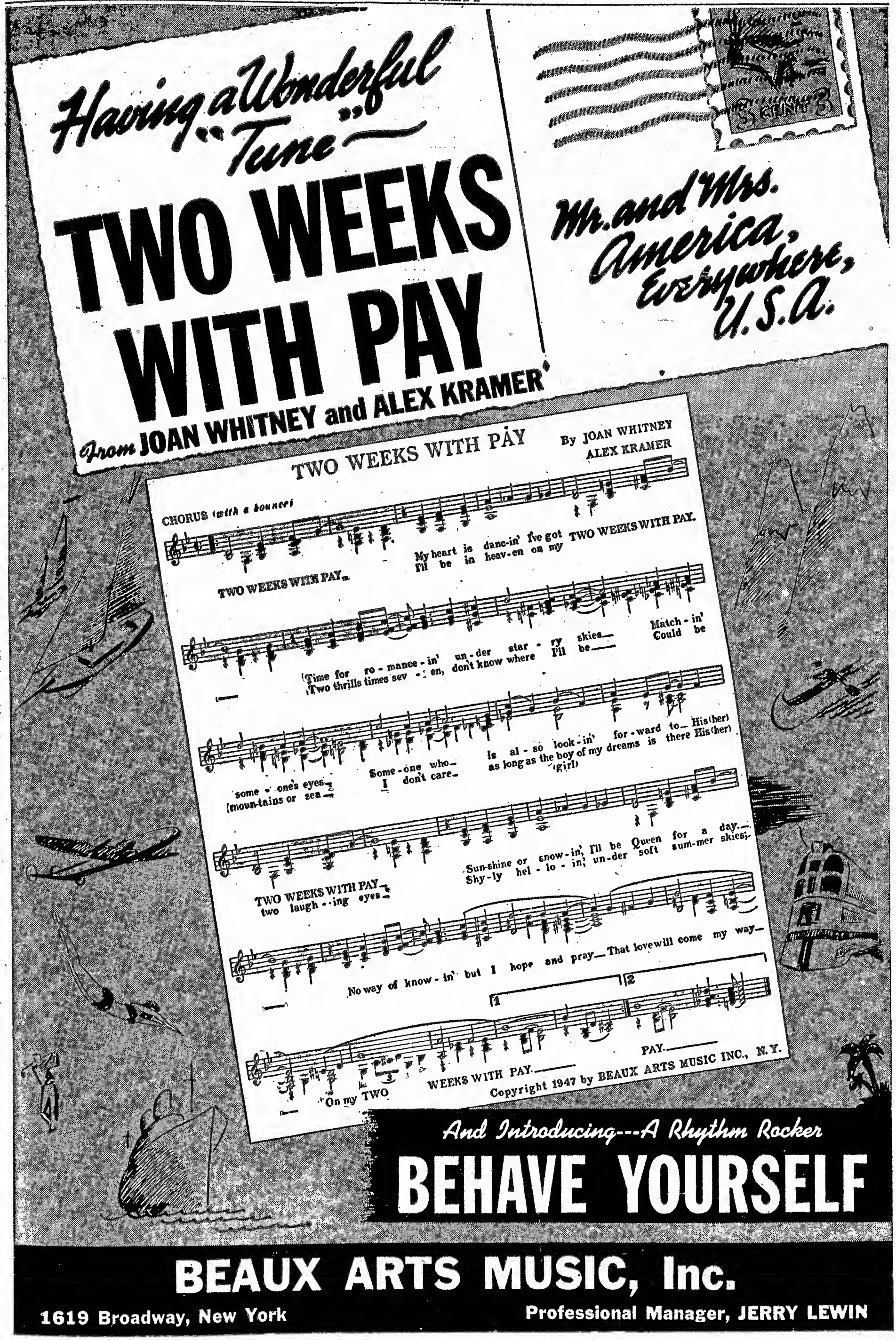
Survey Week of May 2-8, 1947

A Sunday Kind of Love	Maurice
Alexander's Ragtime Band	Berlin
Almost Like Being In Love—*"Brigadoon"	Sam Fox
Anniversary Song—†"Jolson Story"	Mood
April Showers—†"Jolson Story"	Harms
Ask Anyone Who Knows	Witmark
Beware My Heart—†"Carnegie Hall"	Feist
Chi-Baba Chi-Baba	Oxford
Heartaches	Leeds
How Are Things In Glocca Morra—*"Finian's Rainbow"	Crawford
I Believe—†"It Happened in Brooklyn"	Sinatra
I Want To Thank Your Folks	Oxford
I Wonder I Wonder I Wonder	Robbins
If I Had My Life To Live Over	General
I'll Close My Eyes	Maurice
Illusion	Pemora
It's a Good Day	Capitol
Linda	Morris
Mahzel	Feist
Mam'selle	Feist
Managua Nicaragua	Encore
Midnight Masquerade	Shapiro-B
My Adobe Hacienda	Southern
There Is No Greater Love	World
Old Devil Moon—*"Finian's Rainbow"	Crawford
That's How Much I Love You	Morris
They Can't Convince Me	Mood
Time After Time—†"It Happened In Brooklyn"	Sinatra
What Am I Gonna Do About You?—†"Ladies Man"	Paramount
When Am I Gonna Kiss You Good Morning	Martin
You Can't See the Sun When You're Crying	Simon
You Should Have Told Me	Jefferson

The remaining 19 songs of the week, from the copyrighted ACI (Peatman).

A Rainy Night In Rio—†"Time, Place, Girl"	Witmark
Cu-Tu-Gu-Ru	Sinatra
Guilty	Feist
I Do Do Do Like You	Harms
I Tipped My Hat and Slowly Rode Away	Robbins
It Takes Time	London
It's the Same Old Dream—†"It Happened in Brooklyn"	Sinatra
Man Who Paints the Rainbow In the Sky	Mutual
Maybe You'll Be There	Triangle
My Heart Goes Crazy—†"My Heart Goes Crazy"	Burke-VH
Peg O' My Heart	Robbins
Possum Song	Warren
Roses In the Rain	Barton
Stella By Starlight	Beverly
We Could Make Such Beautiful Music	BMI
Would You Believe Me—†"Love and Learn"	Remick
Why Did It Have To End So Soon	Berlin
You Can Take My Word For It Baby	Morris
You'll Know When It Happens	Bourne

† *Filmusical.* * *Legit Musical.*


Having a Wonderful "Tune"
TWO WEEKS WITH PAY
From JOAN WHITNEY and ALEX KRAMER
Mr. and Mrs. America, Everywhere, U.S.A.
TWO WEEKS WITH PAY
By JOAN WHITNEY
ALEX KRAMER
CHORUS (with a bounce)
TWO WEEKS WITH PAY
My heart is danc-in' I've got TWO WEEKS WITH PAY.
I'll be in heav-en on my
Time for ro - mance - in' un - der star - ry skies
Two thrills times sev - en, don't know where I'll be
Match - in'
Could be
some - one's eyes
moun-tains or sea
Some - one who
I don't care
is al - so look - in' for - ward to His (her)
as long as the boy of my dreams is there His (her)
(girl)
TWO WEEKS WITH PAY
two laugh - ing eyes
Sun-shine or snow - in', I'll be Queen for a day.
Shy - ly hel - lo - in', un - der soft sum-mer skies;
No way of know - in' but I hope and pray That love will come my way
On my TWO WEEKS WITH PAY.
PAY.
Copyright 1947 by BEAUX ARTS MUSIC INC., N.Y.
And Introducing---A Rhythm Rocker
BEHAVE YOURSELF
BEAUX ARTS MUSIC, Inc.
1619 Broadway, New York
Professional Manager, JERRY LEWIN

Music Notes

Johnny Desmond and Page Cavanaugh Trio opened at Ciro's....Hoosier Hot Shots on one-month trek through mid-West and Canada June 13....Nacio Herb Brown's "Mexican Moon Dance," nine minute instrumental melody, acquired by MGM for forthcoming film "The Kissing Bandit." Tune is from Brown's unpublished standard library....Martha Stewart signed to one-year deal by Majestic label....Tex Ritter, Bob Wills' band, Roy Acuff, Al Dexter, Carolina Cotton and Ernest Tubbs poised for 30-day midwest and eastern tour of one-niters opening June 6 at Kansas City....Joe E. Brown has recorded four sides for RCA-Victor on "How to Play Baseball." Disks are reportedly serious and informative....Graphic Records, local off-label, attempting to market kiddie platters through drug stores and markets at $1; disks are vinylite in bright colors....Nellie Lutcher, June Christy and Tri-tones opened last night (13) at Bocage Room....Mildred Cavanaugh of Criterion Music and West coast's lonely woman songplugger planed to NY for confab with Mickey Goldsen....Mack Martin, professional manager of Barton Music, in from N. Y. after heads-together session with Ben Barton....Dean Beckett, formerly vocalist with Kay Kyser under name Linda Stevens, planes to London to appear in latest Jack Hylton show.

Fox Forces Indie Diskers to Pay % On All Pressings, Nipping Abuses

Rule set up recently by Harry Fox, collector of mechanical royalties for many music publishers, who demanded that certain independent disk companies pay royalties in advance for batch of each first pressings of a new tune and on a monthly basis thereafter to avoid royalty losses, has been extended. Fox discovered that some indies have actually pressed four and five times the number of recordings reported on royalty statements, the explanation for the difference, on which no royalties were paid, being that they are unsold, that they are among factory inventory or lying on dealers' shelves.

Fox has stopped that. He is demanding of some companies that full payment of royalties be made for every recording pressed, regardless of whether they are sold. He has forced one New York indie to pay publisher royalties on every recording it turned out from April 1 last year until the present. Company had reported and recognized a royalty obligation on less than 100,000 disks, but had actually pressed approximately four times as many. Fox has secured some $50,000 in royalties on the claimed unsold disks. Another company reported royalties on 500,000 disks and had pressed well over 1,000,000. They, too, are paying royalties on the entire total.

Fox feels that such a practice by indie diskers makes use of publisher royalties to keep them in business. They all allow almost 100% return privileges to dealers and in doing so are using copyrighted material without payment in the hope of realizing a return.

BOURNE, Inc.
799 SEVENTH AVE. NEW YORK 19, N. Y.

STANDOUT TUNES

Another Record of

JUST A DREAM OF YOU DEAR

Maple City Four
Mercury No. A-1031

All Material Available

PAUL PIONEER MUSIC CORP.
1657 Broadway New York 19 N. Y.

Dailey Pitches for Deah Ol' Rutgers, Passes Up Deah Ol' Music Mob

Attendance by music publishing and band people at openings of bands as a rule go a long way toward making those debut nights successful at the b.o., and as a result they're much sought after. However, Frank Dailey did an about-face this week by advising both sets that Ray Eberle's debut at his Meadowbrook Friday (16) evening will have to be passed up, or delayed until Tuesday (20). There is no room for them.

On Friday night, Dailey has a Rutgers U. prom at his spot consisting of 1,800 students. They have the place exclusively until midnight, when a handful of local Montclair, N. J., area schools take over with small proms of their own.

Tomorrow night (Thursday), however, pubs and bandsmen will be on the jump. There are four openings the same evening—Victor Lombardo at the New Yorker, George Paxton's new band at the Arcadia Ballroom, Griff Williams at the Waldorf, and Tex Beneke at Glen Island Casino, New Rochelle, N. Y.

Robert Q. Lewis, who preemed last week on a comedy show over CBS, signed by Signature records on a two-side deal. He will do his own comedy songs.

VARIETY Wednesday, May 7, 1947

10 Best Sellers on Coin-Machines

1. Mam'selle (3) (Feist)	Dick Haymes........Decca Art Lund........MGM
2. Heartaches (9) (Leeds)	Ted Weems....Decca-Victor Eddy Howard........Majestic
3. LINDA (10) (Mayfair)	CLARK-Noble........Col Charles Spivak........Victor
4. Anniversary Song (14) (Mood)	Al Jolson........Decca Tex Beneke........Victor
5. My Adobe Hacienda (4) (Peer)	Eddy Howard........Majestic Dinning Sisters........Capitol
6. GLOCCA MORRA (11) (Crawford)	BUDDY CLARK........Col Dick Haymes........Decca
7. That's My Desire (4) (Mills)	Frankie Laine......Mercury Eddy Howard........Majestic
8. Alley From Alamo (1) (Capitol)	Mills Bros........Decca Woody Herman.....Columbia
9. Sunday Kind of Love (1) (Maurice)	Frankie Laine......Mercury Jo Stafford........Capitol
10. LIFE TO LIVE OVER (1) (General)	Larry Vincent..20th-Century BUDDY CLARK........Col

British Best Sheet Sellers

(Week-Ending May 1)

London, May 2.

How Lucky You Are......Kassner
Anniversary Song......Connelly
Old Lamplighter........Dash
You Went Away......Box & Cox
April Showers........Chappell
Stars Will Remember..Feldman
I Call You Sweetheart....Dash
Harriet..........Keith, Prowse
Hi-Jig-A-Jig........Box & Cox
Don't Fall in Love........Wood
Marianne..............Southern
A Little Tenderness...Connelly

Second 12

Violette....................Dix
Go Home....................Yale
China Boy, Girl....Macmelodies
Rickety Rickshaw.....Southern
Sentimental Reasons...Maurice
Open Door Richard.......Leeds
Zip-A-Dee-Doo-Dah........Sun
Five Minutes More......Morris
Accordion Song..........Wright
When Make Love..Macmelodies
Gonna Lasso A Dream......Gay
Beginning of End......Victoria

On the Upbeat

New York

Russ Case takes over conducting of the band on the RCA-Victor show on NBC June 1. He's an RCA musical director... Earl Bostic combo into Club Bengasi tomorrow (Thursday)....Dave Kent shifted to new Words & Music staff setup from Morris, along with Dave Bernstein....George Marlo will Commodore Tommy Dorsey's new 96-foot yacht through Panama Canal and to Santa Monica....Xavier Cugat breaking it up at Click, Philadelphia....Lou Sherwood orchestra at Colonial Inn, Singac, N. J....Miff Conner band opened Anchor Room, Knickerbocker Yacht Club, Port Washington, L. I. Names will follow....England going through waltz tune upbeat, current "How Lucky You Are" topping "Anniversary Song" .... Roosevelt Raceway, trotter track at Westbury, L. I., opens May 23, renewing Saturday night objective of music and bandsmen... Ziggy Elman leaned last week toward renewing maestroing, but dropped it again; he may be with new Tommy Dorsey band opening Friday (16) at Casino Gardens, Cal. Ray Heatherton a probability for Biltmore Roof, N. Y., opening June 4... Arthur Michaud and Eddie Green handling Jack Fina band ....Jim Peppe in N. Y. from Florida for few days... Al Millet joined Continental Records as ad and sales promotion head....Henry H. Reichhold offering $500,000 guarantee for music rights at "United Nations City."

Hollywood

Kay Starr pacted by GAC . . . Negro Musicians Local 757 earmarked $5,000 fund to pay members at scale to play for vets in hospitals . . . Hal Howard, MCA band-booker, on one month prowl up and down west coast . . . Duke Ellington opens at Salt Lake's Rainbow Rendezvous July 12 . . . Raymond Scott set for two weeks at Lakeside Park, Denver, opening Aug. 8 . . . Charlie Barnet band will wax album with Martha Raye for Apollo label . . . Tommy Dorsey tuning in on 50 vocal groups looking for a successor to the Sentimentalists for his Casino Gardens opening . . . Tommy Dorsey will do six remotes weekly over ABC while playing at Casino Gardens. . Vocalist Stuart Foster and trumpeter Charlie Shavers will be with T. D. on opening night. Both are Dorsey alumni . . . Page Cavanaugh Trio set for indefinite stay at Circus Room of Santa Monica's Ambassador hotel, starting May 15 . . . Ed Bailey and Paul Howard will be Negro Musicians Local 767 reps to national convention of AFM in Detroit next month.

Kansas City

Ray Pearl due to leave the Terrace Grill for a stand in the Blackhawk, Chi, late in May...Bob Opitz Versatilians holding stand at the Drum Room...Judy Conrad band continues in the Crown Room...Roy Mack orchestra returned to the Penquin Room, Continental hotel... Johnny Coon band playing the Sky-Hi Roof Saturday nights...Julia Lee now in fourteenth year at Milton's...Buddy Blair thumping the keyboard in the Zephyr Room at the Bellerive...Bill Snyder crew due to leave El Casbah for the Mayfair Room of the Blackstone hotel, Chi, opening May 30.

Inside Stuff—Orchestras-Music

With its first releases of seven albums slated to hit the market tomorrow (Thursday), Audience Records, Inc., makers of Top-Ten records, is lining up an intensive promotional campaign to bally its comedy disks cut by Amos 'n' Andy, Jack Benny, Edgar Bergen, Eddie Cantor, Ed Gardner, Burns & Allen and Fibber McGee & Molly. Platters will be unique in that they are not aimed to be played in juke boxes or on the air. Top-Ten's intentions are to display the albums as a unit in retail outlets. To hypo sales firm is using space in national mags, radio spots, etc.

There has been no change in the impasse set up against further new contract discussions between the Music Publishers Protective Assn. and the Songwriters Protective Assn. by the recent clash between writer-SPA board member Edgar Leslie and publisher-MPPA man, Louis Bernstein. Until their dispute is resolved there assertedly will be no more contract discussions. Meanwhile, the SPA-MPPA pact, which expired Dec. 31 last, is in effect until the end of this month, due to the fifth monthly extension, and probably will be extended a sixth time.

Time magazine last week told an Algeresque story of Capitol Records. Yarn spotlighted Capitol's success as an independent company in the face of the overpowering competition of the majors.

Time pointed up Capitol's gross earnings for 1946. Gross, amounting to $13,083,000, doubled the '45 intake, but the net of $843,000 was four times the profit of the previous year.

Salaries paid by Capitol to Johnny Mercer, as president of the company, and Glenn Wallichs, its executive v.p., were reported to the Securities and Exchange Commission Monday (12). Mercer drew $92,000, presumably both for his presidency and royalties from record sales, and Wallichs got $51,000. A total of $279,000 was reported paid in guarantees and royalties to seven singers and orchestra leaders.

RCA-Victor Forced To Recall Sebastian's Disk Of Debussy by Pub

Because of protests from Paris representatives of Claude Debussy, Victor records is recalling all disks of harmonica player John Sebastian's version of the "The Girl with the Flaxen Hair." Durand & Cie, owners of the Debussy copyrights, doesn't deem the harmonica as sufficiently worthy to interpret the late composer.

Disk of "Flaxen Hair" is part of an album, "Harmonica Classics," released two weeks ago.

Order to recall the waxings was relayed from Durand by Elkan-Vogel Co., of Philadelphia, representative of the Paris firm. RCA-Victor had no choice but to comply. Originally, permission to wax the tune was considered unnecessary by Victor because of the fact that Sebastian's arrangement follows a violin transcription made prior to 1909 before mechanical rights came into being. Order was again puzzling to Victor because of the fact that Larry Adler had previously made a recording for Decca of the same composer's "Claire de Lune."

Prior to its recall, Elkan-Vogel had recommended that the Victor disk be allowed to stay on the market because of the fact that it considered the piece done "excellently," but recommendation was overruled in Paris.

Music Publishers Contact Employees had more members out of work last week—nine in all, than at any time in recent years. Before week was out, however, more than half had been set in new jobs. Most had been let out by Embassy Music temporary fold and Stevens Music.

JIMMY PALMER TUSSLES WITH PITTSBURGH AFM

Pittsburgh, May 13.

Maestro Jimmy Palmer, who closed a short date at the Vogue Terrace here last week and is due back at Kennywood Park today (Wednesday), had quite a tussle with the local American Federation of Musicians branch. It seems the local AFM'ers accused Palmer of working under scale, because he had brought in 13 musicians when his contract called for 12. He was hauled up on charges and fined $100 and restricted from playing the Pittsburgh area for one year.

His case was appealed to the national AFM office in New York which said that since Palmer is a travelling band no punitive action should have been taken against him, that charges against him should have been submitted to the national. When it was proven that his salary more than covered scale for even the 13 men, the Pitt local came up with the idea that transportation costs from Palmer's last date, Chester, Pa., which amounted to $96, hadn't been sufficiently covered by the Vogue salary. Palmer pointed out that the Pitt AFM'ers were adding the $96 to each week's salary instead of amortizing over the four weeks he was here.

Dennis Day Sets Up Own Publishing House

Hollywood, May 13.

Dennis Day, tenor on Jack Benny's radio program, is setting up his own music publishing house. Firm will headquarter in Hollywood and probably, for the present, will confine its activities to this area. No staff is set.

Outfit is to be called Patmar Music.

TOP HIT OF YESTERDAY
GREAT POPULAR STANDARD TODAY

An All-Time All-Timer

THE WHIFFENPOOF SONG

(Baa! Baa! Baa!)

Words and Music by Minnigerode, Pomeroy and Galloway

MILLER MUSIC CORPORATION
1629 BROADWAY • NEW YORK 19
NORMAN FOLEY Gen. Prof. Mgr.

MILLS REMINDERS of GOOD ALL-TIMERS

ONE MORNING IN MAY

EMALINE

SENTIMENTAL GENTLEMAN FROM GEORGIA

MILLS MUSIC, Inc.
1619 Broadway New York 19

What Are You Doing New Year's Eve?

ARRANGER WANTED

Who Has Connections with Leading Publishing Houses

O.H.N.

4567 172nd Street
Flushing, New York

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Emil Coleman*	Waldorf (400; $2)	28	2,125	71,225
Randy Brooks	Pennsylvania (500; $1-$1.50)	5	1,375	8,425
Chuck Foster*	New Yorker (400; $1-$1.50)	18	1,000	25,250
Lawrence Welk	Roosevelt (400; $1-$1.50)	6	1,350	8,350
Louis Prima	Commodore (400; $1-$1.50)	3	875	2,875
Johnny Pineapple	Lexington (300; $1-$1.50)	25	850	24,950

** Indicates Floor Show at Waldorf with John Sebastian, Raye & Naldi; Ice Revue at New Yorker.*

Chicago

Herbie Fields (College Inn, Sherman House; 900; $2-$3.50 min.). Into second month with strong 4,800.

Jack Fina (Empire Room, Palmer; 650; $3.50 min.). Mild 3,600 this week.

Stephen Kisley (Marine Room, Edgewater Beach; 700; $1.50-$2.50 min.). Junior miss crowd swinging north and room jumped to 3,400.

Don McGrane (Boulevard Room, Stevens; 550; $3.50 min.). Last week of current revue and band fair 3,200.

Ramon Ramos (Mayfair Room, Blackstone hotel; 350; $2.50 min.; $1 cover). Phil Regan clipping steady 2,300.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Fine 2,700 covers.

Russ Morgan (Biltmore; 900; $1-$1.50). Very good 2,400 tabs.

Location Jobs, Not in Hotels

(Chicago)

Arnie Barnett (Copacabana; 570; $4 min.). New show with Tony Canzoneri, Mark Plant, Joey Adams, and Estelle Sloan bowed in Saturday (10). N.s.g. 3,400 for last week of Rudy Vallee, Jack Durant, et al.

Don Davis (Chez Paree; 650; $3.50 min.). Conventioneers equalled nifty 5,500.

Art Kassell (Trianon; $0.90-$1.15 adm.). Guy Lombardo one-nighter hypoed to 16,000.

Phil Levant (Blackhawk; 500; $2.50 min.). New policy poor at 2,700.

Buddy Shaw (Latin Quarter; 700; $2.50 min.). New revue with George M. Cohan, Jr. isn't drawing; 2,900.

Griff Williams (Aragon; $0.90-$1.15 adm.). Williams drew good 17,000.

(Los Angeles)

Alvino Rey (Aragon, B, Ocean Park, 2d wk). Nicely profitable 6,400 admissions.

Charlie Barnet and **Jimmy Zito** (Meadowbrook, B, Culver City, 1st wk). New policy of two orchestras and 10 vaude acts did a nifty 8,700 admissions first frame.

Tony Pastor (Palladium, B, Hollywood, 2d wk). Dipped below 10,000, not good.

SAM FOX PRESENTS
CAPTIVATING SONGS FROM
BRIGADOON
NEW SMASH MUSICAL
THE HEATHER ON THE HILL
ALMOST LIKE BEING IN LOVE
COME TO ME, BEND TO ME
WAITIN' FOR MY DEARIE
THERE BUT FOR YOU GO I
I'LL GO HOME WITH BONNIE JEAN
DOWN ON MacCONNACHY SQUARE
FROM THIS DAY ON
BRIGADOON
SAM FOX PUBLISHING CO.
RCA bldg. • Radio City • New York

I CAN'T GET UP THE NERVE TO KISS YOU
SANTLY-JOY
TOMMY VALANDO, Gen. Prop. Mgr.
1619 Broadway • New York

LOUIS BERNSTEIN
SUGGESTS FOR YOUR PROGRAM
EXACTLY LIKE YOU
Music by . . .
JIMMY McHUGH
SHAPIRO-BERNSTEIN

CAPITOL'S NEW RED LABEL FOR FOLK DISKS

Claremont, N. H., May 13.

Capitol Records will lend distinction to its folk artists with the introduction of a new "Red label" on June 9. Stated growing importance of typical American music inspired creation of new series to be known as Capitol Americana, which will sell at same price as standard release.

Talent and tunes to be featured will be western, old time dances, hillbilly and sepia stars. Releases are planned every two weeks on an alternating schedule with regular releases, and complete marketing and merchandising program will be instituted to assist dealers. First release will be six-record album, "Songs of the Hills," by Merle Travis.

Musso to Lead Sidemen As Kenton Recupes

Stan Kenton's name will be kept active to some extent while he convalesces on the Coast and his band is broken up. A group of musicians from his band, led by Vido Musso, will open at the Sherman hotel, Chicago, May 30 under the tag, "Vido Musso and Stan Kenton's All-Stars." They'll work eight weeks, supplanting the current Herbie Fields.

Beside Musso, the small combination will include Kai Winding, trombone; Eddie Safranski, bass; Shelley Manne, drums (he'll join after opening); Buddy Childers and Ray Wetzel, trumpets, Boots Massulli, sax. Kenton doesn't figure to reorganize his full band for another eight weeks or more.

N. E. Ballrooms Set

Claremont, N. H.

Both the Casino ballroom, Hampton Beach, and Roseland Ballrooms here will operate this summer with names and local bands. Johnny Bothwell orchestra teed off the Roseland season May 1 and Vaughn Monroe gets Casino going May 22.

Beach activities are expected to be better this year, which puts the Casino in a more adantageous position.

Met Opera Sells Out In Dallas; Texas City Benefit

Dallas, May 13.

Metropolitan Opera Assn.'s sixth Dallas season closed Sunday with a record of five houses sold out beyond the normal 4,300 seating capacity of the Fair Park Auditorium. "Lakme", with Lily Pons, was seen by 4,429 persons. "Lohengrin" with Helen Traubel by 4,473, "Boris Godunov" with Ezio Pinza by 4,357 and "La Boheme" with Tagliavini and Sayoa by 4,553.

Total attendance for the four operas was 17,812, gross receipts, including tax, were $110,738.

Fifth performance was for the benefit of Texas City disaster victims. Some 4,660 persons paid $11,140 into the b.o. Net receipts after taxes were $9,274.

Lack of Quorum Bars Hearing of Rare Case By 802, N.Y. Members

Lack of a quorum at a general membership meeting of New York Local 802, of the American Federation of Musicians, held at the Palm Gardens, N. Y., Monday (12), prevented discussion of the unprecedented move of George Grossman in appealing an 802 trial board decision to the membership itself. It's believed that never before has an 802 trial board faced the possibility of having one of its rulings being reversed by the will of the membership.

Trial board had charged Grossman with issuing and participating in the distribution of a circular urging all 802 members to boycott a Feb. 10 a.m. membership meeting. He was fined $500 but collection was held in abeyance pending his future deportment. His purpose in distributing the leaflet, he pointed out, was designed to insure a quorum for membership consideration of monopolistic practices in the catering field. They were to have been dealt with at a morning meet and Grossman felt that it would have been better for the union, to have the meet scheduled later in the day when more members could attend. Hence his leaflet, circulated over his signature as Secretary of the Committee for Membership Activity.

At a March 10 membership meeting some 1,100 voters moved that Grossman be granted the right to appeal the trial board's decision to the full membership. In urging them to exonerate him Grossman contended that the fine hanging over him will have the effect of intimidating other 802 members who might wish to voice their opinion on union matters.

Resolution outlawing monopolistic practices of caterers, hotels and certain "housebands" was introduced and passed at the March 1 general membership meeting by Phil Ingalls. It sought to break up the "monopoly" and restore the "fundamental union principle of fair competition among members."

However a group of members which included Joe Moss, Leo Dreyer and Charles Reader appeared before the Local's executive board March 27 and requested a stay since certain parts of the resolution "infringed on their rights to carry on business as good union members." Board granted them the right to appeal to the AFM. Some two weeks later a notice was displayed over the signature of James C. Petrillo, AFM head, advising members that a stay had been granted on one section of the resolution. He also stated that the entire resolution required further study and the matter would be taken up with the International Executive Board of the AFM to test its constitutionality.

General membership meeting of Local 802 on Monday (12) was to have elected an official committee to defend the resolution on behalf of the union. However there's small likelihood now that the measure will have much local support when it's considered by the AFM executive board, which meets in Detroit within a week or two.

Lassitude of 802 members was ascribed as the chief reason why a quorum of 500 was not on hand Monday. Some 300 showed up. Next membership meeting is slated for June 23 but since many cardholders will be on vacation, a quorum is not expected at that time either. Observers feel that "l'affaire Grossman" may well hold over until the fall.

Beryl Davis, British warbler who's been in the U. S. for the past 10 weeks, is planning to apply for American citizenship.

N.Y. Strand's 'Sea' Dual and Cap's 'Duel' Augur No Kayo to Bandshow Policies

Scaretalk concerning the possibility that the Broadway Strand and Capitol might bury their stage show policies in the near future has been definitely denied by theatre operating execs. Rumor originally arose following announcement by Warner Bros. that its Strand was dropping live talent for two weeks beginning May 23, during revival of "The Sea Hawk" and "The Sea Wolf," and the Capitol's suspension of stage shows for current "Duel in the Sun."

Managers of both houses allay vaude booker fears by pointing to fact that the screen programs are in the "unusual" category and provide no basis for an experimental test for dropping stage presentations. Even if grosses are exceptionally high during the run of these films, nothing will be proved about the box-office fate of a more typical screen attraction without a stage show boost. General opinion among Broadway house managers holds that the competitive situation is so tight, and growing tigher, that no single house can afford the risk of dropping stage shows and losing a regular clientele built up over the past years.

Chief headache before the theatre bookers is the lack of sufficient top name bands to go around. Some houses have been booking bands twice during the same year, with the resultant lack of novelty not proving too healthy for business. House managers are also pondering question of how they can bring admission prices down to more reasonable levels with the cost of a flesh talent program still hovering around the $10,000 weekly mark.

Furthermore, name bands aren't drawing the bobbysox trade as during the war years, but despite these negative factors managers declare that only a radical turn in business conditions would force them to consider a switch away from live presentations.

Louis Comito joined Edward B. Marks' revised professional staff in New York last week as assistant to general prof. manager Harold Lee.

Rome Putting New Lyric To Leeds' French Hit

Lou Levy, of Leeds Music, has taken the western hemisphere rights to a tune called the "Accordeon Song," which has become a hit in Paris. Published by Selmer, French music house, the song is said to be approaching the sales proportions of last year's "Symphony," which originated in France and became a U. S. hit later.

Leeds has assigned Harold Rome to penning an English lyric to the novelty melody; it may not be called the "Accordeon Song" in this country. Lawrence Wright firm, incidentally, has the British rights.

BMI (Peer) Charges China Doll, N.Y., With Music Infringement

Pressing its campaign to force certain New York niteries to ink licensing agreements with it, BMI last week filed suit in Federal Court charging that the China Doll, Broadway cafe, used copyrighted music of its member publishers without permission. An injunction and the statutory $250 damages for each infringement are sought.

Specifically the China Doll is alleged to have illegally performed several tunes publicly for profit on June 7, 1946. Songs are "Perfidia" and "Tres Palabras" owned by Peer, and "Acapulco," "Besame Mucho," "Noche de Rondo," "Amor" and "Destino" all copyrighted by Promotora Hispano Americana de Musica (another Peer outfit).

ANNUAL BENEFITS OF PLUGGERS NET 21G

Annual benefit affairs of the Music Publishers Contact Employees, concluded Monday (12) evening with the raffling of a new car, realized a net profit of over $21,000 for the fund, administered under the title of the Professional Music Men although run by the MPCE. Bob Miller, head of the MPCE and custodian of the benefit coin, announced the biggest gross and net the annual benefit has ever achieved, the difference between the gross and the net being eaten up by costs of buying out the house for a performance last week of "Finian's Rainbow," taxes, cost of the car prize, etc.

Solly Cohn, music man with Hudson Music, won the car, which was raffled during a shindig at Nola Studios. He drew a new Plymouth sedan. Above figures, incidentally, include the results of the Chicago affair, held several weeks ago.

Sinatra, Shore Head CYO Music Night at H'wd Bowl

Hollywood, May 13.

Frank Sinatra, Dinah Shore, Phil Silvers, Danny Thomas, Pied Pipers and Page Cavanaugh Trio set for Catholic Youth Organization's "A Night of Music" at Hollywood Bowl May 23.

LeRoy Prinz will handle stage directing and David Rose will direct the music.

GLAMOROUS! SOCKO!
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No Takers for Vanity Fair, N.Y., Until Financial Status Is Unsnarled

A petition of reorganization under Chapter 11 of the bankruptcy laws is expected to be filed within two weeks for the Vanity Fair, N. Y., which shuttered two weeks ago. Until such is filed, creditors think it improbable that any new management will take over.

A corporation headed by three individuals has been mentioned at creditor meetings as ready to buy the spot, but identities were not divulged. Nat Harris at one time was mentioned as being in on the venture, but that's not definite.

One of the major problems of the Vanity Fair is the $55,000 mortgage held on the spot by Abe Ellis. Creditors are currently stymied until Ellis makes it known how he wants his interest disposed of.

Tax problem, according to creditors, is believed to be minor and constitutes no setback to final disposition of the spot.

Auditing of the spot is still incomplete and creditors are expected to get a good picture by the end of the week. Unsecured creditors have formed a committee and will press for reorganization shortly. Under contemplated plan of reorganization, 51% of the creditors can file.

Joe Howard, Vanity Fair's operator, whose illness caused the closing, is reported improved, but is still unable to attend to details. Ray Pearce, his brother-in-law, is trying to clear up the situation.

Park Chapman Books Fiske To Teeoff Name Act Policy

Hollywood, May 13.

In face of generally slackening nitery biz hereabouts, first spot in more than a year to start name-act floorshow policy will be Zephyr Room of Park Chapman hotel, which has booked Dwight Fiske and two other turns for four weeks, starting May 21. Site is seeking other acts of class calibre to follow.

Zephyr for years has operated as merely a cocktailery, occasionally using a piano-pounder, and selling itself on swank atmosphere, not entertainment.

Sally Rand Scholarship As Tribute to 'Red' Grange

Chicago, May 13.

Sally Rand, who got her big start at the Chi World Fair in 1933 via her fan and bubble dances, has established a $1,000 scholarship at the University of Illinois in honor of Harold "Red" Grange, ex-All American Football great. She's currently appearing in Decatur, Ill.

Grange's comment when notified of the scholarship was, "If Sally's fans can help fan somebody through a four-year education, I think that's great."

YANQUI ICER DOES HEFTY BIZ IN MEXICO

Mexico City, May 13.

"Holiday on Ice," at the Nacional stadium, drew nearly 250,000 at scale of from three to 12 pesos. Stadium usually seats about 15,000 but capacity was enlarged by boxes built on the field.

Layout was originally booked for 13 days, but was able to cancel a week's date in Texas to extend run to 19 days.

"Holiday" starts another Mexican date today (14) at the stadium in Monterrey for four days before returning to the U. S. where it plays Denver starting May 21.

George D. Tyson, "Holiday's" supervisor, is starting work on next season's production which will be costumed by Billy Livingston with choreography by Marie and Kitty Doner.

King Collects Claim

Alan King, nitery comic-emcee, collected a week's salary due from the Mocombo, Philadelphia, on a recent engagement when paid off with a bouncing check.

American Guild of Variety Artists stepped in and collected amount due. Club operator claimed switching of banks caused the mixup.

TOP AGCYS. ANGLE PIX, RADIO NAMES

Talent agencies are formulating plans to have major stars tour arenas and auditoriums on a corporate tax setup which will result in larger income slices for all concerned. Under contemplated plans, separate corporations are to be formed in which an attraction will head a show along circus and/or concert formats to play one-night and longer stands. It's estimated that a week at this kind of touring may bring in as much as $50,000 net to a star.

Under a corporate set-up, tax deductions will be reduced considerably and player will be able to realize a greater amount in one week than he will from a consecutive tour of vaude houses.

Agencies point out the kind of money shelled out to Jack Benny when he opens at the Roxy theatre, May 21, is available only in theatres of a few major cities. At that Benny, getting $40,000 guarantee plus overages beyond $135,000 gross, will wind up with considerably less after cast is paid off and taxes deducted. However with a corporate setup on a one-nighter tour, takes can be considerably higher.

Spike Jones has already formed a touring setup known as Arent Stars, Inc., under which he's expected to make the rounds.

William Morris Agency, several months ago, had been studying the situation, but has announced no plans for large touring companies.

The kind of money that can be made on arena, auditorium and ballpark tours has already been evidenced during the Bob Hope tour of 31 stands two years ago.

Promotional organizations contemplated would be in a position to make considerable coin especially since it can do its own promotion. It's pointed out that some municipal auditoriums seating $9,000 can be rented for as little as $250 per diem. With no promoter slice, it's estimated that all beyond 25% initial expenses would go to the show. Usual cut with promoters involved is on a 60-40 basis, of which the show toppers still have to pay performers.

Unionization Move Vs. Arthur Murray Spotlights 'Dance-in-a-Hurry' Biz

Election by the N. Y. State Labor Relations Board yesterday (Tues.) to decide whether dance teachers at the Arthur Murray studios would be represented by the United Office & Professional Workers of America (CIO) or by a company union (Arthur Murray Dance Teachers Guild), spotlights some unusual activities on the fringe of show business. (CIO union won the election 205 to 149).

Activity marks the first time in history that dance teachers, working as employees, have organized. (There are dance teachers associations, which is something else). Results of the election, and adjustment of demands of the teachers, may go a long way to prove the contention of some experts that dance teaching, as a big business, is impractical and on the wane. Results will have large bearing on the future of the two big dance schools—Arthur Murray and the Fred Astaire School of the Dance.

Above-named are the only two big schools; practically all dance teachers are small businessmen, working as individuals. The personal element, the direct contact between teacher and student even if only in an advisory capacity, has been prime factor in the setup. A teacher would open a school, take on an assistant or two as needed, but the owner was always on the premises to set the tradition and style of the school. (Typical example is Mrs. Evelyn Hubbell, of Waldorf-Astoria, N. Y., dance teacher to society, three generations have been taking lessons from her). Relations are always personal; school head is always there to instruct or supervise.

Murray, whose business nationally is estimated at over $1,000,000 a year, was first to approach teaching of ballroom dancing as an impersonal biz proposition. Making it big business, he brought into the picture concomitant circumstances, such as labor relations, etc. Teachers on his staff disappeared as small businessmen into the employee class. It's significant, according to experts, that in all the years Murray has been teaching, and teachers have

(Continued on page 48)

Taylor Moving Into N.Y. Theatre Dept. of MCA

Frank Taylor, of the Detroit office of Music Corp of America, will transfer to N.Y. June 1, to work in the theatre dept. Move is in line with the MCA policy of bringing in out of towners in order to give the N.Y. personnel a wider background of conditions throughout the country.

Others who have come into the Gotham layout recently are Eddie Elkort, who came in from Chicago to work in the cafe dept., and Hal Hackett, of the radio sector, who transferred from Beverly Hills.

Larry Barnet, MCA veepee, also shifted from the Coast, but this came about to lift some of the burden of running the N.Y. agency from Sonny Werblin.

RINGLING CIRCUS SOCKO $1,500,000 B.O. IN N.Y.

Record crowds at the Ringling, Barnum & Bailey circus attended the final two weeks of the Big Top and although the engagement was 11 performances less than last year, it is believed that last year's total gross of more than $1,500,000 in New York was approached. Even the final performance, Sunday (11) night, when attendance was always middling heretofore, capacity was recorded and during week at the Garden it was claimed that all tickets had been disposed off.

Ads in the dailies were reduced to the minimum, none at all being in the dailies for the final days, while spot radio plugs were eliminated even earlier. Not a few possessors of press and litho passes failed to be accommodated and the boxoffice stated that there was no room even on the top shelf for those to whom "courtesies" had been extended.

Mlle. Boyer's Husband, Pils, in N.Y. Cafe Bow

Jacques Pils (ex-& Tabet) makes his New York nitery debut at the Persian Room of the Hotel Plaza, N. Y., May 28, for a month. He's the husband of Lucienne Boyer, currently at Cafe Society Uptown. His former partner, Georges Tabet, with whom he split in '38, is currently playing the varieties in Paris. Arthur Lesser, who manages Miss Boyer (and also Maurice Chevalier), is also handling Pils.

Miss Boyer, meantime, is an unusual draw at Cafe Society, where she closes a four-month stay June 28, returning Sept. 8 until December, and thence to Miami Beach, probably at the Copacabana. In between Miss Boyer opens July 4 at the Park Plaza, St. Louis, at $3,000, thence the Hotel Palace, San Francisco, Aug. 8, prior to her N. Y. reopening.

Jimmy Savo Set for 4 Wks. At Plaza, N.Y., Aug. 27

Jimmy Savo is slated to open at the Persian room of the Plaza hotel, N. Y., Aug. 27.

Comic, who recently suffered the loss of a leg as the aftermath of an illness, is slated to remain at that spot for six or eight weeks.

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N.Y. Cafe Men Eye Mgt. Pacts to Assure Reservoir of Names for Their Niteries

Cafe operators are now eyeing the personal management field. Operators feel that a long run in a successful spot is conducive to the start of a nitery career and too many stars they've launched have gotten away from them. Once acts hit the bigtime coin they consider themselves too important to return to the spot which gave them their big chance.

Latest boniface to join such ranks is Herbert Jacoby, who in conjunction with Max Gordon operates the Blue Angel, N. Y. Jacoby has signed his first p.m. contract with Alice Pearce, comedienne current at his spot.

Other cafe ops having performers under contract are Monte Proser, of the Copacabana, N. Y., who recently signed Bill Shirley, singer, and Barney Josephson, of Cafe Society Uptown and Downtown, N. Y., who handles Hazel Scott. Josephson at one time had a considerable number of personalities under contract including Zero Mostel and others whose careers he helped launch. Since then he's released most of them. Dario, of La Martinique, N. Y., once signed Leo Fuchs to a management pact, but since the Yiddish comic who worked Dario's boite under the name of Leon Victor, didn't pan out, contract was mutually abrogated.

Purpose behind going into personal management is mainly to retain control of the acts. After an act's click, performer frequently starts playing opposition spots, and since headliners are too few to be relinquished, bonifaces would like control of bookings. Monetary angle, it's claimed, is secondary.

A list of top talent coming out of cafes in recent times provides a good indication of why bonifaces seek to enter the management field. Jacoby helped bring to the fore Evelyn Knight and Irwin Corey. Josephson gets major credit for development of Miss Scott, Lena Horne, Kenneth Spencer, Susan Reed, Mostel, Josh White and others, while Danny Kaye, Danny Thomas and Dick Haymes catapulted into bigtime from La Martinique.

Von Zell Now for Vaude

Harry Von Zell, announcer-comedian on the Eddie Cantor air show, is slated for a vaude tour when stanza goes off the air.

He'll be submitted by the William Morris agency at $2,500 weekly.

Ted Lewis' Birthday Party While on N.Y. Strand Date

Ted Lewis will hold open house backstage at the Strand theatre, N. Y., on June 6, when he opens there, in celebration of his 55th birthday. Shindig will start at 10 a.m. and continue until following morning.

Lewis played his first date at the Strand in 1927.

Among those slated to call on Lewis during his Strand theatre party will be Sophie Tucker, and many other celebs whom he has met during his 35 years in show biz.

4A's to OK AGVA Conv. Next Week

Date of forthcoming convention of American Guild of Variety Artists is figured to be okayed and definitely set by parent union, Associated Actors & Artistes of America, at a special meeting on May 23.

Matt Shelvey, national head of AGVA, and Dave Fox, his chief aide, met with international board of the Four A's last week to discuss matter but after confab it was decided that AGVA submit individual copies of its proposed constitution, by-laws and modus operandi for the convention to reps of other talent unions (Equity, Chorus Equity, Screen Actors Guild, American Federation of Radio Artists) who comprise national board of the Four A's for perusal prior to the meeting.

AGVA is preparing such copies and will deliver them this week. When okayed AGVA will then name convention city and ready plans to hold it latter part of next month.

Walters Blasts TA Okay of Free Talent For Merchant's Fete

Lou Walters, operator of the Latin Quarter, N. Y., last week continued his beef against benefits which take business away from niteries, with a letter to Paul Dulzell, head of Associated Actors and Artistes of America, challenging Theatre Authority's sanction of free entertainment for a testimonial dinner to a wealthy manufacturer.

Dinner in question is being tendered Irving Geist, who recently donated a swimming pool to the Halloran hospital, Staten Island, and who has been active in numerous charities.

Walters feels that inasmuch as audience will consist of those who can afford to pay high price for the dinner, they can afford to pay for entertainment. He states those in charge of the affair are paying above scale for first class musicians, also stagehands.

Walters also pointed out that during the war, Theatre Authority refused to sanction free entertainment in Army camps where admissions were charged, then "How can they (TA) justify themselves by sanctioning affairs where admission price is $12 or $25 and where the audience consists of wealthy merchants who can easily afford to pay for everything they get?"

Alan Corelli, TA executive secretary, declared he will reply to Walters' charges later in the week.

Lari Worth & Nana Dissolve

Lari Worth and Nana, terp team, are dissolving vaude partnership after five years.

Future plans are indefinite but it's likely both will resume activities later with new partners.

Healy & Kane Acting Out 'Til Own Bistro's Ready

Helen Kane, songstress, and Dan Healy, comedian-emcee, have been set to topline new show at Club La Marba, Pittsburgh, opening tomorrow night (15). Team is in for two weeks with option for two additional weeks, set by Billy Jackson.

Upon completion of Pitt engagement couple will return to New York to set new revue which they'll head as opener for Healy's Seaside Inn, Rockaway Park, L. I., due to preem around June 15. Jackson and Tommy Wardell, currently at the Metropole, N. Y., are partnered with Healy in the bistro deal.

Chi Copa Near Foldo, Owes Vallee 15G; Waiters Lend Op 10G to Carry On

Chicago, May 13.

Snarled finances of Sam Rinella's Copacabana nitery came to a head last Thursday (8) with the fling of involuntary bankruptcy petitions by creditors who claimed that bills in excess of $20,000 had not been paid, and on the same day Rudy Vallee filed a claim with American Guild of Variety Artists for $15,000 claiming salary checks for $7,500 had bounced.

Jack Irving, head of AGVA here, pulled new show scheduled to open Thursday night with Joey Adams, Alan Carney and Tony Canzoneri. Unique development in the next few hours was the waiters and bartenders in the nitery raising $10,000 on a lend-lease basis in order to allow the bistro to stay open.

New show finally opened Saturday night, but due to adverse publicity that had hit front pages of all local papers, spot has had a tough

(Continued on page 48)

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Paris Luring More U.S. Acts Now That Stance on Money Outgo Has Eased

Paris, May 13.

American acts are again finding their way into Paris. Permission can now be obtained easily for them to remit 50% of their salary home in dollars, but above 50% the Exchange Control is raising difficulties. Instance is that of Laurel and Hardy, insisting on permission to remit $8,000 out of the weekly 10G they are to get if they play Paris. No decision reached yet.

Felix Marouani, who reps Cliff Fischer here and arranged the sale by him of the Ambassadors to the Club des Cinq groups, is importing Harrison and Fisher, at $800 weekly; Irma Villa and partner, at $1,100 per. and Bernard Bros. (3) at $1,000 per. all at Pierre Guerin's Lido. At the Ambassadors he has booked Fred and Sally Arnel (Australian couple who played U. S.) and Nelly Hill, colored singer.

The Club des Cinq management hasn't been able to make a go of the Ambassadors any more than Fischer. They are now calling in Robert, maitre d'. of restaurant Lou Castelet, to take charge of the catering arrangements. Latter is going to make it an outdoor place, and is already issuing invitations for the opening.

Benny Fields, on a last minute booking, opened at the Town Casino, Buffalo, Monday (12).

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N.Y. FAIRS, EXPOS, USE ACTS TO HYPO TAKE

Metropolitan fairs and exhibits are finding it profitable to use show-business headliners to snare biz. Nearly all shows are now utilizing theatre talents one way or another.

International Travel exposition which wound up Saturday (10) at the Grand Central Palace, N. Y., was a consistent user of talent during its run. Among the acts used were Hal Horton, cowboy singer; Juan De Leon, and Maria Theresa Acuna, Spanish dance team; Smith Kids, calypsos, and Janine Casiez, French soprano.

Fashion Fair, opening at the Madison Square Garden, N. Y., June 12, is similarly using showbusiness techniques with production and designs by Leon Leonidoff, Radio City Music Hall, N. Y., producer, and Raoul Pene DuBois, scenic designer, respectively. Tex McCrary, of the "Hi Jinx" air show is chairmanning the event.

Even Greenwich Village craftsmen holding a fair, starting June 9, are using showbusiness methods to build up attendance.

Chi Copa

Continued from page 47

time getting going again. Rated as one of the most beautiful spots west of New York, the Copa is estimated to have cost $400,000, which accounts to a large degree for Rinella's present financial predicament.

When former show, headed by Vallee, closed without payoff, Matt Shelvey, national head of AGVA, wired Irving $4,200 from bond money posted by Rinella. This was sufficient to pay everybody except Vallee. Latter was a subsequent booking into the spot after departure of Jack Durant. According to Shelvey, Vallee had not apprised AGVA of his deal with Rinella nor did he inquire of the union as to Copa's financial stability before signing pact. After he opened a rep of AGVA's Chi branch asked Vallee about his neglect to contact union. Latter is reported as having said it was necessary as deal was between him and Rinella. However, when the proverbial ghost failed to strut on his last two weeks there, Vallee took his woes to the union.

In wiring dough Shelvey instructed Irving not to allow subsequent show, headed by Joey Adams, Tony Canzoneri and Alan Carney, to open until Rinella posted new cash security to cover that show. This was eventually done and spot was allowed to reopen after Rinella posted $4,000.

As to Vallee's $15,000 claim, Rinella has forwarded AGVA $2,500 on account and has agreed to pay off remainder at $875 weekly. If he defaults union will pull shows and declare spot unfair.

U. S. Acts for London

London, May 13.

A vaude show with American acts is slated to open at the Casino theatre June 9 under aegis of Bernard Delfont.

Chico Marx, Peggy Ryan and Gloria Jean have already been signed, with others to follow.

His original intention was to stage it at his own theatre—the Saville—but the moderate success of "1066 and All that" at his house caused him to look around for another spot. Hence the leasing of the Casino, formerly the London Casino, which used to stage the Clifford Fischer revues.

Theatre is now owned by Tom Arnold and Emile Littler, who are in on percentage.

Delfont expects to go to America in July to look round for top attractions.

Vaude May Be Reposing But Former Faves Are Clicking at Metropole, N.Y.

Vaude may be dead as far as the N. Y. Palace is concerned, but a block north of the erstwhile vaude actors' "heaven" at Ben Harriman's Metropole Cafe a dozen or more of yesteryear faves are very much alive and clicking. Their nostalgic tunes, with an occasional current hit parader thrown in, purveyed from portable stage atop the bar, retains its potency as N. Y.'s greatest free show in that you can view it from street and hear it via loud speakers. It's a sock ballyhoo.

History of the spot is unique in that what Harriman intended as an altruistic experiment of creating employment for yesteryear talent has paid off handsomely. Billy Jackson vet agent who books the shows, tells performer applicants: "This is not a job, it's a career." And so it's been for most of the current lineup.

Helen McArdle, songstress billed as "The Strawberry Blonde" and played the Palace more times than she likes to remember, is in her fourth year at spot. Same goes for Tommy and Jean Wardell and most of the others. Of course they've changed acts and songs plenty in interim.

Show is divided into four units, with trio of performers comprising each and alternating in half-hour stints from opening to closing. Each includes a pianist-accompanist, all hep to yesteryear and current chanties. More often than not customers, upon invitation, join in singing the oldies in saengerbund fashion. This informal, homey touch has done much to establish the spot.

At show caught Miss McArdle teed off proceedings with a roundelay of Irish numbers and gay '90's songs for solid reception, giving way to Pat Murphy, personable bary for "Shantytown" and other reminiscent melodies, with expert keyboarding by Willie Sticks. Miss McArdle was recently cited in Ripley's "Believe It Or Not" strip as having memorized more than 500 songs.

Followup unit has Ethel Riley, who did a single for years as the "Melody Girl," ably aided by Carl Byle (& Early), who maintains warm, dignified appearance and whose tenoring has lost little of its lustre. Miss Riley has a sort of Sophletuckerish delivery which she puts to good use in "Some of These Days" and other numbers. Byle warbles sentimental ballads adeptly, with Joe Geisler, formerly of the Rathskellar Trio, handling accomps niftily and occasionally chiming in on the chanties.

Al (Stretch) Bennett sparks the next trio, with his songs and comedy clicking. He's far removed from old-timer stamp, is expert on timing his gags and can stack up with most of them on ad libs and throwaways. Oscar Strange pianos neatly for this one and Ann Crews, pinchhitting for June Roberts, does nicely on the other vocals.

Tommy & Jean Wardell click in a mixture of songs and foolery that takes audience back to the Tony Pastor's era and right back to Palace days. Frank Ross, songwriter, who had been with Ted Lewis and other greats for many years, provides good assist to make trio outstanding.

On overall it's a Gay '90's revue with plenty vitamins. *Edba.*

Perry Como Airshow For N. Y. Paramount

Entire Chesterfield radio show may be set into the Paramount theatre, N. Y., starting June 11, when Perry Como headlines. Lloyd Schaefer's band which accompanies singer on the airshow has been signed by the theatre, and possibility is that the Satisfiers show's vocal group will go on the same show.

General Artists Corp., handling Como, is planning to tour unit in vauders after Paramount run.

Cop's Suicide After Fatal Shooting Of 'Bookie' Clamps Lid Tighter in A.C.

Atlantic City, May 13.

As a result of a murder and suicide involving a police detective and the operator of a bookie and number place the "heat" immediately went on all resort gambling spots and it is now a certainty lid will remain clamped tightly on resort this summer.

Detective Ferd D. Moore, formerly of the vice squad and since his discharge from Navy attached to the Mayor's office, went to the store of Leon Wiener, alleged as operator gaming spots, shot Wiener four times and then took his own life by firing a bullet from his service revolver through his head.

Although local police had repeatedly assured Supreme Court Justice Howard Eastwood that the lid was on gambling, investigators from Prosecutor's office found in Wiener's store a cigar box containing about $5,000 and numerous race and number slips. Newspapers at once started to ask for a motive for the shooting, and Justice Eastwood, in a visit here Friday (9), issued a warning that a grand jury probe of the police department will be made if he finds any collusion between cops and gamblers.

The Justice is due to charge a new grand jury today and has implied that he will submit matter to it.

MIAMI COUNCIL SEEN OKAYING 5 A.M. CLOSINGS

Miami, May 13.

Attempts by Florida Supper Club Assn. to obtain later closing hours for mainland spots to allow fair competition with Beach bistros resulted in passing on first "reading" of the new ordnance by Miami City Commission, despite letter of protest filed by ministerial association.

Local law requires two "readings" before edict becomes official and second okay appears in the bag. Passage will allow cafes to remain open till five a.m. Heretofore they had to close at three, with several spots running into trouble when they remained opened later last season.

Expected that new law will prompt several new operations for next season.

Unionization

Continued from page 46

been looking to him for ideas (the couples' two-for-one idea; the idea that adults, even middle-agers could brush up on dancing as well as kids), no one has seen fit to follow him in similar biz setup (because they didn't want to adopt employee status). Recent labor demonstrations at Murray's, they say, substantiate this.

Interesting to note, too, that where thousands of independent teachers manage to make a living without big biz methods, Murray has run into labor trouble, despite all his advantages. He's credited with exploiting every angle a smart businessman could use—extensive advertising; unusual publicity; mentions in columns; references on stage, in clubs, in skits; even song written about him.

The Astaire school, with only an elaborate Park ave. (N. Y.) studio opened thus far, and with terrific advance publicity and promotion, has yet to really catch on. Enrollment is reported far below expectations, with some people expecting Astaire always would be present, even if not to teach.

Activity at Murray's hasn't been a strike but a demonstration by teachers, during leisure hours, to get management to agree to an election. Teachers are paid only when they teach. They claim they come in at 2, may work till 10, and have to sit around when idle, unpaid. Claim some weeks they earn as low as $30-35 for average $3,000 a year, with no guarantee.

Murray has three studios in New York. Out-of-town studios are franchises, frequently husband-wife teams paying Murray a royalty. Murray has about 100 employees in N. Y. Belief is that recognition of UOPWA union and granting of full wage demands will materially affect the N. Y. business, possibly to extent of closing one or two of the studios.

Walter O'Keefe into the Cairo, Washington, May 19.

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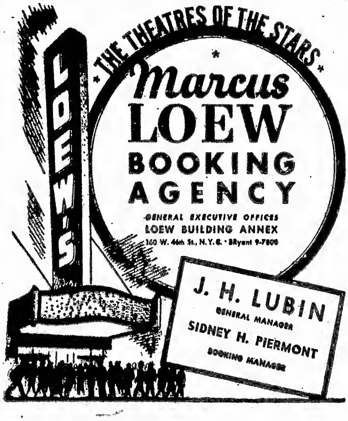

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SIDNEY H. PIERMONT
BOOKING MANAGER

INCOMPARABLE
HARRY KAHNE
(The Real Upside Down and Backwards)

Opening
June 19
Loew's State
New York
Consensus of Opinion: In his return to vaudeville proves he is one of the greatest showmen on the stage.
A REAL HEADLINER FOR ANY THEATRE
Thanks to SIDNEY PIERMONT
Direction EDDIE SMITH AGENCY

THERE are no words which I can find to express my feelings and pleasure for this glorious roster on the dais at the Jubilee dinner given me on the occasion of my 40th anniversary in Show Business.

A. J. Balaban
Capt. H. E. Berger, U. S. N.
Milton Berle
Irving Berlin
Louis Bernstein
Harry Brandt
Gene Buck
Rabbi Abraham Burstein
Eddie Cantor
Edward V. Darling
Father Gustave De Leon
Clarence Derwent
Dave Ferguson
Vinton Freedley
Emil Friedlander
William Gaxton
Max Gordon
Abel Green
Sir Cedric Hardwicke
Harry Hirshfield
Gen. Courtney H. Hodges, U. S. Army
Willie Howard
George Jessel
Abe Lastfogel
Joe Laurie, Jr.
Ted Lewis
Leo Lindy
William Morris, Jr.
Mayor William O'Dwyer
Jack Pearl
Brock Pemberton
Rev. Randolph Ray
Bill Robinson
James E. Sauter
Ted Shapiro
Matt Shelvey
Lee Shubert
Charles H. Silver
Noble Sissle
Mayor Herbert A. Trink
Walter Vincent
William D. Weinberger

and — to all who attended, sent wires, letters, cards and flowers, my heartfelt thanks to each and everyone of you.

I am still thrilled, so happy, so proud, and Oh, so grateful.

Love and thanks
Sophie Tucker

House Reviews

State, N. Y.

Wally Brown, Chucho Martinez, Salici Puppets, 3 Wiles, Jimmy & Mildred Mulcay, Claire & Hudson, Louis Basil House Orch; "The Red House" (UA).

A sapient admixture of comedy, novelty and song gives the State patronage a well-paced bill that adds up to good entertainment. Standout is Chucho Martinez, Mex singer, Wally Brown's come'y and the Salici puppets.

The marionet group, which recently wound up a long term at the Carnival, is a longtime fave with vaude audiences. Their skillful manipulations including the by now classic takeoff on the longhair pianist rates appreciation from all types of patrons. They work up to huge mittings.

Martinez, chanteur, is similarly from the upper-shelf. A quartet of tunes comprising "Thank Your Folks," "Noche de Ronde," "Mam'selle," and "Linda" gives Martinez a solid footing. He displays his customary smoothness and song delivery savvy for healthy reception.

Brown's comedics in the form of disjointed chatter, and other amiable gab, also gets across well. While he has appeared in many films, his phizz is practically unknown to audiences, and he must start from scratch. His entrance is devoid of publicity but his exit is quite hearty.

Rest of the layout do their chores comparatively well. Jimmy and Mildred Mulcay, harmonicists, make up in showmanship what they lack in solid musicianship, and get over nicely. Three Wiles do nicely with a display of magic and novelty terps. Claire and Hudson, hand-to-handers (New Acts), warm up the house as openers.

Louis Basil does his usual good job of showbacking and emceeing from the pit. *Jose.*

RKO, Boston

Boston, May 9.

Lecuona Cuban Boys (17), Martez, Delita, Larry Storch, Josephine Delmar; "Smash-Up" (U-I).

Armed with a large collection of bongos, maracas, drums and other exotic instruments and filled with plenty of enthusiasm for their work, the Lecuona Cuban Boys put on a lively, loud and entertaining show as the backbone to the stage fare here this week.

Show isn't as carefully routined as it might be nor is there a suitable change of pace from time to time but on the whole it clicks. Band runs the gamut of Latin-American rhythms and puts on a number of instrumental specialties of an agile nature. For instance, guitarist plucks out tunes with the instrument behind pack, with the pick in teeth, etc. Another instrumental specialty is "Flight of Bumble Bee" by the trumpeter.

Daniel Gonzales, in nice stage manner fronts the band, and the vocals are well-handled by Josephine Delmar, who sings loud but good. Outfit is gayly costumed and the set lends additional color to the affair.

Specialties are by Martez and Delita, who offer some top acrobatic dancing and balancing around, and Larry Storch, who wows with a long list of impersonations. Familiar stuff, but gets strong audience reaction and beg-off with a Cockney yarn.

Biz fairly good, but the picture is the main draw. *Elie.*

Apollo, N. Y.

Lucky Millinder Orch, with Bullmoose Jackson, Dave McHarris, Annisteen Allen, Paul Breckenridge, Edwards Sisters; Deek Watson's Brown Dots, Pigmeat Markham & Co.; "Shadow Behind the Mask" (PRC).

Parlay of Lucky Millinder's orch, accompanying all-sepia revue plus Deek Watson's Brown Dots, should keep the wickets turning plenty at the Apollo, N. Y., currently and gear things for a hefty gross.

Millinder and crew are prime faves through previous appearances here and occasional stints on the podium of the nearby Savoy Ballroom. Consequently its old home week for the dynamic maestro and his solid sidemen who give the hepsters everything in the book, plenty loud—and they love it.

Band comprises three rhythm, five saxes, three trombones and two trumpets, with practically all sidemen getting their innings for spotlighting and Bullmoose Jackson, saxist, getting major play. Teeing off with a sizzler, "Get Along" lads segue into change of pacer, "Mem'selle" with Johnson taking vocal and Ernie Peacock backing on alto sax. Sets things for Dave McHarris, who contribs neat tapstering session that wins nice palm.

Band goes sweet again for "Back Home in Indiana" as prelude to Annasteen Allen's husky warbling of "Spider and Fly" and indigo fibtickler, "He Wasn't Satisfied" to rock the house. Pigmeat Markham further hypoes comedy motif with usual burley blackout aided by John Bunn, Sybil Lewis, et al. Markham's comedics rate better than material in putting this one over, and he really sends them.

Band takes over for another jam session of "Apollo Jump." Edwards Sisters follow and click with a brace of tap routines to appreciative reception.

Deek Watson's Brown Dots rock the house with their neat harmonizing, additionally aided by Watson's comedics. Foursome do nicely on "Heartache to Me," "For Sentimental Reasons," "In Case You Change Your Mind," "Rumors Are Flying," and "Skifflebug" for loud and prolonged applause. Have to beg off.

Band number follows to bring on Paul Breckenridge, tenor, who does satisfactorily on "So Long," "Anniversary Song," and "No Greater Love" to eue finale by band.

Show is fastly paced with Millinder keeping things moving in emcee spot as well as batoning band. Biz very good. *Edba.*

Capitol, Washington

Washington, May 8.

Johnny Burke, Fred Lowery & Dorothy Rae, Tunesmen (3), Robert Sisters & White (3); "Song of Sheherezade" (U).

This is one of those light budget weeks which usually follow an expensive band, but it comes up with a surprise in the shape of a new act with decided possibilities, the Tunesmen. This trio, clarinet, drums and piano, turns out to be plenty torrid when it cuts loose with the music, but is decidely corny on the comic front. Act was discovered playing a small Baltimore nitery and this is its first vaude engagement. It has done so well it's being held over for second week.

Built around the hot clarinet, the trio cuts loose on several occasions at its sizzling pace and winds with a "Russian Cavalry March" arrangement which features a good drum solo.

Johnny Burke, back for the umpteenth time with his familiar routine, the draftee of 1917, has lost none of his punch. At show caught he had them in the aisles, particularly the young kids who had never seen him before.

Fred Lowery and Dorothy Rae have some new numbers this trip. The whistler cuts loose with "Stars and Stripes Forever," "It Had to Be You," "Estrellita" and "Holiday for Strings." Together with his partner, he turns in a duet curtain call on "Too Late." Miss Rae sings nicely in "Two Gun Fernando." Act well received.

Opener is a fast dance routine by the Robert Sisters and White, gal trio who operate on small elevated stage, working singly, in pairs and ensemble, with considerable pepper.

House orch under Sam Jack Kaufman operates on the stage for a change, this week, giving the Tunesmen the hydraulic lift floor of the orchestra pit for their act. *Lowe.*

Chicago, Chi

Chicago, May 9.

Jack Benny, Phil Harris, Marjorie Reynolds, Eddie "Rochester" Anderson, the Sportsmen (4) and Lou Breeze Orch (18); "Easy Come, Easy Go" (Par).

Jack Benny and his troupe are geared to break all-time boxoffice records here with their personal appearance stint at the Chicago theatre, with well over $100,000 expected as the week's take. It was apparent from the very beginning at his opening show Friday (9) that he has the strongest attraction ever to play a vauder in this town.

Show opens with quick band number, "Cherokee," as prelude for Benny to step out, unannounced except for "Love in Bloom." First remark to audience, "My God, he looks so young in the movies!" creates show-stopping opening, not only at first performance, but at subsequent shows. Well developed heckling routine by Phil Harris prevents Benny's violin solo and sets show clicking with a bang.

Harris does fast take on "Dark Town Poker Club" and the inevitable "That's What I Like About the South!" and from reaction, two numbers are just what audience wanted. The Sportsmen quartet follow and do neat job on "Why Did I Ever Leave Wyoming?" and "Sippin' Cider" for high appreciation.

Eddie "Rochester" Anderson, is introduced in regular radio style, via telephone, later springing surprise by appearing in striped trousers, dark coat, derby, cane and gray spats, looking like a fashion plate for vocal of "It Takes Time" topped by shuffle dance.

Marjorie Reynolds does an extremely capable job filling in for Mary Livingston who while in town, is off the bill. Her romantic skits with Benny, who despite desperate and anxious tries, leaves gal cold. Harris then takes over to show Benny how to win her, which is worked up for socko laughs.

Although orch is used in only three spots, Earle Gaines, bass fiddler with Lou Breeze orch, is a standout for his part in the two Harris' numbers. House band, augmented by pianist, guitar player and drummer from the Harris band do niftily.

Benny, who is in and out of show, working with each artist, makes attempts after every number to play his violin, but is always interrupted. After last performer finishes, Benny seizes opportunity and raves, "There's no one to stop me now." He almost succeeds when bandstand is drawn back, screen is lowered and newsreel begins. Audience in hysterics, Benny can do nothing but bow and wave in the dark to crowd that experienced most terrific show at the Chicago theatre in years. It's solid all the way. *Hunt.*

Earle, Philly

Philadelphia, May 9.

Louis Armstrong Orch, Slim & Sweets, Leslie Scott, Velma Middleton; Meyers & Walker; Billie Holiday; "Big Town" (Par).

Louis Armstrong orchestra and all-sepia show bowed into the Earle Friday (9) to plenty customers and enthusiastic audience response that indicates a clicko session.

Emphasis is definitely on the vocal side, with warbling by Armstrong and his featured vocalists, Leslie Scott, the husky Velma Middleton, and the suave Billie Holiday. Latter really wow 'em.

La Holiday's tense style covers a wide range of selections, including "You're Driving Me Crazy," "Solitude," "Lover Man" and "No Greater Love." She not only warbles well, but has the knack of projecting her intensity to the audience, holding attention in a remarkable manner.

In contrast to the appearance and singing style of Miss Holiday is the roly-poly, rollicking Velma Middleton, offering a comedy style of singing that wins favor. She delivers "You Won't Be Satisfied" and "I Cried Last Night," much to the delight of the customers.

Leslie Scott does neat job on "Without A Song" to hefty applause.

Armstrong chimes in with vocals during the band's versions of "I Believe" and "Back of Town Blues," the latter a New Orleans blues reminiscent of the early days of jazz. The satchmo style was at its best in both offerings. As for the band itself, "Let's Have A Session" scores the biggest hit.

This is a good, rousing, brassy affair, with members of the band stepping down front for solo features, while the boys on the stands clown around and do a lot of horse-play that livens up proceedings.

Slim and Sweets, a boy and gal act, contribs comedy tap and songs highlighted by a "Romeo and Juliet" burlesque that gets laughs. Meyers and Walker, tapsters, also run through comedy tap routine, in addition to vocals and comedy with a vibraphone.

All in all, show stacks up as good entertainment. *Shal.*

Golden Gate, Frisco

San Francisco, May 9.

Lester Cole & Debutantes, Elizabeth Talbot-Martin, The Glenns, Grace McDonald, Don Rice, Bud Moore Orch (13); "Farmer's Daughter" (RKO).

Current layout of standard vaude acts provides a diverting stanza that should do okay at the b.o.

The Glenns, two men and gal, open with fast, clever acro routine. Garner nice returns.

Grace McDonald, from films, provokes wolf calls and clicks in her song session. Opens with "I May Be Wrong" and then sings and taps to "Sooner or Later." Joins in phone routine with comic Don Rice for solid applause and begoff.

Rice, also handling emcee chore, has good assortment of hoke that leaves customers happy. Show gets potent lift from Elizabeth Talbot-Martin, whose mimicry is above par. Takeoff on "Subway Suzie," followed by satires on night club habitues, impressions of Garbo, Bette Davis, Mrs. FDR keep the laugh meter zooming and really whams 'em with impresh of Hildegarde. A solid hit.

Lester Cole and Debutantes score on talent and flash in their contrib. Teeoff with "San Francisco" and "It's a Great Day," their a nifty arrangement of "Kerry Dancers," wind with medley of Cole Porter and Victor Herbert tunes to terrif appreciation. *Ted.*

Olympia, Miami

Miami, May 9.

Buddy Ebsen; Radio Ramblers, Paddy Cliff, Folie Miller, The Workmans, Les Rhode House Orch; "My Favorite Brunette" (Par).

Mild layout current adds up to pleasant fare with two toplining turns adding necessary spark of comedy.

Buddy Ebsen scores with his easy manner and authentic hoofery. Takeoffs on Bill Robinson, James Barton are niftily done along with eccentric tapstering. Offs to solid response.

Radio Ramblers win good palming with their impreshes. Combo of special material songs, clowning and adept mimicry add up for solid returns.

Rest of show builds in mild but effective fashion. Folie Miller displays trim pair of gams to work her taps. In the vocal department, Paddy Cliff, who emcees, purveys a standard Irish tenor in own spot. Well balanced blend of songs include "McNamara's Band," "One Alone" and "Donegal." Encores with 'Pagliacci."

The Workmans do okay with their music making on the glasses and bells. Les Rhode house orch back acts in usual top style. Biz good. *Lary.*

Variety Bills

WEEK OF MAY 14

Numerals in connection with bills below indicate opening day of show, whether full or split week

Letter in parenthesis indicate circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY

Music Hall (I) 15
Paul Haakon
Kathryn Lee
Robert Marshall
Boy Foy
Paul Remos Co
Rockettes
Corps de Ballet
Sym Orc

Paramount (P) 14
Duke Ellington Orc
Golden Gate 4
Coke & Poke
Buck & Bubbles

Roxy (I) 14
Hazel Scott
F & E Barry
Carl Ravazza
Henny Youngman

State (L) 15
Le Brac & Bernice
Low, Hite & Sta'l'y
Dorothy Donegan
Charles Trenet
Milton Douglas
Daresco 3

Strand (W) 16
Ina Ray Hutton Or
Phil Brito
Helene & Howard
Lenny Kent

BRONX

Windsor (I) 17-18
B Harris & Lilette
L Johnson Orc
Jackie Mabley
Carl & Harriet
Carline Ray

BROOKLYN

Flatbush (I) 17-18
Peggy Taylor 3
Jack Lamont Co
A & C Fanton
Mary Mon Toy

QUEENS

Jamaica (I) 14-17
Paul Kohler
Abdullah Girls
Ray & Irene Drake
Keaton & Armfield
Billy Karr

14-15
N Paul & Shari
Lloyd & George
Ronalde Co
Danny Southern

BALTIMORE

Hippodrome (I) 15
Major Bowes Grads

State (I) 15-17
George Guest
Jane Johnson
Morris & Ryan
M & L Ross

18-21
Stanley & Ames
Pauline Alpert
Marty Furman
Rigoletto Bros & Aimee Sis

BOSTON

Boston (R) 15
Marvellettes
Kitty Kallen
Pitchmen
Joe Besser
Geo M Cohan Jr

BOUND BROOK

Brook (I) 17-18
N Paul & Shari
Lloyd George
Danny Southern
(two to fill)

CAMDEN

Towers (I) 16-18
Starlets of '47

CHICAGO

Chicago (P) 16
Gene Sheldon
Consuela & Melba
Carltons

Oriental (I) 15
Ink Spots
June Richmond
Lewis & White
Coles & Atkins
Johnny Otis Orc

Regal (I) 15
C Anderson Bd
Arnett Cobb Co
Helen Humes
Ralph Brown

COLUMBUS

Palace (R) 19-21
Pritchard & Lord
Whitson Bros
Arren & Broderick
Think-Drink Hoff'n
Jordon Tym 5

DAVENPORT

Orpheum (R) 16-18
Del Courtney Orc

HARTFORD

State (I) 16-18
Lecuona Cuban Bs
Mills Bros
Fred Lowery & Rae
Jean Carroll

HOLYOKE

Valley Arena (I) 18
Jan Garber Orc
Bud Sweeney
Al Robinson
Sensationalists
(two to fill)

INDIANAPOLIS

Circle (I) 15
Sammy Kaye Orc
Olsen & Joy
Canfield Smith

JAMESTOWN

Palace (W) 22-24
Tommy Tucker Orc
Lane & Claire
Larry Daniels

MIAMI

Olympia (P) 14
Renee & Root
Paul Winchell
Harrison, Carroll & Ross
Nick Lucas
Hal Haviland

MINNEAPOLIS

Radio City (P) 16
Frankie Carle Bd
Baron & Bernay
Johnny Morgan

PHILADELPHIA

Carman (I) 15
3 Extremes
Robert Sis & White
Norman Nasarr
Miriam Gwynne

Earle (W) 16
Elliott Lawrence O
Bert Wheeler
W & J Brown

READING

Plaza (I) 15-17
Grand Ole Opry

Rajah (I) 15-17
Shorty Sherock Orc
Mildred Bailey
Johnny Burke
Mack & Desmond

ROCKFORD

Palace (I) 16
Martells & Mignon
Dick Gordon
Kim Yen Soo Co
Le Claires
Paul Walker Orc

SALT LAKE CITY

Lyric (I) 12
Parker & Friel
Gillette & Richards
P Jenkins & Pals
Dick Wong
Billy Farrell

SAN FRANCISCO

Golden Gate (R) 14
The Glenns
Grace McDonald
Don Rice
Cole & Debutantes
E T Martin

SPRINGFIELD

Court Sq (I) 15-18
Dollnoffs & Raya S
Emery T & Claire
Air Pirates
Don Hooton
Doraine & Ellis
Warner & Cole

WASHINGTON

Capitol (L) 15
Nelson Sis
Jane Harvey
Archie Robbins
Buster Shaver

WOONSOCKET

New Park (I) 18
The Roelliianos
Hoo Shee
Barney Grant
L & E Roberts
(one to fill)

Hotel Biltmore
Phil Wayne Orc
Ron Perry Orc

Hotel Commodore
Louis Prima Orc

Hotel Lexington
Alomas Hawaiians

Hotel Pennsylvania
Randy Brooks Orc

Hotel Pierre
Mata & Hara
G Ray Terrel
Chas Reader Orc

Hotel Plaza
De Marcos
Pancho Orc
Monte Orc

Hotel Roosevelt
Lawrence Welk Or

Hotel St Regis
Milt Shaw
Laszla & Pepito
Paul Sparr Orc

Hotel Taft
Vincent Lopez Orc
Charlie Drew
Marc Starr

Iceland
Milt Britton Unit

Latin Quarter
Sophie Tucker
Eddie Schaefer
Chadwicks
Debonairs
Ralph Young
Hal Raywin
Cecil Lewin
Chick Gladke
Vincent Travers O

Little Club
Walter Groes

Leon & Eddie's
Eddie Davis
Sonny King
Narda
Rossillianos
Harriet Lane
Pablo
Shepard Chorus
Art Waner Orc

Monte Carlo
Dick Gasparre O
Roberto
Mava Orc

Old Romanian
Ugo Martinelli
Sadie Banks
Arline Carmen
Bert King
Mimi Kellerman
Joe La Porte Orc
D'Aquillas Orc

Rio Cabana
Rosenbloom & Baer
Dick White
Gloria King
Iris Karyl
Val Olman Orc
Pupi Campo Orc

Riviera
Jackie Miles
Gracie Barrie
Beatrice Kraft
S Morgan Dcrs
Joel Herron Orc
E. Reyes Orc

Ruban Bleu
Marian Bruce
Marilyn Cantor
Day Dawn & Dusk
Elliot & Jurist
Cedric Wallace 3
Wally Blacker

Versailles
Carl Brisson
Bob Grant Orc
Panchito Orc

Village Barn
Harry Ranch Orc
Toni Palmer
Jerry Sellers
Johnny Newton
Honer & Holly
Pappy Below

Village Vanguard
R Dyer-Bennett
Muriel Gaines
Three Flames
Don Frye

Wivel
Bob Lee
Kay Carole
Stuart Langley
Peggy Palmer
D'Quincey & Giv'ns

Zimmerman's
Paul Smith
Janczi Makula
Zsiga Bela
Paulens
Doris Haywood
Gene Kardos O

CHICAGO

Blackhawk
Phil Levant Orc

Chez Paree
Lena Horne
Paul Gray
Walter Long
Don Davis Orc
Don Chiesta Orc
Adorables (12)

Colosimo's
Zephyrs
Cindy & Windy
Sol Feola Orc
Red Allen
J C Higginbottom

Copacabana
Alan Carney
Tony Canzoneri
Joey Adams
Mark Plant
Estelle Sloan
Buddy Worth
Arnie Barnett
Copa Cover Girls
Janet Gaylord
Benno Delson Orc

Hotel Bismarck
Debutantes
Paul Rozini
Eddie Fens Orc

Helsings
Ralph Lewis
Sid Fisher Orc
Denny Miles
Bert Easley
Linda Jordan

Hotel Blackstone
Phil Regan
Ramos Orch

Hotel Congress
Joe Vera Orc
Sam Bari

Hotel Continental
Del Rence
Marianne Fedele
Sheldon Reed

H Edgewater Beach
Stephen Kisley Orc
Al Gordon & Pets
Shyrettoe (3)
Song Styllete (4)

Hotel Sherman
Carl Marx
Sarah Vaughn
Herbie Fields Orc
Jan Auguet
Harmonicats

Hotel Stevens
Henry Brandon Or
Jack Fulton
Donna Lane
Lathrop & Lee
Bobby May
Lee Gilmore
Boulevar-Dears

Lotin Qaorter
Geo M. Cohan Jr
Dottie Dotson
Vilma Sherry
Ming & Ling
Latin Lovelies
Buddy Shaw Orc

Palmer House
Jack Fina Orc
Herb Shriner
Susan Reed
Abbott D'ncers (12)

Rio Cabana
Dean Martin
Jerry Lewis
Tung-Tin-So
Phil Crane
Theresa Rudolph
The Lovelies (6)
Cee Davidson Orc

Vine Gardens
Dick Gale
Mary Jane Dodd
Montero & Yvonne
Jill Adams
Joe Kish Orc

Cabaret Bills

NEW YORK CITY

Blue Angel
Germaine Sablon
Alice Pierce
Marc Lawrence
Jay Marshall
Phil Gordon
Ellis Larkin 3

Cafe Society (Downtown)
Imogene Coca
Mary Lou Williams
Ann Hathaway
Buck Miller Orc

Cafe Society (Uptown)
Lucienne Boyer
Dave Martin 3
Edmund Hall Orc

Cornival
Olsen & Johnson
Betty Reilly
C & T Valdez
Blackburn Twins
Michael Edwards
McManus Orc
Reid Orc

China Doll
John Tio
Moo Song
Fran Yang
Jadine Li Sun
Tai Sings

Copacabana
Carmen Miranda
Greb & Lober
Betty George
Michael Durso Orc
Fernando Alverez O

Diamond Horseshoe
Ross & La Pierre
Siri
Herman Hyde
Turner Twins
Rosebuds
Billy Banks
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc

El Chico
Rosita Rios
Miguel & Albaicin
Alice Farrar
Bob Turk

Embassy
Larry Marvin
Galante & Leonar'a
Jose Melis Orc
Jose Curbello Orc

Greenwich Vil Inn
Lorraine De Wood
Arthur Blake
W Hoveler Girls
Ned Harvey Orc
Habanero Orc

Havana-Madrid
Miguelito Valdes
Noro Morales
Manor & Mignon
Sacarsue Orc

Hotel New Yorker
V Lombardo Orc
Marlon Spelman
June Arnold
Bissell & Farley
4 Esquires
Joe Sater Trio

Woldorf-Astoria
Dorothy Sarnoff
Hermanos Wms 3
Griff Williams Orc
Mischa Borr Orc

Belmont-Plaza
Bob Dixon
Lou Seiler
June Taylor Dcrs
Eddie Stone Orc
Nino Bd

New Acts

BOB DIXON
Songs
12 Mins.
Glass Hat, N. Y.

Bob Dixon has the necessary equipment to make a grade A singer once he gets sufficient experience. His bary pipes are well groomed, show nice phrasing, but need more knowing delivery. Lad is somewhat ill at ease on the floor, and needs considerable loosening up before he can register with a fuller degree of personality. Diction is superior, but betrays too great a concentration on that item.

However, he does show enough to get the patronage on his side. Makes nice appearance, has eagerness to please, and displays a sapient tune selection. His "Big, Wide, Wonderful World," and Massanet's "Elegie" set him off in okay manner, while "Always," "There's a Luli in My Life" and a Latin tune make for a well-rounded session. *Jose.*

CLAIRE & HUDSON
Acro
10 Mins.
State, N. Y.

Claire and Hudson have been around for some time but escaped listing in VARIETY's New Act files. This guy and gal twain display an expert line of hand-to-handing, some smooth and expert lifts, and slick tumbling.

Act is well paced because of intrusion of some fast tumbling when speed is necessary. Tricks are of the usual pattern of balancing acts, but their precision and neat showmanship set them as above average.

Pair make nice appearance and are okay for vauders and cafes. *Jose.*

B. O. PRICE SLASHES NSG NOW

D.C. Segregation Problem Creates Barrier to Equity-League Pact

Difference of opinion over the segregation problem in Washington between managers and Equity indicates that the basic agreement between the actors and the League of New York Theatres may not be renewed. Equity seems intent on inserting a stipulation in the pact ruling out audience segregation not only in Washington but any city where the color line against Negroes is drawn. Showmen object to Equity's intended boycott of legit theatres because of segregation, an issue that includes a vast field outside of show business, and believe the problem should be handled by the Government, if not the states and communities where the color question exists.

Despite advices that the procedure was faulty, Equity has served notice of the boycott, which would be effective June 1, 1948, with the evident hope that the situation would be clarified before that date. Council was advised that if the color line is eliminated, it would also eliminate 40 weeks of possible playing time for legit seasonally. Towns that might be out for legit, outside of Washington, are Baltimore, St. Louis, Kansas City and other border towns in addition to Texas and the balance of the south.

Stabilizer

Whether the agreement, whereby Equity cannot change its rules during the season, is essential now is questionable, according to some managers. Generally believed that the pact is a stabilizer for producers, since minimum salary figures cannot be increased until the agreement is up for renewal, usually at the end of each season. Minimums have gone up both for Equity and Chorus Equity since the agreement originated, despite objections by some showmen.

Equity will seek what may be regarded as radical changes in the agreement, when and if negotiations start in June. Actors body will attempt to protect itself against damage suits which may ensue should the expected segregation stipulation be written into the pact, so negotiations are likely to be prolonged through the summer.

After Equity leaders rechecked its constitution it was decided that the segregation matter need not go to a referendum. Stated that only constitutional amendments must be voted upon in this manner when demanded by the membership, the council therefore having the right to decide on the segregation move itself. One amendment affecting junior members will be voted upon at the election, though probably not the subject of a referendum. It's declared that the membership backs the council on segregation by a preponderant sentiment.

'Joan of Lorraine' Snares 810G in N.Y. With Ingrid of H'wood

"Joan of Lorraine" ended its Broadway engagement at the Alvin Saturday (10) with a total gross quoted at $810,000, not counting $7,700 refunded for two performances cancelled last week when Ingrid Bergman, the star, was out with a cold. Disappointed patrons who had tickets for the missed performances came from as far as the Coast to see the play, and some stood up during the final showings. Plans to present added performances this week were dropped because of several problems and the star's desire to plane back to Hollywood.

Broadway gross did not include a preliminary three-week appearance in Washington, where capacity receipts topped $80,000. There were standees at every performance at the Alvin, and while 75 were allowed by the fire department the average was kept down to 35, so that patrons seated would not be disturbed. Final week's gross was $25,100 while the average gross was over $32,700. The number of playgoers who saw "Joan" was put at 375,435.

'RED MILL' FLOPPO IN REVIVAL IN LONDON

London, May 13.

First American musical to flop in London this year is Emile Littler's production of "The Red Mill," which opened May 1 and closes May 17. Show was originally tried out by Littler last year for eight weeks in the provinces, where it did fairly well but was obviously not good enough for the West End. It folded and then recast, with book rewritten, and opened out of town again this year for three weeks, after which it was put on at the Palace, with crix giving it a general panning. It was a click in New York last year.

"The Bird Seller," new operetta, starring Richard Tauber and presented by Bernard Delfont, replaces May 29.

Strawhats For Two Colleges

There will be stock at two colleges this summer for the first time since drama became a vogue in the strawhats, although there was an annual season or "drama festival," at Union College, Schenectady, N.Y., some years ago. This summer there will be "A" stock at Wellesley college in Massachusetts, also one at Ithaca, N.Y., where the auditorium of Ithaca college will be used. Both companies are sponsored by the respective schools.

Frank McMullan, on leave from the Yale drama department, will be in charge at Wellesley. During the war he was an officer in Special Services and was assigned to organizing soldier shows, with offices in New York. McMullan attracted attention when invited to direct at England's Stratford-on-Avon drama festival.

At Ithaca there will be a season of 10 weeks, sponsored by the Finger Lakes drama festival, to be operated by Ernest Mandeville and Ray Hinkley, who have offices in N.Y. Policy is to play performance starting Tuesday and ending Sunday of each week, season to start July 1.

Vincent Price Joins Gryphons

Los Angeles, May 13.

Vincent Price is the latest Hollywood name to join the Gryphon Players for summer stock at Laguna. Other film players on the strawhat roster are Joan Caulfield, Audrey Totter, Hurd Hatfield and Michael North, with Michael Curtiz promised as director of one of the plays.

Company, headed by John Merelyth Lucas, will open the season July 1 with the Elmer Rice play, "Dream Girl."

Constance Bennett at Cape

Dennis, Mass., May 13.

Constance Bennett will appear in "Over 21" at Cape Playhouse, Dennis, to open theatre's 21st season June 30. This will be film actress' only

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Connelly as Yale Prof Continues Long B'way-Baker Workshop Tie

Long tieup between Broadway and the famed Drama 47 Workshop continues with appointment of Marc Connelly as associate prof of playwrighting at Yale Univ. Connelly, who won the 1930 Pulitzer Prize with his "Green Pastures," will take over teaching duties next fall, when he replaces Walter Prichard Eaton. Latter has served as head of the Drama 47 course since 1933, when he replaced its founder, Prof. George Pierce Baker.

Baker, who started his playwrighting course at Harvard, taught such future Broadway "names" as Eugene O'Neill, Robert Sherwood, George

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SCHEME SPOTTY IN BROADWAY USE

Effectiveness of reducing boxoffice prices on Broadway is definitely questionable, at least so far as the present period is concerned. Two $6 musicals dropped to $4.80 recently, with the results practically nil. "Carousel" first sliced the scale but the gross only went up a couple of hundred dollars and it was clearly shown that after a two-year engagement the musical was about through. Last week "Street Scene" lowered the top, too, with no better boxoffice reaction, so it was decided to close this Saturday (17).

Use of bargain tickets is having variable results and only in one instance have two-for-ones been effective. Using that system, "The Voice of the Turtle" was virtual capacity at $13,000, then a fewer number of half-price slips were used last week, when takings dropped $1,000. "A Young Man's Fancy" distributed two-for-ones right after opening and big houses were claimed but the gross actually was very mild.

Sponsor of "Heads or Tails," which sold tickets for over a year with the lure of profit participation, used a strange way to publicize the farce in an effort to counteract the blasting reviews of the critics. That was ads in the form of "notices," bylined by unknowns.

Incidentally, John Chapman, critic of the N. Y. Daily News, received a postcard from a "poison pen artist" from Flemington, N. J., panning him foi panning "Heads." He responded with a column which started: "Since reviewers shoot off their mouths about plays, it is only fair that the opposition be given the opportunity to shoot off its mouths about reviewers. I am overjoyed to relay the following from Jersey: 'Thanks for the dirtiest, lousiest, stupidest reporting of a good show. I guess five big curtain calls and a full house prove what the public likes and no dopey reporter like you can tell them overwise...you are a No. 1 rat and your column stinks.'" Newsman also received a complaint from a guy in the Bronx who didn't think the unfavorable notice on "Young Man's Fancy" was fair. Chapman answered in detail in his column, having the space as no new shows opened last week.

Gross for "Heads" may have surprised some on Broadway, but takings of nearly $16,500 last week is accounted for by the number of tickets sold long in advance of the play's advent.

'La. Lady' a Costly Dame at $500,000

When "Louisiana Lady" opened in New Haven last week it represented a total investment of $500,000, the most costly attraction in years. Musical, currently in Philadelphia, is due at the Century, N. Y., May 28, and will be the last production of 1946-47. Originally it was seen in Boston as "In Gay New Orleans," that try, by Forbes Randolph, a newcomer, representing an outlay of $300,000. Costumes and settings were purchased by Hall Shelton, who offered the Donald Wolfit Shakespearean troupe for three weeks during the winter. "Lady" got a favorable press in New Haven and grossed $11,400 in half a week.

Shelton's principal backer is reliably reported to be Eleanor Elliott, wealthy matron and heiress of a typewriter fortune. Mrs. Elliott, who backed a flop called "Victory Belles" several years ago, invested $200,000 in "Lady," $75,000 of which was used to buy the "New Orleans" production.

Book of "Lady" is based on an old farce called "Creoles," written by the late Samuel Shipman and Kenneth Perkins. When Shelton took over there were revisions by Eugene Berton and Isaac Green, Jr. Latter is said to be the nom-de-plume of Matt Brooks, a Coast writer. During rehearsals, Irene Bordoni withdrew and Olga Baclanova replaced.

Broadway Managers Petition Patrons For Aid on City Council Censor Bill

Big Illusion of Smallness

Raleigh, May 13.

Charles Conner of New Bern, 6 feet 2 inches and 190 pounds, figures he will probably be the biggest dwarf in the history of the theatre.

Actors at East Carolina Teachers College staged "Snow White and the Seven Dwarfs" for the children of Greenville May 8. But the college stock of dwarfs was low, so the parts went to seven husky vets. Dr. Lucile Charles, director of the play, said firmly that the massive dwarfs "created the illusion of smallness."

She didn't say how.

Broadway managers, having failed to obtain through the N. Y. legislature an amendment to the penal code whereby the power to censor by the license commissioner be limited, are asking audiences to support a similar measure pending in the city council by Eugene P. Connolly. License head Benjamin Fielding did not favor the move in Albany on the grounds that the legislation was not necessary; he has the same attitude towards the Connolly bill, which would require trial by jury before theatre licenses could be revoked by the commissioner.

Petition slips are being inserted in programs, calling attention to the Connolly bill, which would prevent the license bureau "from revoking, denying or refusing to renew or transfer license on a whim or caprice, but to require that conviction of a play complained of being obtained in a legal and orderly manner before such action can be taken." Slips with signatures and addresses of audiences resident in greater N. Y. are addressed to S. Samuel di Falco, chairman of the city council's general welfare committee, requesting that he hold a public hearing before the measure is disposed of. Amendment in Albany was opposed by religious pressure groups, the Catholic Welfare council in particular, and never emerged from committee during the recent assembly session.

Managers, too, are experimenting with an information service for playgoers who may call the office of the League of New York Theatres regarding the location of legit houses, first and last curtain times and the price range for tickets but not for the sale or reservation of same. Idea originated with "Movie-time" a telephone service in Brooklyn which informs callers at what theatres the numerous pictures are playing and dates and times of exhibition. Picture patrons only occasionally can find out from the dailies where films are being shown (depending on who advertises), whereby the ads for legiters appear regularly in directory form.

British Set Fees For Yank Actors

During a time when there were so many English actors on Broadway that Equity regarded it as an "invasion," alien-actor rules were formulated and are still effective. Reports from London are that British Equity has adopted similar regulations because of the number of American actors due on the English stage this summer. Understood that hereafter American players will be required to join British Equity, paying an initiation fee of $100, plus 5% of their stage salaries, similar to requirements over here for Britishers in certain categories.

Whether the new rules apply to "Oklahoma," which recently opened in London, is not clear, that company having the largest number of Americans, cast and chorous. Impending "Annie Get Your Gun" there will have only a few Americans in the company. There are only three in all in the cast of "The Voice of the Turtle," due in London soon, half a dozen players from this side will be in "Deep Are the Roots," while "Life With Father" is expected to have an all-English cast and the number of actors, if any, from this side for "Lute Song" has not been decided upon.

British players engaged individually for Broadway must pay the initiation fee to Equity plus 5% of their earnings, the weekly minimum being $10. Unit shows coming here from England are exempt from those requirements and pay regulation dues of $9 each six months. That basis applied for "The Importance of Being Earnest" and will apply to "Love for Love," both being imported British casts starring John Gielgud. The Donald Wolfit troupe and Old Vic similarly paid dues only. Such outfits are classed as "visitors," without intention of remaining indefinitely.

Novelty Schedule For Ex-Wilson, Det., In New Drama Setup

Detroit is to have a new drama venture next season at its Music Hall, the former Wilson theatre, which has been modernized and houses the Detroit Symphony Orchestra. Broadway plays will be presented on a rather unusual schedule, performances to be given for two weeks, with the exception of Thursdays and Fridays, during each month from October to May. The other half of each month is devoted to the orchestra, recitals and lectures.

Some new plays may be presented, there will be a drama school and the general format is to be repertory, on a modified stock company basis. Venture will be on subscription, with the campaign for such support aided by the State Federation of Women's Clubs. Actors will be cast in New York but it is hoped

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May Blend New Cohan Songs Into Revival Of '45 Minutes From B'way'

Franklin P. Adams is trying to refurbish and modernize the late George M. Cohan's "45 Minutes From Broadway" to debut Cohan, Jr., on Broadway. Milton Baron would produce it. He is trying to enlist Joshua Logan as stager and Jose Ferrer to recreate the original Victor Moore role. Young Cohan, of course, would do the part created by his father.

Part of the modernization would also include some new Cohan songs, part of the last show he authored, "The Musical Comedy Man." The songs have been voted OK, but Oscar Hammerstein 2d, for instance, opined that "the book is too cohanesque for anybody to tamper with," so the intent is to segue some of the new tunes into "45 Minutes."

Young Cohan only recently essayed to follow in his father's song-and-dance footsteps.

Geo. M. Cohan, Jr., Winds Nitery Stint for Vauders

George M. Cohan, Jr., who made his first cafe appearance at the Latin Quarter, Chicago, May 2, left the show Sunday (11) to open at RKO theatre, Boston, May 15. Cohan thinks his current material is better suited for vauders than niteries. However, he will work up new routine for cafes while doing the vauders. Nevertheless he drew good notices on nitery bow.

Sid Gould, comedian, replaces at L Q until May 23 when Gertrude Niesen brings in her new revue.

Plays Out of Town

Louisiana Lady

New Haven, May 8.

Hall Shelton production of musical comedy in two acts, 11 scenes. Features Charles Judels, Edith Fellows, Olga Baclanova, Ray Jacquemot, Victoria Cordova, Henry Lascoe, Lou Wills, Jr., The Hotshots. Book by Isaac Green, Jr., and Eugene Berton; lyrics and music by Monte Carlo and Alma Sanders; staged by Edgar MacGregor; dances by Felicia Sorel; settings by Watson Barratt; costumes by Mary Grant; lighting by Leo Kerz; orchestrations by Hans Spialek and Robert Bennett; conductor and vocal arrangements, Hilding Anderson. Opened at Shubert theatre, New Haven, May 8, '47; $4.20 top.

El Gato....................Ray Jacquemot
Joe....................Patrick Meaney
Michel....................Lou Wills, Jr.
Sarah....................Tina Prescott
Corrine....................Ann Lay
Germaine....................Patti Hall
Annette....................Angela Carabella
Suzanne....................Patti Kingsley
Marie-Louise....................Edith Fellows
Charley....................Howard Blaine
Christophe....................Wm. Downes
George, a bartender....................Ameil Brown
Hugo....................Lee Kerry
Genevieve....................Isabella Wilson
Madame Corday....................Olga Baclanova
Pierre....................Ken Bond
Marquette....................Robert Kimberly
Merluche....................Henry Lascoe
Alphonse....................Charles Judels
Celeste....................Bertha Powell
A Drunk....................George Roberts
Hoskins....................Berton Davis
Janet....................Frances Keyes
Golondrina....................Victoria Cordova
Chico, a bartender....................Michael Landau
Gaston....................Bert Wilcox
Mrs. Danforth....................Ann Viola

Singers: eight girls, eight boys
Dancers: nine girls, six boys

As a swansong for a busy (21 breakins) season here, Hall Shelton has presented a tuneshow that is moderately diverting in its present state, but which will need every possible boost it can develop in order to compete successfully on Broadway. It's going to mean midnight oil to prepare this one as a bright lights candidate. Potentialities don't indicate smash proportions, but there's more than just the core of summer entertainment here.

A real smart guy is one who, when he has a lemon handed to him, takes it and opens up a lemonade stand. To some extent, this applies to the unveiling of "Lady." When something called "In Gay New Orleans" met a quick tryout death in mid-season, in a salvaging attempt certain of its trappings were offered at a bargain. A new set of backers bought some of the sets and costumes for a song—which they amplified into a more or less complete musical.

Preem revealed melodies, terps and costumes as top assets revolving around a mediocre book of the buttonshoe format. There's a fairly interesting idea (based on a Sam Shipman opus of a generation ago) in the theme of slave-running background of 1830, but development of the story never gets beyond the ordinary stage. Script probably was typed on cellophane—it's that transparent.

Carryovers from the "New Orleans" fadeout are Watson Barratt's sets, Mary Grant's costumes, Felicia Sorel's dances. Sets are a combination of outstanding craftsmanship, in some instances, and fugitives from a Shubert storehouse in other instances. Costumes are rich, even dazzling, on the whole and paint attractive apparel pictures despite being worked-over material. Dances are excellent, but take up too much of the production's time. A second-act opening Mardi Gras ballet is longer than a filibuster.

On the score, melodies outdistance the lyrics. There's quite a variety of cleffing, most of it pleasantly wending its way into receptive eardrums. Standouts are "That's Why I Want to Go Home," "When You Are Close to Me," "A Little Bit Naive," "Louisiana's Holiday" and "The Night Was All to Blame." Score gets an able assist from choral groups as well as some good vocalizing by soloists, sans mechanical amplifiers, incidentally.

Charles Judels is top-featured and he's a lifesaver on laugh end. He has resurrected some material from the dark ages, but it drew chuckles from auditors catching it for the first time. Edith Fellows offers personality, plus vocal volume that belies her 83-pound physical structure. She's first-rate on tone also. Olga Baclanova, taking over at short notice when Irene Bordoni stepped out, puts animation into her role as hostess of a carriage-trade pleasure house. Roy Jacquemot has the build to accompany a booming baritone, result being something for femme orbs as well as male ears. Victoria Cordova's fiery senorita is a cast asset, her "Cucacheena" number being a flashy contribution. Henry Lascoe does well as a heavy.

Lou Wills, Jr., throws a red traffic-light into proceedings with some sensational stepping, and Bertha Powell (another fugitive from "New Orleans") gets a healthy hand for a vocal solo. The "Hotshots" (Wm. Downes, Ameil Brown) do some fast dancing, which is good, per se, but in this particular type of production their style of challenge hoofing is out of place. Troupe boasts a plenitude of lookers.

Direction has produced a better first act than second. It's this last half that will cause stager considerable aspirin consumption. *Bone.*

Portrait in Black

Wilmington, Del., May 9.

David Lowe and Edgar F. Luckenbach production of drama in three acts (five scenes) by Ivan Goff and Ben Roberts. Staged by Reginald Denham; setting and lighting, Donald Oenslager; costumes supervised by Helene Pons. At Playhouse, Wilmington, Del., May 9-10, '47; $3 top.

Tanis Talbot....................Claire Luce
Gracie McPhee....................Mary Michael
Peter Talbot....................David Anderson
Winifred Talbot....................Dorothea Jackson
Cob O'Brien....................Barry Kelley
Rupert Marlowe....................Sidney Blackmer
Dr. Philip Graham....................Donald Cook
Blake Ritchie....................Thomas Coley

This psychological murder mystery was tried out last season but didn't reach Broadway. It still isn't main stem fare. While there is a sock ending nothing much happens in between the first and final curtains. The play's pace is strictly pedestrian, a fatal error in a mystery play.

The curtain rises on the widow of a shipping magnate who with her doctor lover has brought about hubby's death. They believe themselves safe until a letter arrives congratulating them on the murder. Aware their secret is shared by an unknown third party they begin suspecting everybody in sight. This leads them to kill another ex-lover of the woman only to find he was innocent. Things go from bad to worse until the surprise ending, which discloses the woman as a complete hussy.

As sidelights the authors have the woman's stepdaughter fall in love with a union organizer; a butler whose sinister attitude makes him a suspect for two acts; and a boy who joins the others in complicating the plot. As a study in feminine psychology the play has some interest but at present it's too thin and artificial to attract paying customers.

The cast is well chosen and the three leads turn in commendable performances. Claire Luce, back home after a long and successful career in London, makes the widow a glamorous and attractive figure. She appears in a series of stunning black gowns created by Helene Pons. Sidney Blackmer has a thankless role as the ex-lover who gets killed off in the second act, but he knows his way around a stage. Donald Cook is the doctor lover, and he plays with authority.

In the supporting cast Barry Kelley is excellent as the butler who is next on the death list because it appears he knows too much. The stepdaughter is well acted by Dorothea Jackson, and Thomas Coley impresses in his brief appearances as the union boss. David Anderson is likeable and natural as the boy, and Mary Michael brightens the stage as the housekeeper.

Donald Oenslager's living room setting is in his best tradition, and the same goes for his handling of the lighting effects. Reginald Denham's direction good considering material at hand. *Klep.*

A Yankee Fable

Pasadena, May 8.

Pasadena Playhouse production of two-act comedy-drama (five scenes) by Guy Andros. Staged by Gilmor Brown and Jack Harris; settings, Rita Glover. Opened at Pasadena Playhouse, Pasadena, Cal., May 7, '47; $2 top.

Suzy Smith....................Ruth Covell
Mickey Quince....................John Cordell Clay
Augusta Stone....................Anne Diamond
Timothy Stone....................Samuel R. Herrick
Judge Parker....................Dabbs Greer
Matthew Quince....................Russell Gold
Venida Quince....................Jan Marshall
Doc Weed....................Marvin Press
Judge....................John Weems
Prosecuting Attorney....................Robert Rockwell
Defense Attorney....................Vincent Y. Bowditch
Court Attendant....................Alton Sullivan
Clerk....................James Rojas
Foreman of the Jury....................George Miles

Culled from court records and family folklore, "A Yankee Fable" represents, according to author Guy Andros, events in the lives of some of his distant relatives. He would have done well to remember an old New England adage, "Never wash your family linen in public."

"Fable" is the story of Matthew Quince, widower, who returns to his farmhome after a spree in Providence with $4,000 and a new wife. She's a flashy piece of baggage who believed his wild yarns and saw in him another victim for her profitable alimony racket. He was just drunk.

Quince's in-laws by his first wife plot to murder him before he can sign a new will leaving his money to his son and the family maid. Wife number two adds her dose of arsenic to the coffee cup. But the maid had put sugar in the arsenic can and the poison in a precious sugar bowl that wasn't to be touched. And since the conspirators ignore Matthew's orders and use the bowl, New England justice triumphs.

They manage to stay alive via the stomach pump method, but the kid dies of natural causes, which tees off a charge of neglect against the maid. She's found innocent in time to hear Matthew's declaration of love before they both rush home to the milking.

As a slice of New England life, "Fable" could hold up well if it weren't for maundering, meaningless lines which were thrown in in a desperate effort to get laughs. One good bit about a sleeping defense attorney in the courtroom scene is ruined by consistent milking.

Ruth Covell is generally credible as the maid and Dabbs Greer turns in a neat performance as the family lawyer. Direction was spotty. Two striking sets greatly enhance production.

In one respect, "Fable" lives up to its name, since Webster describes the word as something not to be believed. As a professional job, this is certainly unbelievable. *Kap.*

Actors Fund Again Operates in Black

The 85th annual meeting of the Actors Fund was held at the Empire, N. Y., Friday (9), when treasurer Vinton Freedley's report was that for another consecutive year the Fund had operated out of the red. Surplus of the 1946-47 period is $32,505 as compared to $73,740 the previous year, which was exceptionally successful financially. Income from all sources totaled $246,-526 and gross expenditures amounted to $213,933.

Fund's annual benefit show brought in $14,971, and performances of legit shows earmarked for the actors' charity brought in $39,498. Direct aid was given in 14,716 cases during the fiscal year, those outlays amounting to $125,365, average cases being 283 weekly. Home of the Fund at Englewood, N. J., is filled, cost of maintenance being $46,476, and 31 cases are being cared for in hospital and nursing homes. Burials of 74 indigents were made in cemeteries in Brooklyn and Kensico, cost being $9,284.

Frank Fay, invited to be present, donated $5,000 to the Fund, largest contribution made by an actor individually, and he also entertained the assemblage. An invited speaker was George Sokolsky, columnist for the N. Y. Sun. In addition to Freedley being reelected as treasurer, Walter Vincent, was renamed president, Harry Somers, Katherine Cornell, vice-presidents, and Robert Campbell, secretary.

Connelly to Yale

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Abbott, Donald Oenslager, John Mason Brown, and others. When Harvard refused to grant funds sufficient for proper enlargement of his department, Prof. Baker accepted Yale's offer and switched to the latter. Drama 47 is a course for advanced students, extending into graduate school.

Connelly will teach two days a week, Tuesdays and Thursdays, leaving room for his legit work. He has two projects on for the fall, a revival of "Green Pastures" with Jean Dalrymple as co-producer, and himself directing, and a new play he's working on.

"I don't know what my qualifications as a teacher may be," said Connelly, "but whatever experience I've had that may help the students I'll try to put at their disposal."

Novelty Schedule

Continued from page 51

to secure some talent of professional calibre from Detroit, Chicago and community theatre circles. Because of the unconventional setup, so far as the performance schedule is concerned Equity has been asked to make a special classification for the Detroit venture.

Two young showmen, William Merrill and Richard Charlton, who got their theatrical experience during the war in the services and summer stock, head the new drama project. Charlton was connected with a Connecticut stock last season, while Merrill conducted the Willaway Playhouse in suburban Detroit. Plans include booking occasional road shows in the Hall, house formerly offering touring attractions when known as the Wilson.

Watson Barratt Objects To 'Mistreatment' of Set

Watson Barratt, who designed the setting for "Heads or Tails," play recently put on at Cort, N. Y., by Your Theatre, Inc., has written the producers, through his attorney Benjamin Starr, objecting to treatment of the set.

Designer claims that drastic changes were made by producers without his consent. Claims he designed the set, then went to California. Without his knowledge, and in violation of designer's standard contract, the producer, Barratt says, subsequently cancelled some of the props he selected, threw out the furniture he picked, and otherwise "ruined" the set. Attorney now requests producers to replace the original set, or remove designer's name from the program.

H. J. Langsfelder, representing Your Theatre, denies any changes made in set. Said that the set didn't fit when it was hung, and was altered only for size. Barratt was away and couldn't be reached. Producer resents Barratt's charge and has retained Howard Reinheimer to protect his interests.

Kiel Aud's 42G Deficit

St. Louis, May 13.

The Henry W. Kiel (municipal) auditorium operated at a deficit of $42,858 during the 1946-47 fiscal year as compared to an operating deficit of $102,190 during the previous fiscal year.

Inside Stuff—Legit

Margaret Phillips, a British actress, who was given one of the $500 prizes annually granted to the best supporting actress and actor by Equity prexy Clarence Derwent, has been given permission to appear in a revival of "Berkeley Square," slated for Broadway this summer. Miss Phillips' prize was granted on the strength of her work in "Another Part of the Forest," while Tom Ewell also got $500 for his performance in "John Loves Mary." "Berkeley" is designed for a limited date, Miss Phillips being due to tour in "Forest" in the fall. Also due in the revival are Bramwell Fletcher, Horace Braham, Louis Prussing, Jean Marmont and Richard Newton.

Long before he was considered as head of Equity, Derwent established a fund of $25,000, earnings from which are to be devoted to outstanding, unfeatured, supporting players. This is the third year of the cash prizes.

Sale of his Pulitzer prize novel, "All the King's Men," movie rights to Columbia on a cash and percentage deal, expected to yield more than $200,000, has been made before Robert Penn Warren, the author, a professor at the University of Minnesota, has disposed of his play of the same name. Situation is unusual because the play was written before the novel and the latter was adapted from it, reversing the usual procedure. The University of Minnesota Theatre gave the play, Warren's first and only one so far, its world premiere this month.

Prof. Warren and his wife depart next month for a year's sabbatical leave to be spent in Sicily. It was awarded him by the Rockefeller Foundation.

Brock Pemberton considered continuing "Harvey" in Chicago through the summer with a name replacement for Joe E. Brown, who goes to the Coast May 31 for a film chore, but since another comedian would not be available by that time, he decided to finale the Loop date upon Brown's departure. Show will lay off during summer and is dated to resume on the road in Detroit early in September, with Brown again starring. Frank Fay will go on vacation from the Broadway "Harvey," planning a four-to-six week rest. Last summer, when he took a month off, Bert Wheeler stepped in. Whether he will repeat is not definite.

Managers are wondering whether or how much performances in theatres on 44th street will be affected when the new publication plant of the Times, facing the Shubert and the Hotel Astor, is completed. The daily's delivery trucks will be fed by a battery of chutes above the new loading platform. Up to now the trucks have been loaded on the 43rd street side of the plant. Special brick paving has been installed for the trucks, which usually will arrive and depart with first editions before the finale curtains in the theatres.

Showmen recently visiting Dallas were regaled by Ned Alvord, who waved a many-paged last will and testament, signatured by half a dozen witnesses. It's a new document, the cutaway-suited agent explaining that nearly all the original legatees had "pre-deceased me." Result was that a couple of a.k.'s, who suspect they might be mentioned in the will, have written Alvord requesting that they be "included out" upon the theory that thereby they may prevent the bell tolling too soon. Alvord is pulling up stakes and going to the Coast, saying it's too gosh-darned hot in Texas.

Sallie Kusell, formerly of show business, a sister of Milton, Dan and Buddy (Harold), known in legit and films, has become an artist in oils and water colors. Although she is an amateur, "Shantytown," one of her works hanging on the wall at home for a couple of years, was entered in an exhibition of professional artists at New Rochelle, and to her surprise it won first prize. She hadn't seen the show, and they had to call her up and announce the win.

Geraldine Brooks, youngest daughter of Jimmy Stroock, of the Brooks costume plant, has been upped by Warners on the strength of her performance in "Possessed," to be released soon. Starlet will have the femme lead in "Mary Hagen," due to start production this week on the Coast. Story by Edith Roberts was first called "The Hagen Girl."

Krakeur Charges Pact Breach, Sues for Prod. Co-Billing on 'Portrait'

Seeking to compel his former associates, Edgar F. Luckenbach, Jr. and David Lowe, to honor an alleged contract made last Nov. 18, Richard Krakeur obtained a show cause order last week from N. Y. Supreme Court Justice Benjamin F. Schreiber. He claims that his suit rose "out of a deliberate and concerted breach of contract for a joint venture."

Krakeur, it's alleged, became acquainted with Luckenbach last November. Complaint adds former left a lucrative post with Vinton Freedley to join Luckenbach at a salary of $200 per week and 50% of the producers' share of the profits as co-producer on plays they might present. Under the pact, the pair agreed to produce "Portrait in Black" with Krakeur furnishing his professional advice and services.

With "Portrait" due at the Booth, N.Y. tonight (14), the complaint states that only Luckenbach and Lowe are billed as producers. Krakeur claims that he should have co-producer billing. As a consequence of his failure to receive proper credit, plaintiff wants an injunction to restrain Luckenbach from breaching performance of the Nov. 18, 1946 contract. He also seeks to restrain the defendants from disposing of his alleged share in the production.

In Luckenbach's affidavit, he admitted a one-year contract with Krakeur but described it as purely an employment contract. Defendant denies that Krakeur was to have received any billing or that his name was to have appeared on any production as co-producer.

SKULNIK SIGNED

Menasha Skulnik will stay on as star of the 2d Ave. theatre, which William Roliand will operate as a legit Yiddish playhouse next season.

Rolland returns as producer-manager of that East Side house after an absence of three years.

SAMUEL FRENCH
SINCE 1830
Play, Brokers and Authors' Representatives
25 West 45th Street, New York
7623 Sunset Blvd., Hollywood 46, Cal.

TOM WEATHERLY
Personal Publicity for Prominent Players
152 West 54th Street, New York CO-5-7640

Chi Droopy; 'Born' 18G, 'Cyrano' 18G, 'Harvey' 14½G, 'Lute' 21G, 'Ready' 24G

Chicago, May 13.

Chi's boxoffice showed improvement over the previous week's dreary performance and "Three to Make Ready" jumped to $24,000, "Lute Song" getting $21,000.

Final curtains dropped Saturday at two houses, which relit again, after weekend, for newcomers. "Lute Song" left the Studebaker to make room for "Iceman Cometh," which opened Monday for limited three-week run, and "Three to Make Ready" left Blackstone, into which "Call Me Mister" moved Tuesday. "Harvey" will close at the Harris May 31 for reopening in Detroit on Labor Day, and "Red Mill," which was skedded for the Shubert on the 27th, instead will lodge at Civic Opera House.

Estimates for Last Week

"Born Yesterday," Erlanger (11th wk) (1,334; $3.60). Repeating as top take of the town with strong $19,000.

"Cyrano de Bergerac," Shubert (2d wk) (2,100; $3.60). House looks weak with $18,000.

"Harvey," Harris (40th wk) (1,000; $4.20). In final month with $14,500.

"Lute Song," Studebaker (16th wk) (1,246; $4.20). Closed Saturday with final $21,000 on its return engagement.

"The Fatal Weakness," Selwyn (5th wk) (1,000; $3.60). Off slightly to $15,000.

"Three to Make Ready," Blackstone (13th wk) (1,358; $5.40). Closed last Saturday with big $24,000.

'Union' Neat 17G, As Philly Wanes

Philadelphia, May 13.

Philly was down to a single legit house last week but adds another this week.

Last week's lone entry was "State of the Union," playing the fifth week of its successful return engagement at the Forrest. Did neat $17,000 without competish and figures to equal or beat that mark in this, its final stanza.

Tonight (13th), the Shubert relights after being dark four weeks with "Louisiana Lady," new musical. Show is said to look sufficiently ready for an early N. Y. showing so management has decided to hold local engagement to two weeks instead of chancing a third. Next Monday, "Three to Make Ready," Ray Bolger revue, comes into the Forrest for two weeks. This one did two big tryout weeks here last season. "Open House," with Mary Boland, is booked for the Locust, after three weeks' darkness, on May 26, for one or two weeks, and "Oklahoma!" comes to the Forrest June 9 for a summer run, with 10 weeks being the actual time figure set.

Strawhats

Continued from page 51

strawhat appearance, as she'll leave promptly for return to Coast for a pic commitment.

Theatre will again be under management of Richard Aldrich. Arthur Sircom will direct, for his eighth season, having left Minneapolis last weekend (where he directed the community theatre) for that purpose. Eugene Fitsch will again be scenic designer, and Morton Gottlieb general manager. Sircom has just been elected a director of the American National Theatre and Academy, representing the northwest.

Hartmans in Musical

A new musical revue, "Hooray for the Angels," starring the Hartmans, ballroom comedy duo, will be preemed at Bucks County Playhouse, New Hope, Pa., week of June 23.

"Grand National Night," British comedy owned by Herman Bernstei nand Warren Munsell, Sr., will also be tested in early July.

Producer Theron Bamberger will open his season June 6 with "Papa Is All," starring Mady Christians. Haila Stoddard, in "Trial of Mary Dugan," will follow, with Bela Lugosi in "Arsenic and Old Lace" set for the fourth week.

Mass. Strawhat Opens July 1

West Newbury, Mass., May 13.

Community-sponsored Town Hall Players open their season here July 1 with Peter Frye producing and directing a series of six plays.

Author John P. Marquand, local resident, is honorary prexy of the strawhat organization, while Al Capp, creator of the cartoon strip, "Li'l Abner," is on the board.

Current Road Shows

(Period Covering May 12-24)

"Accidentally Yours" — Biltmore, L. A. (12-24).

"Anna Lucasta"—Plymouth, Bost. (12-24).

"Anna Lucasta"—Belasco, L. A. (12-17).

"Barretts of Wimpole Street"—Geary, Frisco (12-24).

"Blackouts of 1947"—El Capitan, Hollywood (12-24).

Blackstone—Temple, Tacoma (12-17); Metropolitan, Seattle (19-24).

"Bloomer Girl" — American, St. Louis (12-17); Music Hall, K. C. (19-24).

"Born Yesterday"—Erlanger, Chi. (12-24).

"Call Me Mister"—Blackstone, Chi. (13-24).

"Cyrano de Bergerac" — Shubert, Chi. (12-17).

"Harvey"—Harris, Chi. (12-24).

"Laura" Shubert - Lafayette, Det. (12-17); Nixon, Pitt. (19-24).

"Louisiana Lady"—Shubert, Philly (12-24).

"Love for Love"—Nat'l, Wash. (12-24).

"Lute Song"—Cass, Det. (12-24).

"Magnificent Yankee" — Capitol, Yakima (15); Fox, Spokane (16); Aud., St. Paul (19-20); Lyceum, M'pl's (21-24).

Maurice Chevalier—Wilbur, Bost. (12-17).

Met Opera Co.—Opera Hse., Memphis (12-13); Opera Hse., St. Louis (14-17); Opera Hse., Roch. (19-20).

"Oklahoma!" — Royal Alex., Toronto (12-24).

"Song of Norway"—Aud., L. A. (12-17); Curran, Frisco (19-24).

"State of the Union"—Forrest, Philly (12-17).

"State of the Union"—Colonial, Bost. (12-24).

"Student Prince" — State, Kalamazoo (12); Bijou, Battle Creek (13); Michigan, Jackson (14); Palace, Flint (15); Colonial, Akron (16); Park, Youngstown (17); Shea's, Erie (19); Aud., Roch. (20-21); Erie, Schenectady (22); Strand, Elmira (23); Temple, Binghamton (24).

"The Fatal Weakness"—Selwyn, Chi. (12-24).

"The Iceman Cometh" — Studebaker, Chi. (12-24).

"The Red Mill" — Shubert, Bost. (12-24).

"The Two Mrs. Carrolls"—Hanna, Cleve. (12-17); Shubert-Lafayette, Det. (19-24).

"Three to Make Ready"—Ford's Balto. (12-17); Forrest, Philly (19-24).

"Up in Central Park"—Court Sq., Springfield (12-14); Aud., Worcester (15); Victory, Prov. (16-17).

"Voice of the Turtle"—Nixon, Pitt. (12-17).

Chevalier Wow 21G in Boston

Boston, May 13.

Maurice Chevalier opened at the Wilbur last week to get as favorable a reception any personality has got here in years, both from press and public, and immediately ran into a near-top take. "State of the Union" was not so heartily welcomed back to the Colonial.

Other spots, though waning after long stands, remained bright, excepting "Everything's On Ice," which moved out of the Center after a three-week so-so run. Goes to Detroit from here under Shubert auspices. Circus is in town this week, which may cut into the general theatre and film takes.

Estimates for Last Week

"Anna Lucasta," Plymouth (1,200; $3.60). Fifth week diminishing to estimated $12,000, excellent considering weather and generally limited audience appeal.

"Everything's On Ice," Center (1,500; $3). Wound up three-week debut with estimated $6,000, not enough, and moved out for Detroit. Under the Shubert banner. Goes from there to Chi.

Maurice Chevalier, Wilbur (1,200; $3.60). Solo performance wowed crix and patrons, and first week's estimated $21,000 so big that star remains a second.

"Red Mill," Shubert (1,590; $4.20). Eighth week back up again to estimated $27,000, very big, and two or three more pretty definite.

"State of the Union," Colonial (1,500; $3.60). Return date shortened; approximated $14,500.

'OKLA.' SMASH 32G IN BUFFALO REPEAT

Buffalo, May 13.

Return engagement of "Oklahoma!" at the Erlanger last week. In eight performances at $4.20 top. rolled up nearly $32,000.

This equalled last year's record figure.

BALLET THEATRE 29G FOR 5G N.Y. UPBEAT

Ballet Theatre, in its second week at City Center, N. Y., grossed $29,000 from Sunday (4) through Saturday (10), in eight performances, for a jump of $5,000 over the previous week. Sunday's (11) two performances grossed $8,000. Top is $2.40 at the 2,300-seat house.

Troupe is winding up its stay Saturday (18), giving a special 10c matinee for high-school students tomorrow (Thurs.). Services of dancers and all unions involved (musicians, stagehands, etc.) are being donated, and neither house nor attraction is receiving profit.

Company will open a 10-day stay in Havana May 29 sponsored by the Sociedad Pro-Arte Musical. Organization is run by Mme. Lora Alonzo, mother of Fernando Alonzo, one of BT's dancers, who is husband of BT's star ballerina, Alicia Alonzo. Harold Lang, who dropped out of BT to join the legiter, "Three to Make Ready," has rejoined the company for its Cuban visit. Troupe will be back in N. Y. June 8, and leave first of July for England, for its second successive season at Covent Garden, London.

Pix, Stage, Ballet, Opera Music Integrated Into Moderne Musicale Evening

That modern music can be definitely lyric theatre—tied in with legit, films and ballet, instead of being strictly longhair, off by itself—was ably demonstrated Monday (12) night at City Center, N. Y.

In a program titled "Theatre Music of Two Lands," the American-Soviet Music Society, headed by Serge Koussevitzky, presented an evening of stage, screen, ballet and opera excerpts to music by American and Russian composers. Film selections included Walt Disney's "Mickey's Grand Opera;" Pare Lorentz's "The Fight For Life" (Col.), with music by Louis Gruenberg; a reel from the Soviet "Girl 217," with score by Aram Khatchaturian, and the first puppet film made, the Soviet "The New Gulliver," with Lev Schwartz's music.

With emphasis set on the music, the audience was able to gauge the importance a score brings to a film work. The grim despair in the Khatchaturian score, the drama in Gruenberg's accompaniment to a film on childbirth, and the comedy in the puppet film music asserted themselves as invaluable, integral assets.

Opera music consisted of the American premiere of Serge Prokofieff's "Betrothal in a Convent," with Jean Handzlik, William Hess and Edwin Steffe ably singing a light, but witty score. Dance music had Valerie Bettis and group doing a reminiscent, overlong modern dance to a somewhat astringent score by Leo Smit, "Yerma."

Ballet music presented another premiere in Serge Prokofieff's charming and melodic "Summer Day," danced to in amusing, childlike fashion by ballerina Annabelle Lyon and Jerome Robbins (who staged "On The Town" and "Billion Dollar Baby" dances), with Robbins doing the choreography.

Alfred Drake acted as narrator, to tie up the fugitive pieces. Robert H. Gordon (who staged "Call Me Mister") and John O'Shaughnessy staged the evening, with Marc Blitzstein supervising the production. *Bron.*

'ICEMAN' CHILLED BY INDPLS., 6½G IN 4

Indianapolis, May 13.

"Iceman Cometh" played to only $6,500 in four performances at $3.60 top at the English May 5-7. Press reaction mixed and public didn't respond.

It was a letdown to end best season house has had in some years. Most of 25 attractions did well, with records that stood since the '20s toppled by "Up in Central Park," "State of the Union," and "Oklahoma!"

'Pyg'-Gertie So-So $17,000 in Toronto

Toronto, May 13.

Folding up her 29th week tour of "Pygmalion" at the Royal Alexandra here, with 1,525-seater scaled at $3.60 top, Gertrude Lawrence grossed a so-so $17,500, this disappointment based on fact that it was a repeat performance after the week of Nov. 25 engagement here.

Also cutting in was the current fortnight's engagement of "Oklahoma!" which was sold out on mail orders alone, these totaling over $100,000 after the first day's ad in the dailies, necessitating the hiring of an extra staff for returns of some $40,000.

B'way Drops Further; 'Earnest' $24,500, 'Sons' 21G, 'Barefoot' 26G, 'Mister' 25G, 'Street Scene' Folding

Although the weather was anything but May-like and temperatures approached the freezin mark, last week saw a further drop in business generally along Broadway, signalling the coming of summer. Lowering of prices either directly or by distribution of thousands of two-for-one slips had variable results with the bargain ticket method indicated to be more effective. "Importance of Being Earnest" was great last week (final), around $24,500.

"Street Scene" closes this week and other shows are likely to disappear from the list Saturday. One new play, "Portrait in Black" comes in this week. Only two more attractions this month, "Love For Love" and return engagement of "Up in Central Park," due next week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"All My Sons," Coronet (15th week) (D-1,095; $4.80). Not quite as much as previous week but with gross around $21,000 is in chips for plenty.

"Annie Get Your Gun," Imperial (52d week) (M-1,427; $6). Will pass year's anniversary Friday (16) and looks good for another year; $45,000 plus.

"Barefoot Boy With Cheek," Beck (6th week) (M-1,214; $6). Not so sanguine about summer chances after last week's drop to around $26,000; fairly good for musical at the scale.

"Born Yesterday," Lyceum (67th week) (C-993; $4.80). Within $300 of full capacity, and midweek matinee only performance that attendance is not S.R.O.; close to $21,000.

"Brigadoon," Ziegfeld (9th week) (M-1,626; $4.80). Parties sold in advance extend into this month, and strength of draw should be indicated thereafter; $43,500.

"Call Me Mister," National (56th week) (R-1,104; $6). Under capacity that it maintained for virtually full year but making plenty; eased off; $25,000 estimated.

"Carousel," Majestic (108th week) (M-1,667; $4.80). Dated for summer stay in Chicago after another week; click musical off lately; around $23,000.

"Finian's Rainbow," 46th Street (18th week) (M-1,319; $6). One of the few attractions that commands capacity and standees all times; $42,000.

"Happy Birthday," Broadhurst (28th week) (CD-1,160; $4.80). Among the best of Broadway's diversions and should be popular during summer; around $25,000.

"Harvey," 48th St. (132d week) (C-920; $4.20). In this instance cool weather appeared to have benefited boxoffice, with takings estimated at around $15,500.

"Heads or Tails," Cort (1st week) (C-1,064; $4.20). Business first full week around $16,500; nearly all advance sale.

"John Loves Mary," Music Box (14th week) (C-979; $4.80). Attendance not materially off last week, when takings were around $20,500; slated through summer.

"Life With Father," Bijou (391st week) (C-613; $3.60). Down last week to around $6,000; red operation at that level; run leader, however, will better the record next month.

"O Mistress Mine," Empire (53d week) (CD-1,082; $4.80). Ending a great engagement at end of month; business still lusty, with last week quoted over $19,000.

"Oklahoma!," St. James (213th week) (M-1,505; $4.80). Although under "normal" figures, record-run musical is making good enough profit and should prosper through summer; $21,500.

"Portrait in Black," Booth (D-712; $4.80). Presented by David Lowe and Edgar Luckenbach, Jr., written by Ben Roberts and Ivan Goff; opens tonight (14).

"State of the Union," Hudson (78th week) (CD-1,057; $4.80). Still getting real money, and last week more than held the pace, with takings quoted over $20,000.

"Street Scene," Adelphi (M-1,434; $4.80). Final and 19th week; reduction in scale did not bolster the count, which again was around $17,000; way in red.

"The Medium" and "The Telephone," Barrymore (2d week) (M-1,064; $4.20). Sponsors of this operatic oddity planning on touring in fall; despite favorable follow-up comment, summer chances not so good; $6,500 estimated.

"The Voice of the Turtle," Morosco (161st week) (C-939; $3.60). Cut down on number of two-for-ones and gross dipped a bit; around $12,000; profitable for three-person play.

"The Whole World Over," Biltmore (7th week) (C-920; $4.20). Claimed to have slightly improved what with cutrating, with upstairs mostly benefited; $10,500 claimed.

"Years Ago," Mansfield (23d week) (C-1,001; $4.80). Announced to close May 31; rated around $15,000, however, which should be profitable.

"Young Man's Fancy," Plymouth (2d week) (C-1,075; $3.60). One or two nights claimed full houses but at bargain prices; $6,000 estimated.

REVIVALS

"Alice in Wonderland," International (5th week) (CD-1,172; $4.80). So far has done very well with matinee attendance around capacity; $21,000.

"Burlesque," Belasco (20th week) (C-1,077; $4.80). Should be well out in front but at start operating nut was too high; rated around $16,000.

"Sweethearts," Shubert (16th week) (M-1,382; $4.80). Best grosser among revivals and popularity should keep this musical lighted indefinitely; $28,000.

"The Chocolate Soldier," Century. Instead of moving, closed after nine weeks to mildish business; $14,500; goes on tour in fall.

'Norway' 54G As L.A. Feels Dip

Los Angeles, May 13.

Faint rumblings of legit "buyers" strike believed felt here last week, with biz starting to ease off in all houses. Hardest hit was the Biltmore, where "Accidentally Yours" bowed in last Monday (5), with Billie Burke and Grant Mitchell heading cast. Despite good notices, show drew only a poor $9,000—about the worst business the house has recorded in some six years.

With the exception of the Belasco, all other attractions noticed a slight dip in the take. Belasco, with "Anna Lucasta," inaugurated a lower price policy, with a $2-plus-tax top. First week's biz increased approximately 25% although take, naturally, dropped. Gross for the week reached $8.50 under new policy.

Ken Murray's "Blackouts of 1947" went through its 255th frame at the El Capitan with $16,700. Figure represents a jump from previous week's $16,[illegible]00.

Among legit attractions, top take was at the Philharmonic Aud, where "Song of Norway" is racking up records. Third week drew about $54,000—about $200 off previous week's new record high. "Norway" winds up this Saturday (17) to be followed Monday (19) by "Rosalinda."

Biggest moneymaker in town was "Iceepades of 1947," but that, too, noted a slight falling off. Gross for the week was about $103,400, down about $2,300 from previous week.

'TURTLE' DISAPPOINTS; 9½G IN PITT RETURN

Pittsburgh, May 13.

"Voice of the Turtle," returning last week to Nixon, barely got $9,500 for first half of fortnight. That figure's inconceivable with what show did here only last February, when it got $22,000 first session and $26,000 the second.

Nixon gets "Laura" next week, quick booking when "Lute Song" decided to stay two weeks in Detroit. That'll probably write finis across legit season here since outdoor opera time is just around corner at Pitt Stadium, where opener will be "Desert Song" on June 2.

'Bloomer' Good 24G In Opener at St. Louis

St. Louis, May 13.

The local 1946-47 legit season at the American theatre is wheeling into its final week with the second of a two-week stand of the Arlen-Harburg musical, "The Bloomer Girl." The first stanza, which included nine performances, grabbed a good but not whammo gross of approximately $24,000.

Management expected more but interest in legit here has been tapering off for several weeks. Crix tossed plaudits. The 1,700-seat house is scaled to $4.27.

'Carrolls' Modest $9,000 in Wash.

Washington, May 13.

"Two Mrs. Carrolls," with Elisabeth Bergner, wound up its second week at the National Saturday (10) with a modest $9,000, or only $19,000 for the fortnight's stand. Average during the run was slightly under half capacity.

John Gielgud in William Congreve's "Love for Love" opens tonight (13) for two weeks as part of the Theatre Guild's subscription season. While the Guild sale was heavy, the general advance was not.

Broadway

Sol Lesser due Sunday (18) for couple weeks vacation.

Tilyou's Steeplechase Park, Coney Island, starts its 51st season Saturday (17).

Margaret O'Brien and mother left over the weekend for short vacation in Bermuda.

Harold Weinberger, Metro's Coast checking supervisor, back to Los Angeles after two-weeks' vacation he . .

Larry Morris, head of Aetna Advertising, which handles many nitery accounts, seriously ill with ticker trouble.

Claude Jarman, Jr., due in from the Coast May 23 en route to England, where he'll attend the London preem of "Yearling."

Mrs. Hal Horne east for commencement exercises June 2, when her daughter, Barbara Sachs, graduates Duke University.

Ruth Wilk's Equity Library Theatre production of "Much Ado About Nothing" to be presented at Greenwich Mews May 27-28.

Leonard Hirsch, Metro homeoffice assistant to southern sales manager Rudy Berger, recuperating at home from long siege of pneumonia.

Franklin Heller, former legit head of USO-Camp Shows, to stage several strawhat productions for Bucks County Playhouse this summer.

Tribute to memory of late David L. Podell, attorney w.k. in show biz, paid at Beth Israel Hospital of which he was longtime president.

Barbara Walters, daughter of the Latin Quarter's Lou Walters, starting a thespic career with the lead in the Birch Wathon school play.

J. R. Springer, general theatre manager of Century circuit, awarded a medal and citation from the Treasury dept. for plugging war bond sales.

Mrs. Henry (Mildred) Ginsberg, wife of Paramount's studio chief, vacationing in New York for several weeks.

Stewart McDonald, ass't treas. of Warner Bros., elected veepee of the Town Club in Scarsdale, his home situs.

Memorial tablet to Percy Moore, who was executive secretary of the Episcopal Actors Guild, unveiled at the Little Church Around the Corner Sunday (11).

RCA's new exhibition hall in Rockefeller Center, where people can be televised and simultaneously see their own televised images, opening today (Wednesday).

Al Jolson can't rehearse for his guest shot on the Jack Benny airer from N. Y., Sunday (18) until Sat., since latter will not arrive from Chi until then. Incidentally, Fred Allen has promised to drop in and heckle Benny from audience.

American Theatre Wing's Community Players will preem a new skit by Esther Hawley, titled "Before the Deed," at Welfare Council of New York dinner at Waldorf-Astoria, N. Y., tonight (Wed.).

Mr. and Mrs. Fred Podesta (Lillian Jenkins, Madison Sq. Garden publicity director) hosted at a cocktailery at the Stork Club Friday (9) after their marriage. Couple off to Nassau on a month's honeymoon.

Charley Schlaifer, 20th-Fox homeoffice publicity chief, briefing his field exploiteers on campaigns for forthcoming 20th product while en route to the Coast to join other homeoffice chiefs in studio huddles.

Arthur L. Mayer, operator of the Rialto, to Texas City over the weekend to make a report to the Red Cross on the organization's relief activities during the recent disaster. He's assistant national chairman of the ARC.

Monte Proser suggests he be kept permanently in NY-LA, and vice versa, because he's constantly commuting between both coasts in view of his Copacabana east; and his wife, Jane Ball, the baby, and other Hollywood interests west.

Jean Benoit-Levy, head of the United Nations film division, feted and made a lifetime honorary member of the Screen Directors Guild, eastern chapter, at a cocktail party which the SDG threw for him and his aides at the Sheraton hotel.

Charles Trexler, Jr., third successive generation in the Lutheran ministry, has forsaken the stage (he appeared in Broadway legit) to study at the Mount Airy Lutheran Theological Seminary, Philly. His father, Rev. Dr. Trexler, was recently appointed dean of the chapel of Muhlenberg College.

Washington

By Florence S. Lowe

John Hampshire, stage manager for "Glass Menagerie," in town to visit relatives.

Don DeFore, film star, here for p.a.'s at preem of "It Happened on Fifth Avenue."

"Toronto Symphony," Canadian Film Board one-reeler, getting attention at Trans-Lux.

Melvyn Douglas a recent visitor, doing the town with frau, Helen Gahagan Douglas (D., Cal.).

Jerri Blanchard, nitery chantoosey, on hand to heckle Phil Foster on his opening at Club Cairo.

Hildegarde, currently packing them in at Statler's Embassy Room, guest of honor at Wisconsin State Society dance.

Mike Hunnicutt, WWDC ayemer, held open house past week for dual celebration of his birthday and 19 years in radio.

Irving Caesar sang selections from his album, "Songs of Friendship" at B'nai B'rith triennial convention Sunday (11).

WOL-Mutual's staff now includes John Hanley, ex of KFRU and WFMD, new head of continuity, and Walt Ferguson, announcer formerly of KWKH, Shreveport, La.

Hildegarde, Bing Crosby, Arthur Godfrey will join such celebs as Sen. Robert Taft and baseball commissioner A. B. Chandler in National Celebrities Golf Tournament May 17-18.

Anita Colby due in this week from Bermuda to talk over plans for Playwriting Festival with Catholic U's Father Hartke. Broadway producer John F. Baird will direct Festival.

Thorton Wilder, playwright and author, dropped into Elisabeth Bergner's dressing room for chat after seeing "Two Mrs. Carrolls." Also on hand for preem of John Gielgud's "Love for Love" Tuesday (13).

Bucks County, Pa.

By Sol Jacobson

Theron Bambergers have rented Al Gwynne's Solebury house for summer.

St. Cloud chain bought site last week in Lambertville for new film palace. Operates Strand there.

Jack Kirkland cultivating his Springtown farm while awaiting final decree from Haila Stoddard.

Ad Walter opened Playhouse b.o. to sell season tickets Saturday (10) while Open House crowds milled in New Hope.

Local realtors indicate bloom is off high priced home buying. Rentals for summer still scarce and expensive, however.

Don Walker and family checking out of New Hope home next month for arranging chore on coast with Sigmund Romberg radio program.

Budd Schulberg back from Florida siesta. Bought Mrs. Jules Mastbaum's Old York Road home at Aquetong and moved in Saturday (10).

Jerome Chodorovs hosted Sunday (11) by Mrs. Acheton Harlan and her stepfather, Samuel Hopkins Adams, at Wycombe farm, which Chodorovs will rent for summer.

Open House Day, annual inspection shindig in New Hope for benefit of Public Health Nursing Assn., attracted record throngs Saturday (10). Moss Hart manse and Mrs. John ("Stella Dallas") Matthews home only show biz residences open this year.

Chicago

Tyrone Power will come here for the Marine reunion in June.

Ernie Byfield, Jr., off to Hollywood to learn motion picture business.

Herman Levin, co-producer of "Call Me Mister," here for confabs.

Ted Tod in town to direct the publicity campaign for "Duel in the Sun."

Ina Claire and Rudy Vallee entertained at the May Wine Festival May 10 in the Drake hotel.

Alice Faye and Phil Harris feted by local friends on their wedding anniversary yesterday (13).

Sidney Harris, drama critic of Daily News, lecturing in Chi Public Library on local legit season.

Rudy Vallee presented gold fountain pens to members of the Arne Barnett orch on closing night at Copacabana.

Ralph Kettering back from East where he supervised advance premiere of "Carnegie Hall" in Hartford, Conn.

James Keefe of the Civic theatre lectured before the drama class of Northwestern U on "John Wildberg, the Apostle of Drama."

Ted Goldsmith, press agent for "Magnificent Yankee," stopped by to see Joe Shea of "Harvey" before leaving for New York.

Sam Wanamaker of "Joan of Lorraine" expected here May 25 when he and Jan Sterling of "Born Yesterday" will give a reading on his new play, "The Gods."

Night Vaudeville

Continued from page 1

night (30). He has already pacted Jimmy Lunceford's band and is currently setting six additional acts and line.

Policy will be flat admission of 50 for show and dancing afterward. With large capacity of park, Owens figures a good-sized take if idea clicks with the locals. He's reportedly in on a percentage deal with baseball club's owners, and if idea clicks he'll extend policy to other International League parks.

Venture has the blessing of American Guild of Variety Artists, which figures should it develop into a summer circuit it would provide additional outlet of employment for acts. Owens will operate under AGVA terms and will post cash security to cover salaries of acts and line booked in.

London

D'Oyly Carte giving short summer season of Gilbert and Sullivan operas at Sadler's Wells in July.

Forsythe, Seamon and Farrell are splitting end of this year, with latter to do a single, or go into production.

Actor Robert Speaight has accepted invitation to produce Shakespeare's "Anthony and Cleopatra" in Geneva.

"Fools Rush In," the Kenneth Horne play which was done at the Fortune theatre, will be done by Lee Ephraim on Broadway this year with U. S. cast.

Hermione Gingold and principals expect to go to New York to play season on Broadway in September with current hit, "Sweetest and Lowest," at Ambassadors theatre.

All publicity of General Film Distributors has been coordinated with that of the J. Arthur Rank Organization, under the direction of Sidney Wynne, John Dennett and John Myers.

Francois Mauriac, French author, comes to London shortly to see the production of his play "Less Than Kind" at the Arts theatre. Afterwards he is due to lecture at Oxford Univ.

Jack Hylton's new musical starring Arthur Askey, Florence Desmond and Eddie Gray opens at Imperial, Brighton, early June for 16 weeks after which it comes to the West End.

Jesse Jacobson off to U. S. tomorrow (15) after 36 years in England. He was at one time partner in standard vaudeville act of Hedges Bros. and Jacobson, pioneers of ragtime in England.

The Two Leslies (Leslie Sarony and Leslie Holmes), standard vaudeville act here for years, are splitting. Latter takes up business career while former joins forces with Michael Coles.

Old Vic season finishes at the New theatre May 31, and will be followed by new J. B. Priestley play "Ever Since Paradise," which will star Ursula Jeans and Roger Livesey, opening June 6.

New lessee of Whitehall theatre, H. J. Barlow, has new play by R. F. Delderfield, whose current hit, "Worm's Eye View," is now at this house. Title of new show is "A Wagon Load of Monkeys."

Factory workers in the Midlands don't want "Ensa in Overalls," the Government plan to reward high output with visits by $4,000-a-week vaudeville shows. Survey carried out for the Government by the Central Office of Information reveals that 89% of Midland factories are against the plan.

British Broadcasting Corp.'s regular "Monday Night at Eight" feature goes off for summer months. Will be replaced by series of musical broadcasts from the West End. These will include "Oklahoma!" from Drury Lane; "Bless the Bride," from Adelphi; "The Red Mill," from Palace, and "Annie Get Your Gun," from the Coliseum early in June.

Vienna

Robert Stolz is writing the music for Franziska Gaal's film "Tizia."

Schlaraffia, union of artists, dissolved by Nazis has been re-established.

Josef Krips, orchestra director, invited to Manchester, England for four concerts in October.

Josef Plessner, film producer, leaving on African expedition together with cameraman Ulrich Mayser.

Radio Lintz, Upper Austria, successfully introduced American system of interviewing various people on streets.

Premiere of new Richard Strauss symphonic suite, "Woman Without Shadow," set for June 26 with Karl Boehm directing.

Geza von Bolvary, film director, returned from Switzerland and announced signing up Siegfried Breuer for next comedy.

Pittsburgh

By Hal Cohen

Baron Elliott, bandleader, filed a suit for divorce.

Ernestine Mercer has opened run at New York's No. One Fifth Avenue.

Dick Rauh named prexy of the Pittsburgh Playhouse for coming year.

Pete Wasser, KQV boss, due back this weekend from vacation in Florida.

Dave Shanahan, Nixon treasurer, and his wife have an August date with the stork.

John Walshes had to rush their daughter, Gerry, to Children's Hospital for appendectomy.

Whitey Scharbo teaching Fritzie Zivic to play the trumnet for latter's new night club act.

Wilton Clary, who was with outdoor opera company last season, going to Dallas this summer.

Al Smith in town beating the drums for "Laura," which will close Nixon's season next week.

Mrs. Alan Weider, wife of RKO exploiteer, recuperating from an operation in a Boston hospital.

Patricia Brannigan, Bobby Brannigan's daughter, home from six-month USO tour of Pacific.

Buddy Murphy, Jr., following in father's footsteps; he's leader of Baldwin Township High School band.

Lois Racder and Nat Elbaum, who were in "Macbeth" together at Playhouse, being reunited in "Good Fairy" at the "Y."

Don Taylor, local actor who played Pinky in stage and screen versions of AAF show, "Winged Victory," has obtained a release from his Metro contract to sign a long-term deal with U-I.

Miami Beach

By Larry Solloway

Van Kirk into Bar of Music.

Copacabana, due for refurbishing, may close this week.

Caney's rumba crew clicking in Belmar hotel's Sapphire room.

Latin policy installed at Paddock club, headed by Nino Yacovino and Chavez.

Club Bali's new Show Bar opens May 20, featuring continuous entertainment.

Park Avenue club doing steady biz with Charlie Farrell and Jack Prince drawing repeaters.

Buddy Walker held over for new show at Kitty Davis' with Leon Fields, comic, heading it.

Hal Herbert shuttering his swank Sirloin club for summer. Plans in-time show policy next season.

Mocamba Club leased by Dave Singer (former Park Avenue owner). He'll operate as straight eatery.

Jesse Weiss, op of Joe's Stone Crabs, remaining open for summer.

Johnny Gorman rejoined Frankie Carroll at Mother Kelly's after appendectomy.

Site for new legit theatre will be in heart of beach, just off Lincoln Rd. Subscription society in process of formation with membership of 10,000 indicated.

Anne Marleau and Johnny Duggan pacted for Nat Model's Blackamoor room. Ben Gaines, former owner, headed for Coast vacash with wife, ex-Scandals thrush Joan Abbott.

Miami Beach to have "pop" concerts this summer, with civic and business leaders underwriting project. Will be staged in city's Flamingo Park band shell. M. J. Heck, merchant and quondam composer, is organizing.

Wallace-Robeson

Continued from page 1

Bookstein's opinion specified that the Negro was only to "sing." Mayor Corning acted after a report by the House Committee on Un-American Activities, which charged Robeson with being affiliated with Communist-dominated organizations.

Between 1,000 and 1,100 (in a hall seating 1,250) paid about $3,000 to hear Robeson. He made no reference, on the stage, to the dispute.

The Negro artist revealed that he would not undertake a formal concert tour for the next two years. "In the future, audiences will have to hear me talk as well as sing," he said. "I will not be fettered. I do not care to give any more 'pretty programs.' I have views on political, economic, labor and social questions (including discrimination and segregation) which I wish to express. If I can help to draw an audience for Henry Wallace by singing—I am scheduled to appear with him in Chicago Stadium on May 14—I will be glad to give concerts. I support Wallace's viewpoint. He has something to offer the country. It would be practical for him to speak between the acts of 'Othello.' There would be no breaking of the mood after all, most of the patrons go out to smoke." If Wallace's philosophies do not prevail with the Democrats, Robeson expects to be active in a "third party movement" in the 1948 presidential race.

Asked about motion pictures, he replied: "What has Hollywood for me? I probably will make pictures in France and other countries."

Robeson, articulate, fervid and rather torrential, did not identify himself as Communist. However, he stated he did not particularly mind being called one.

"Communist is a word being tossed around too loosely," he commented, "and many people seem to think there is a Communist under every bed." The singer added that "I am a friend of the Soviet Union, but I call myself an American and an anti-fascist."

The only approach to the political note in the Albany concert was "two songs from the battlefield of Republican Spain." He rendered them with dramatic fierceness. Near the end, Robeson also did a "Chinese resistance song." He closed the vocal part of the night with a powerfully moving rendition of Earl Robinson's "The House I Live In," and its refrain, "That's America for Me." A tremendous outburst of applause greeted this, as well as the finale: Othello's last speech.

The concert was not marred by any incident.

Hollywood

Edith Lynch bedded by pneumonia.

James E. FitzPatrick in from New York.

George Landy recovering from surgery.

Eileen Sedgwick recovering from surgery.

Merle Oberon laid up with throat infection.

Charles Chaplin trained in from New York.

Randolph Scott to the High Sierras for fishing.

George Raft hospitalized with ailing tonsils.

Bob Hope to Salt Lake City for two benefits.

John Wayne recuperating from a stomach ailment.

Jose Iturbi to Mexico City for a concert engagement.

Robert Kent changed his film name to Douglas Blackley.

Asa Clark recovering from emergency appendectomy.

Edgar Bergen and troupe to Denver for a cancer benefit.

Esther Williams Oscared by fashion experts in San Francisco.

Don Brinn elected president of L. A. Press Photographers.

Fred Guiol returned from three weeks of fishing in Oregon.

Howard Strickling returned from Metro huddles in New York.

Jimmy Durante having his portrait done in oil by Gertrude Whiting.

Henry Fonda to Baltimore to visit his wife who is recovering from surgery.

Jesse Lasky lectured on film production before the Sales Advertising Club.

Arthur Jeffrey in from New York for exploitation huddles at Eagle-Lion.

Jimmy McHugh to Seattle for the women's Indoor National swimming meet.

Henry Taylor returned to his Paramount desk after a minor operation.

Burl Ives ordered to whittle off 40 pounds for his next picture at 20th-Fox.

Ilona Massey signed for two weeks at the Golden Gate theatre, San Francisco.

Erline Tannen joined the Ralph Blum Corp. as head of the literary department.

Johnny Weissmuller to Fresno to shoot in the California Open Golf Tournament.

Reno Brown and her horse, Oroplata, to Las Vegas for the annual Heldorado fiesta.

Burglars cracked a safe at the Laurel theatre but all they got was $22 worth of candy.

Max Baer and Maxie Rosenbloom open at the Florentine Gardens May 24, for eight weeks.

Brenda Marshall returned to work at Paramount after three days out with heat prostration.

Lorenzo Cardenas and Henry Loubert, Mexican producers, in town to gander Hollywood product.

Senora Fortunata De Liguoro in from Lima, Peru, to buy equipment for her husband's film studio.

Eddie Rickenbacker in town to appear in a commercial short to be produced by Jerry Fairbanks.

Larry Barbier checked in at Republic as special flack for Charles K. Feldman-Lewis Milestone Productions.

Gregor Rabinovitch returned from Rome to line up Hollywood players for "La Boheme," to be filmed in Italy.

Al Gilks returned from Spain where he handled cameras on a Madrid production, "Mariona Rebull."

Dr. J. B. Fishman, president of Allied Theatre Owners of Connecticut, paying his first visit to Hollywood.

Jane Withers received control of her own financial holdings, by court order, following her 21st birthday.

Sydney Greenstreet and Arlene Dahl will be honored guests at this week's Hollywood Foreign Correspondents luncheon.

Gregory Ratoff in from New York where he made arrangements to start the filming of "Cagliostro" in Mexico City for Edward Small.

Frances Langford awarded a statuette by the Pacific Coast Conference of Independent Theatre Owners for her work in behalf of war veterans.

Sir Alexander Fleming, discoverer of Penicillin, awarded a citation by the Motion Picture Chapter of the Order of the Purple Heart at the Masquers Club.

San Francisco

By Ted Friend

Herb Caen, local columnist, breaking into Time mag.

Sol Schwartz, RKO exec, and Jay Golden in; ditto Clark Gable.

Evans Perkins, Paramount home office exec, doing the seven hills.

Emil Brisacker off to New York.

Dr. Margaret Chung left on European trek.

Ed Frisbie, formerly of Chronicle, joins staff of KGO-ABC Western Division Newsroom.

Localites turn out to welcome San Francisco symphony following return from first national tour.

Katherine Kerry, KQW fashion expert feted by Apparel Industry of California at dinner Monday (12) at Mark Hopkins hotel.

OBITUARIES

RICHARD A. ROWLAND

Richard A. Rowland, 66, who was a pioneer in the motion picture industry and for several decades held some of the top executive posts in Hollywood and New York, died Monday (12) in Beekman Hospital after a long illness.

Rowland founded the Metro Picture Corp., had held high posts with the First National, Paramount and other film companies, was an independent producer and, at his death, was a member of the production staff of the 20th Century-Fox.

When Rowland, who was born in Pittsburgh, was 18 years old, his father died, and he took over his father's carbon lamp business there, eventually developing it into a motion picture theatre lighting concern. Soon he added to his activities the business of distributing early films to theatres. Eventually he maintained eight offices in the Pittsburgh and Ohio areas.

In 1910 he sold his business to the General Film Co. for several millions, and became a millionaire at 30. He went to the Coast where he organized the Elko film producing company and later was an executive of the Famous Players. In 1914, he organized and became president of the Metro Picture Corporation.

He was founder of a theatre chain. He acquired also distribution interests from Universal, Paramount and Mutual and a motion picture supply business, disposing of them in 1915. In 1919 he sold his theatre interests and his share of Metro to Marcus Loew for several millions.

Later he became general production manager and veepee of First National Pictures, Inc. In 1927 he announced the merger of First National with the Stanley Co. of America in the east and the West Coast Theatres of California, the latter two operating more than 350 theatres. He left First National in the late 1920's.

In 1931 Rowland joined Paramount Publix Corp. and in that year became president of the Fox Film Corp. He formed his own producing company in 1933 and the next year became an assistant producer for the Radio-Keith-Orpheum firm. He joined Metro-Goldwyn-Mayer in 1935, left the next year and produced for Paramount in 1936 "I'd Give My Life." For the same company he also produced "Along Came Love" in 1937.

After having been with Republic Pictures and Edward Small, Rowland, in 1941, as an independent producer, put out "Cheers for Miss Bishop" with Martha Scott. In 1942 he joined 20th-Fox. He was a former director of the Roxy Theatre Corp.

He leaves a widow, and two sisters.

In Fond Remembrance

WILLIAM H. STEIN

Co-Founder of M.C.A.

May 14, 1943

DR. LOUIS K. ANSPACHER

Dr. Louis Kaufman Anspacher, 69, writer, dramatist and lecturer, died after a heart attack in Nashville, Tenn., May 10. Accompanied by his wife, he was returning to New York from a motor trip vacation to Hollywood.

A poet and dramatist, author of "All The King's Horses" and other plays, Dr. Anspacher was probably best known as a lecturer a[illegible] man who readily volunteered for [illegible]de in intellectual combat.

In the '20's he was a strong advocate for equality of women. At other times he took a turn at acting. In the '30's he wrote a musical about a neurotic jazz composer.

Born in Cincinnati, he studied in Vienna to be a singer. After preparing to enter the U. S. Military Academy, he attended N. Y. City College instead, being graduated in 1897. He took a Master's degree at Columbia University, a Bachelor of Laws at Columbia Law School and a Ph.D. at Columbia in 1905. In a sense he married into the theatre via his marriage to Kathryn Kidder, legit actress, the same year.

She played the leading role in his first produced play, "The Embarrassment of Riches," in 1906. Also in "A Woman of Impulse," produced three years later. In 1913 both he and his wife appeared in vaude in his playlet, "The Washerwoman Duchess," which preemed at Proctor's Fifth avenue theatre. Another time while on tour with the act, Dr. Anspacher used a stage name and doubled as lecturer evenings under his own tag.

Among his other plays were "The Kingdom of Content," "That Day," and "Dagmar," latter starring Nazimova. He had also written other books and plays, some of the latter slanted for little theatre and experimental groups rather than the commercial theatre. These included "Our Children," "The Jazz Clown," and "The Glass House."

Two years ago he was awarded the Townsend Harris Medal in recognition of "notable postwar attainments."

Earlier this year it was announced that a book by Dr. Anspacher would be published this month under the title of "Challenge of the Unknown; Exploring the Psychic World."

His first wife died in 1939. In 1941 he married the former Florence Sutro, who survives him.

LOUISE HOMER

Louise Homer, 76, former contralto opera star who sang 19 consecutive seasons (1900-1919) with the Metopera in New York, died in Winter Park, Fla., May 6. Remains were shipped for burial at Lake George, N. Y., where she and her husband, Sidney Homer, composer, had their summer home. At time of death, she was honorary adviser in voice at Rollins College, in town where she died.

Among her most popular operatic roles were in "Aida," "La Gioconda," "Il Travatore," "Samson et Dalila" and "Orfeo ed Euridice." In addition to her many appearances with the Metopera she had been featured with Chicago Civic Opera, Los Angeles Opera Co. and also appeared in operas at Covent Garden, London, and Royal Opera in Brussels.

Upon retirement from operatic stage she had made several concert tours, with programs invariably including songs composed or arranged by her husband. Her eldest daughter, Louise Homer Stires, had sung duets with her on many concerts and for recordings.

Couple had six children, five of whom survive her in addition to husband. A daughter, Mrs. Joy Homer Doerflinger, died last October.

ANDREW R. KELLEY

Andrew R. Kelley, 61, dean of the Washington drama critics and former VARIETY mugg in D. C., died there May 9. Kelley, whose health had been failing for more than two years, was widely known among showmen in New York and on the Coast, and was active in the President's birthday ball celebrations in Washington. As long as the "Command Performances" were held at the national capital as a feature of the infantile paralysis fund drives, Kelley selected the show which went to Washington each year.

Born in Portland, Me., he entered the newspaper business in Boston and moved on to Washington in 1913 as drama editor of the Washington Times, then owned by Hearst. He served later on the Evening Star. His last post was as film and drama critic for the Daily News. About two years ago, increasing bad health forced him to retire.

Funeral services were held yesterday (13). Survived by his widow, Sallie Mae Kelley.

JAMES P. NORMANLY

James P. Normanly, 53, former banker and film executive, died of a heart ailment in his home in Hollywood, May 10.

He was veepee of Universal Pictures Corp. and general manager of U's Hollywood studio until his retirement in 1941. A lifelong banking career, during which he specialized in financing motion picture and theatrical properties, preceded his connection with Universal.

In 1932 he went to Los Angeles from N. Y., to take charge of branches of the Bank of America National Trust and Savings Assn. He joined Universal in 1936.

He leaves a widow and son.

EDWIN FORREST FORSBERG

Edwin Forrest Forsberg, 74, retired actor who had been on the stage for more than 50 years, died in New York May 11.

Born in Cleveland when his father was appearing there in stock, he also chose the stage as a profession, playing mostly in stock companies. Also appeared in several legits on Broadway including "Seven Days Leave" in 1917.

His wife, Mrs. Helen Courtney Fosberg, died in 1939.

MRS. FRANK McGLYNN

Mrs. Frank McGlynn, who before her marriage to Frank McGlynn, veteran stage and screen actor, had been known on the stage as Rose Sheridan, died in New York May 7. She retired after their marriage in 1900.

McGlynn had been working on a film assignment in Hollywood at time of her death and planed to N. Y. to make funeral arrangements.

Also surviving are a son, Frank McGlynn, Jr., a Catholic priest and four daughters.

SAMUEL LITWIN

Samuel Litwin, 49, special agent for the Bureau of Internal Revenue, died May 11, at his home in New York of a cerebral hemorrhage.

Litwin several years ago investigated the affairs of Theatre Authority. As a result of his findings, the Government removed tax exemptions from affairs okayed by that organization.

MAXWELL KENNEDY

Maxwell Kennedy, former actor and vaude producer, died in New York May 5.

He had appeared principally in musical productions, including "The Spring Maid" and original production of "Sweethearts." Later he and his mother produced production acts for vaudeville.

BLOSSOM GAY

The former Blossom Gay, 28, nitery and radio singer, was found dead in her home in Pittsburgh last week.

At the time of her death she was married to Dr. Thomas E. McMurray, Jr., a Pittsburgh physician. Her first husband was Robert Taylor, a Pittsburgher whom she married in 1938. He died two years ago.

HOWARD PREVOST

Howard Prevost, 64, member of the vaude team of Rice & Prevost, died in New York May 6. He and his partner had done a comedy acro act for years on big-time circuits here and abroad. They also had been featured by Cohan & Harris with the George (Honey Boy) Evans Minstrels.

Survived by widow and a brother.

GEORGE J. MORGAN

George Joseph Morgan, 61, who retired from show business 10 years ago, died in Toledo, O., May 8. He was a former member of the team of Morgan & McGarry, song-and-dance act.

Two daughters and two sons, survive him.

MRS. LOUIS MANDEL

Mrs. Louis Mandel, 66, died of heart attack in Chicago May 10. She was former dramatic actress and in later years vice-president of Stage Friends Club, Chi theatrical organization.

Survived by husband.

PARK S. ROBUCK

Park S. Robuck, 57, owner of Ideal theatre, Des Moines, Iowa, died at Iowa Methodist hospital on May 4 of a cerebral hemorrhage.

Survivors are widow, son and sister.

CLARICE ROMA

Roma Kann Bard, 27, known on stage and screen as Clarice Roma, died May 3 in Hollywood after a long illness. She was the wife of Ben Bard, legit producer.

ED RICHARDS

Ed Richards, 58, formerly of the vaude team of Bennett & Richards, died May 10 in Hollywood after brief illness.

Wife of Mort Fordan, WB manager in Pittsburgh who piloted the Ritz before Loew's took over that house, died last week after a long illness.

Sebastian Cristillo, 67, father of Lou Costello (Abbott), film actor, died May 9 at his home in North Hollywood following a heart attack.

Father of Alan Carney, nitery and vaude comic, died in New York May 9.

MARRIAGES

Louisa Butler to Jerry Laws, New York, May 11. Groom is principal in "Finian's Rainbow."

Mrs. Evelyn Friede to William B. Jaffe, New York, May 11. Groom is N. Y. attorney closely identified with show biz and radio; bride is daughter of the late Moses Annenberg, newspaper publisher.

Lillian Jenkins to Fred Podesta, New York, May 9. Bride is publicity director for Madison Sq. Garden, N. Y.; groom is associated with Ned Irish sports enterprises at Madison Sq. Garden.

Harriet E. Shapp to Herb Harvey, Palm Beach, Fla., recently. Groom is staff announcer on WWPG in that city.

Jane Hazard to Lowell J. Thompson, Santa Barbara, May 4. Bride is a screen actress; groom a theatre operator.

Frances Anne Breen to Leo B. McGrath, Beverly Hills, May 10. Bride is the daughter of Joseph I. Breen, head of the film Production Code Administration.

Wythel Loueen Killen to Frank W. Mayborn, Washington, recently. Groom is prez of KTEM, Temple, Texas, and part owner of the Volunteer Broadcasting Co.

Catherine Littlefield to Sterling Noel May 8, N. Y. She's the choreographer; he's Sunday editor of the N. Y. Journal American.

Elizabeth Bullock to Finis Farr May 10, N. Y. She was with the House of Color (photography); he's the radio scripter.

Jean Allen to Matty Roubert, Las Vegas, May 8. Groom is production assistant at Pine-Thomas.

BIRTHS

Mr. and Mrs. Al Gross, daughter, Brooklyn, N. Y., recently. Father is one of "Beachcombers," vocal group with Johnny Long orchestra.

Mr. and Mrs. Irving Greenfield, daughter, New York, May 10. Father is assistant to Leopold Friedman, veepee and general counsel of Loew's.

Mr. and Mrs. Gene Nelson, son, Santa Monica, May 9. Mother is Miriam Frankel, film dance director; father is skater.

Mr. and Mrs. Tommy Dix, son, Hollywood, last week. Father is vaude and nitery singer.

Mr. and Mrs. Spencer Hare, son, May 7, New York. Father is radio and cafe publicist.

Mr. and Mrs. Lige Brien, son, New York, May 7. Father is Eagle-Lion's assistant exploitation manager.

Mr. and Mrs. Henry Wilcoxon, daughter, Hollywood, May 8. Mother is Joan Woodbury, of the films; father is a screen actor.

Mr. and Mrs. Larry Finley, son, Hollywood, May 8. Mother is Enise Grove, screen actress; father is head of Finley Transcription Co.

Mr. and Mrs. Robert Wayne, son, Chicago, April 28. Mother is former songstress, Eleanore Kalow; father operates dance studio.

Mr. and Mrs. Matt Dennis, son, Hollywood, May 7. Father is Capitol Records recording artist.

Mr. and Mrs. Bill Dowling, daughter, New York, May 11. Father is with Warners checking dept.

Mr. and Mrs. Gerald Mohr, son, Hollywood, May 11. Father plays title role in Columbia's "Lone Wolf" series.

Husing 130G

Continued from page 1

station stipulated that if his rating dropped under a 3.0 in the closing three months of the first year (which would be July, August and Sept.), WHN would have the right to cancel. Show has been averaging only a 2.0, but long in advance of the three-month rating period the station has waived its right to cancellation.

That's because the show is now 60% sold, with Chesterfield and Corn Products, new sponsors of quarter-hour segments, bringing total number of 15-minute clients to 14. Total of 80% of nighttime show is sold and 33% of daytime, with all spots also rolling in the commercial columns.

Hartley-Taft Bills

Continued from page 1

wide bargaining, which means no more national contracts.

(b) Unions can't strike to secure or enforce the union shop, which means the end o. the union shop.

(c) Restrictions make it almost impossible to [illegible]age a strike, smothering it in red tape.

(d) No sympathy strikes ar permitted, which in effect will cause one union to strikebreak on another.

(e) Bill splits up union strength; imperils collective bargaining; limits initiation fees; raises spectre of federal injunctions.

(f) Bill breaks up concerted activity, imperiling progress, such as development of a combined union policy on television.

Deterrents

Most important provision of the Hartley Bill, according to Jaffe, is the prohibition against industry-wide bargaining. Bill provides that no labor organization may represent employees of competing employers unless such employers regularly have less than 100 employees and their plants or other facilities are less than 50 miles apart.

Thus, if AFRA is bargaining rep for NBC employees, it can't be for CBS, ABC or Mutual.

If Screen Actors Guild bargains for Metro employees, it can't represent actors at Paramount, Warners or anywhere else.

Equity couldn't bargain with the Theatre Guild and the Shuberts, because each represented competing employers of 100 people or more.

American Guild of Variety Artists (AGVA) couldn't represent night clubs more than 50 miles apart.

AGMA, in order to represent Metopera employees, would have to give up jurisdiction over City Center Opera in N. Y., San Francisco Opera Co. or anyone else Unions, working on small, local basis, would be crippled.

Although the Hartley Bill hasn't outlawed the union shop, it has restricted it so, to the point of hamstringing it. An employer may refuse to bargain with a union for a union shop. He is not required to grant a union shop even when it's desired by all his employees. It's illegal for a union to strike to get a union shop. Even if an employer granted a union shop, under the bill it wouldn't become effective until after a complex, delaying series of steps.

Couldn't Strike

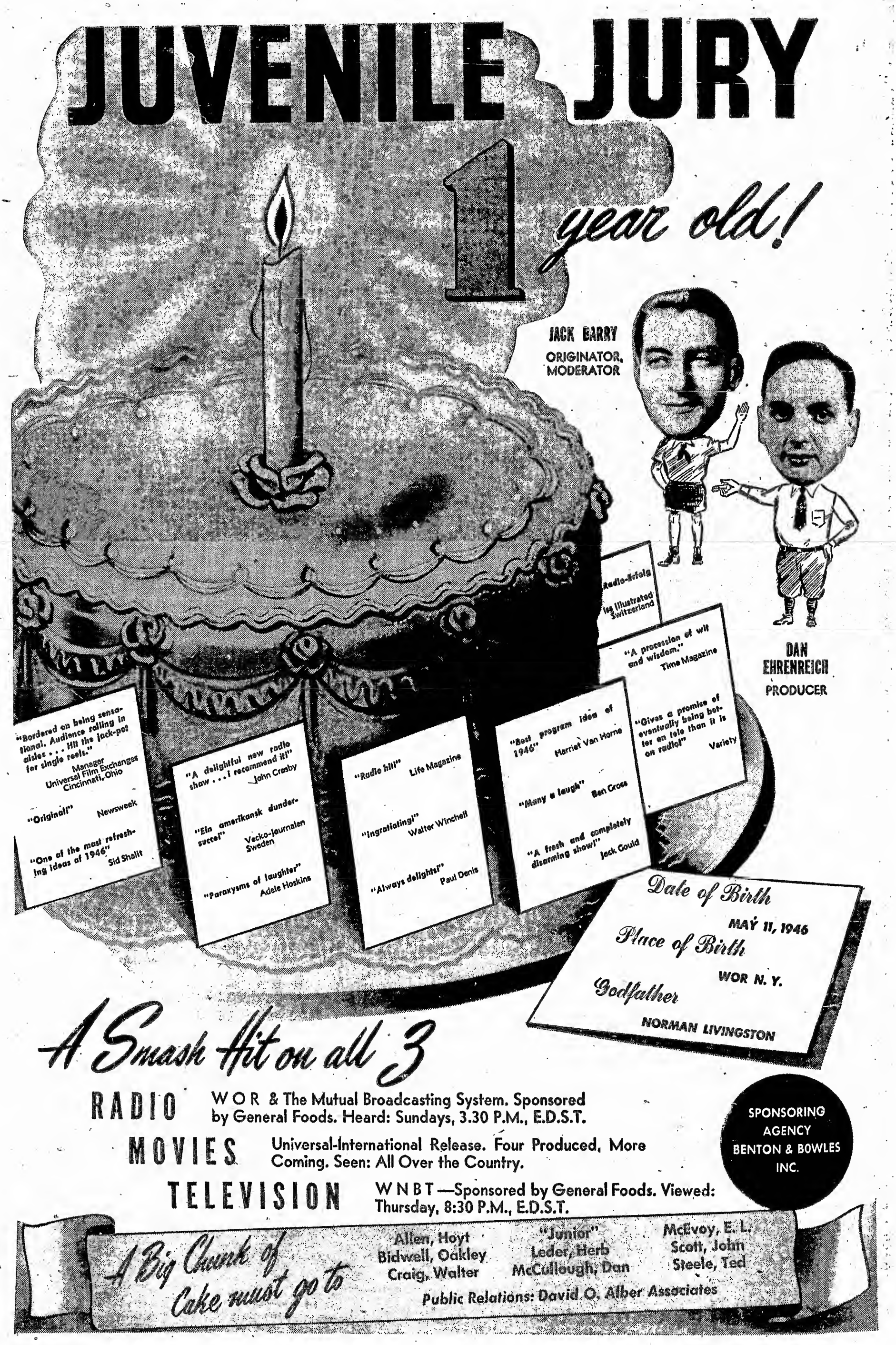
Consequence, according to Jaffe, would be that Equity couldn't prevent a producer from hiring non-Equityites and paying them subminimum salaries. Equity couldn't strike, to prevent this. Producer could ignore all Equity rules for working conditions. Same conditions would prevail in radio, pix, concert, niteries, etc. Bill, Jaffe claims, encourages formation of "company unions," thus further hamstringing "legitimate unions."

Under the bill, a strike is smothered in red tape. So many requirements must be met, and so much time consumed, that the right to strike becomes meaningless. Proposals and counter-proposals must be discussed in separate conferences, followed by waiting periods and other delays, to make the whole thing ineffective. A legit producer could come into N. Y., put on a show, have a run, and then close before any strike against low wages or other complaints could begin.

Sympathy strikes are out. If AFRA went on strike, Equity couldn't aid AFRA or tell its members not to scab against AFRA. Effect would be strike-breaking.

No labor union could impose initiation fees higher than $25 per member unless a labor board, created by the Hartley Bill, okayed it. The Bill, says Jaffe, sets aside the Norris-LaGuardia Act against Federal injunctions. It forbids concerted activity among unions. Cooperation of the 4 A's unions to settle jurisdiction in the television field, for instance, as exemplified in formation recently of the Television Committee, is outlawed.

Although the current Taft Bill is considered "milder" by some, Jaffe sees similar dangers in it similar to the Hartley Bill. Unions are subject to unfair labor practice provisions; no strikes may be called for 60 days; employees are encouraged to bypass unions in presenting grievances to employers, etc.


JUVENILE JURY
1 year old!
JACK BARRY
ORIGINATOR, MODERATOR
DAN EHRENREICH
PRODUCER
"Bordered on being sensational. Audience rolling in aisles . . . Hit the jack-pot for single reels."
Manager Universal Film Exchanges Cincinnati, Ohio
"Original!" Newsweek
"One of the most refreshing ideas of 1946" Sid Shalit
"A delightful new radio show . . . I recommend it!" John Crosby
"Ein amerikansk dundersucce!" Vecko-Journalen Sweden
"Paroxysms of laughter" Adele Hoskins
"Radio hit!" Life Magazine
"Ingratiating!" Walter Winchell
"Always delights!" Paul Denis
"Best program idea of 1946" Harriet Van Horne
"Many a laugh" Ben Gross
"A fresh and completely disarming show!" Jack Gould
Radio-Erfolg
Illustrated
Switzerland
"A procession of wit and wisdom." Time Magazine
"Gives a promise of eventually being better on tele than it is on radio!" Variety
Date of Birth
MAY 11, 1946
Place of Birth
WOR N. Y.
Godfather
NORMAN LIVINGSTON
A Smash Hit on all 3
RADIO
WOR & The Mutual Broadcasting System. Sponsored by General Foods. Heard: Sundays, 3.30 P.M., E.D.S.T.
MOVIES
Universal-International Release. Four Produced, More Coming. Seen: All Over the Country.
TELEVISION
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VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 166 No. 11 NEW YORK, WEDNESDAY, MAY 21, 1947 PRICE 25 CENTS

MARCH, INGRID, DIGGES 'BEST'

Crix Wind Up Season Panning Film Names, Pulitzer and Even Themselves

New York drama critics have little use for the Pulitzer Prize awards committee, and less use for Hollywood (as a factor in Broadway legit). The Pulitzer committee "smells of reactionaries," says one aisle-sitter, while as for Coast importations like Ingrid Bergman, says another, "the hell with Hollywood come-ons."

In the annual poll by VARIETY on the current state of the legit theatre, the pen-point assassins let go with both barrels in all directions, even to wounding themselves in the process. "This year," said one of them, stooling on the others, "it's the critics who are killing the theatre."

Poll was taken, for the first time, in connection with VARIETY's annual survey of "bests" in the theatre (story herewith). VARIETY, wanting some comments in connection with critics' "best" choices, listed five specific questions to help the critics out, and the boys spread themselves in rejoinder. Questions asked were as follows:

(1) *Did you note anything new or different about the past season; any bright or dismal note; any hopeful or depressing sign for legit's future?*

(2) *Is the theatre at a low, and if so, why?*

(3) *What does the rash of revivals this season indicate?*

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King Haakon's Tribute To U. S. Soprano Contrasted With L'Affaire Flagstad

Further fuel to l'affaire Flagstad was fanned up in U. S. music circles last week with word that King Haakon of Norway gave an audience to Anne Brown, U. S. soprano. The King wanted to thank the Negro star of "Porgy and Bess" in person for her participation in a benefit concert for Norway's war orphans in Oslo May 8, V-E Day.

Contrast was cited of an American Negro volunteering to aid Norwegian orphans, while Kirsten Flagstad, Norway's greatest soprano, did no singing to help her countrymen.

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MOVE TO RELEASE U.S. WAR PIX TO PUBLIC

Hollywood, May 20.

Marvin Faris, executive assistant to Donald Nelson, planed to Washington to huddle with Solon Buck, archivist of the Library of Congress, on securing release for public exhibition and educational uses of all films made by various studios for the Government during the war. Faris is representing Nelson at the meet, to which Buck has also invited other industryites.

Pictures are *frozen* because they're government property. Though never exhibited publicly, they have commercial and educational value.

Gloria Swanson's Shorts

Gloria Swanson, reigning star of the silents in the '20s, is making a film comeback in a series of comedy shorts produced in the east by Paul Thoma and scripted by Hal Seeger.

It's a new type of comedy role for the onetime romantic lead. Major release is being set up.

Videogenic Prez Augurs '48 Votes

Washington, May 20.

If the Democratic Party is smart it will promote television on all fronts. For, according to video men who have trained their cameras on the chief executive, President Harry S. Truman is decidedly photogenic and packs a far greater wallop on television than he does on sound radio. Their point is that while Mr. Truman's flat Missouri twang is adequate on the air, his "boyish friendliness and lack of pretentiousness" make him a natural for television.

At the same time, tele supporters are maintaining the medium will come into its own in the '48 campaign, playing the same role then that the crystal sets did in reporting the Cox-Harding Presidential contest in 1920. As they see it, tele may make or break the candidates from here on in.

Fact that four video stations will be programming regularly, the tele men say, played at least a small part in the GOP's choice of Philadelphia as site of its '48 convention. If the Demos choose Chicago as their camping ground the same number of video outlets will be available (B&K, ABC, NBC, WGN), but unless A. T. & T. moves in double-quick time with its co-ax cable link,

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OSFELD SETS DEAL ON FRITZ KREISLER MUSIC

Jack Osfeld, head of Stevens Music, completed a deal last week with Fritz Kreisler which gives his company an unusual hold on songs written by Kreisler, the copyrights on which are held by the Charles Foley firm. Kreisler and Foley gave Stevens all publishing rights, with the exception of piano and violin arrangements to Kreisler tunes contained in an album made by Charlie Spivak's band for RCA-Victor. It's a unique deal that gives Stevens some very valuable material, even if only on a partial basis.

Tunes involved are, "The Old Refrain," "Schoen Rosmarin," "Caprice Viennois," "Liebesfreud," "Tambourine Chinois," "La Gitana" and "Liebesleid." Stevens will get out various dance arrangements, trumpet solos, etc., on the tunes.

N.Y. CRITICS PICK 'EM IN LEGIT POLL

Ingrid Bergman, Dudley Digges and Fredric March rate as best actress and actors of the year on Broadway—the choice of that most blue ribbon of juries, the New York drama critics. In VARIETY's annual poll of the aisle-sitters for "bests" of the 1946-47 Broadway season, Miss Bergman was standout for best femme because of her work in "Joan of Lorraine."

Digges, of "The Iceman Cometh," and March, of "Years Ago," were tied for best male performer. It was the first tie in best actor-actress classifications since VARIETY instituted the poll in 1939 for the '38-'39 season, when Judith Anderson and Ethel Waters were tied for best femme, and Maurice Evans was best male.

Miss Bergman, Digges and March stand out in a season that was itself outstanding. Legit stepped off into new directions — with fantasy musicals like "Finian's Rainbow" and "Brigadoon"; with operatic musical plays like "Street Scene" and "The Medium." The season was highlighted by advent of the American Repertory Theatre and Experimental Theatre. It saw the return of Ina Claire, Paul Muni, Bert Lahr and Bobby Clark.

Eugene O'Neill was back after 12 years' absence. Ingrid Bergman came from Hollywood to score the season's outstanding triumph. James

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'If You're a Guest Star They Have to Make You Look Good'—Al Jolson

After a round of guest shots on the Bing Crosby, Jack Benny, Eddie Cantor, et al., radio shows, Al Jolson has worked out a formula for his future airlane work. He'd rather continue on a regular tour of co-starring guest appearances than have his own show. According to Jolson, "when you're a guest star, they have to make you look good; when you have your own show, you gotta make them look good." However, if the right air show comes along, built on the Crosby platter prin-

(Continued on page 61)

Claims Chorister 'Mauled' Him in Show; Sues Hotel

Minneapolis, May 20.

Alleging that he suffered hand and foot injuries when, against his will, a chorus girl pulled him from his ringside table chair at the Minnesota Terrace supper club to participate in the entertainment, H. W. Pyle, Denver, Colo., is suing the Hotel Nicollet, leading local hostelry, for $6,100 damages. Chorus girl "mauled him," he claims.

Pyle claims it was the hotel's duty "to use reasonable care to protect him from assault and injury at a chorus girl's hands." Hotel denies the allegations.

Gold Platters Spin for Disk Jocks In Dorsey, Whiteman, Kate-Ted Deals

Evidence of how the platters are rolling out gold nuggets in the coast-to-coast Disk Jockey Sweepstakes is pointed up by the multiple activity of the past few days. On the basis of the deals just negotiated, the platter-gabber routine is pyramiding into one of the biggest boxoffice segments in radio.

Here's the latest boxscore in the Disk Jockey tourney.

1. Tommy Dorsey has joined the "wax brigade," closing a deal with Lou Cowan (owner of the "Quiz Kids"), guaranteeing him $1,500,000 minimum on a five-year contract for a five-times-a-week 60-minute show with a potential gross of $5,000,000.

2. When disk jockey Paul Whiteman goes to the post with his 60-minute cross-the-board ABC show, he'll have a guaranteed take of $250,000 a year, with all four quarter-hour segments sold. It adds up to gross time sales of $5,500,000 for the network in one of the biggest deals yet set.

3. Kate Smith and Ted Collins are being lured by the gold being spun on the platter circuit, with negotiations under way between WOR (N. Y.) and the duo for a disk jockey show to emanate from Lake Placid, N. Y., from which point Miss Smith will originate her upcoming Mutual co-op show.

4. Martin Block, ace platterrider, has a bid from MCA that calls for

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Garfield-Runyon Parlay

John Garfield is being packaged in a two-ply Damon Runyon story package, under agent Paul Small's auspices.

One is a radio series and the other a Columbia disk album, both to reprise old Runyon stories.

Broadway Bets On Benny's Roxy B.O.

Jack Benny's Roxy theatre deal is figured to set a Broadway record for stage personality salaries, in excess of the $51,733 which was his share at the Chicago theatre, Chi, last week. A cutback percentage deal, aiming at two different "breaks," is figured to send Benny way beyond his $40,000 guarantee. If grossing between $140,000 and $150,000 he gets his 40G guarantee and 50% of differential. Thus, if he hits 150G, for example, his share would come to 45G. If, however, he hits $151,000 gross on the week the break reverts to the 100G mark, meaning Benny would split 50-50 with the theatre the differential 51G, but at the same time his guarantee cuts back to $25,000 instead of 40G.

The Roxy record is $166,000, set the second week (holiday week) of "Razor's Edge" last fall. (With the Xmas holidays the pic hit a new peak figure of 186G). Benny and his agents (MCA) figure to top it, although "Razor" benefited from a $1.50-$1.80 scale, whereas Benny comes in at the normal $1.25 top.

However, the holdover week has the long Memorial Day weekend and it's figured the $1.50 holiday scale may see Benny topping himself.

Broadway showmen are watching the Benny booking like the Kentucky Derby, even unto making

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Toronto Police Wary At Robeson Concert

Toronto, May 20.

With a couple of dozen police present, six of them ranged near the platform, baritone Paul Robeson gave a three-hour concert in the Coliseum here after Mayor Robert Saunders and the Board of Police Commissioners ruled that the concert would be stopped if Robeson attempted to "spout Communism or attack British Empire policy." No incident evolved, however.

Situation began when, on morning of concert, a special meeting of the police commission was held in the mayor's office to decide if Robeson's engagement might constitute "a breach of the peace." Concert was sponsored by The Daily Tribune, Communist daily.

Cafe Men Waiting For 'Silver Lining' After Current Slump

Cafe owners are resigned to dismal business until living costs go down sufficiently to permit the average wage earner to afford luxuries again. Bonifaces point out that with prices of foodstuffs, clothing and other necessities now at the highest points in history, the average citizen just can't afford to take in the higher budgeted forms of entertainment.

Current economic trend is parallel to that of 1920 after the end of the first World War, when the U. S. went through a similar recession, it's pointed out, and recovery followed shortly afterward. Cafe men think they'll be in good shape if they weather the current crisis.

The club owners believe that the boom wartime wages educated a new crop of cafe customers, and once there's an adjustment in living costs, business will pick up.

BBC Curtsies to Queen Mary

London, May 20.

One radio fan will choose an entire evening's entertainment on BBC. The fan is Dowager Queen Mary, and the program, selected by her, will be in celebration of her 80th birthday.

Although her natal day is May 26, the special program is skedded for May 30.

'Red Herring' Just Another Fish Story, Major H'wood Opinion Feels of Baiting

Hollywood, May 20.

The House Committee on Un-American Activities has a number of homeoffice execs of major film companies on its list, it's reliably reported. J. Parnell Thomas, chairman of the committee, it's understood plans to call these pix officials for quizzing at continued hearings either in Washington or New York.

Roster of probees consist of film bigwigs who are or have been members of such liberal groups as the Progressive Citizens of America and its predecessor, the Independent Citizens Committee of the Arts, Sciences and Professions.

Congressional committee on the hunt for "insidious Communist infiltration" shifted back to Washington after 10 days of local investigating, during which they questioned several film figures but failed to disclose anyone allied with Joe Stalin. The investigation will be resumed in Washington, June 16, when various picture biggies will be called. In toto, the Hollywood hearings wound up as a "B" production, according to major opinion here.

Leading testifiers in the local investigation were Robert Taylor, Richard Arlen and Adolphe Menjou, film actors; Rupert Hughes, writer, who declared that "Hollywood is lousy with Communists," but neglected to name any of the persons thus described; Mrs. Leila Rogers, mother of Ginger, film star; Jack L. Warner, studio chief of Warner Bros.; Leo McCarey, producer-director, and Viktor A. Kravchenko, former Soviet official who told the committee that somebody was threatening to bump him off for talking too freely. The gist of the investigation in Hollywood wound up as a political smear on the activities of Franklin D. Roosevelt.

Scripter Jack Moffitt reported a study of eight films with red coloration, in which U. S. businessmen were portrayed in ridiculous dialog, making them appear in an unpatriotic light.

Taylor testified that skullduggery was afoot when he was dragged into the star role in "Song of Russia" in 1943, when Russia and the U. S. were allied against Hitler. Taylor declared he had been "pressured" by Lowell Mellett, at that time director of the Motion Picture Division of the Office of War Information, under an implied threat to hold up his commission as a Naval aviation officer. Actor declared the picture favored Russian "institutions and ways of life over the same things in America."

After hearing from 14 witnesses, Representative J. Parnell Thomas, head of the committee, announced that further investigation would be held in Washington and that well-known film personalities would be "either subpoenaed or invited" to tell what they know about red plots in Hollywood.

Meanwhile, a subcommittee, headed by Representative John McDowell is investigating lax immigration procedures in California and Texas, through which, he declares Communistic writers and ideas are infiltrating into Hollywood.

H'wood May Be Heaven To Yokels But Thesps Want to Live Elsewhere

Hollywood, May 20.

Recent arrival of Glenda Farrell and Peggy Wood from the east for screen roles accents a trend which has been growing among picture people. Both make their homes in and around New York, and commute to the Coast whenever a studio summons them for pictures.

Idea of living great distance away from Hollywood and commuting for picture purposes was started years ago by John Halliday, when he bought a place in Hawaii and made

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Cole's 'Bondage' Legiter

Lester Cole, who wrote the original film version of "Of Human Bondage" for RKO in 1934, is planning to rewrite the W. Somerset Maugham classic for legit production and also produce it.

Original film starred the late Leslie Howard and Bette Davis. Warner Bros., last season, made a new version.

Mayer's Answer

Hollywood, May 20.

Louis B. Mayer, Metro studio chief, stated, as aftermath to Robert Taylor's statement in the Hollywood "red" inquiry, that the actor must have been "mistaken" in his testimony. "I assume that the excitement growing out of Taylor's appearance before the House committee is due to mistaken belief that the film, 'Song of Russia,' was communistic in plot and action," Mayer observed. "Film is at the studio unchanged since it was released in 1943, and it was subsequently shown throughout a large portion of the world. I would like to have members of the committee see it to decide for themselves if it is communistic, 'Song' is simply a love story about an American symphony conductor invited to Russia to direct a series of concerts. While there he met a young Russian girl, a music student. They fell in love. Picture contains no Russian ideology to my knowledge. Instead of Russian girl in Russia, heroine could just as well have been an English girl with the locale in England.

"It is true Russia was our ally in 1943 and that our Government was very friendly to the Soviets. But that was not why 'Song of Russia' was made," Mayer concluded.

B.O. HOLE-IN-ONE FOR BING'S GOLF

Washington, May 20.

Bing Crosby walked off with fan honors, if not golf honors, in the two-day National Celebrities Golf Tournament over the past weekend (17-18), in which he literally copped the limelight from celebs garnered from Cabinet, Congress, military, radio, literature and sports. Competing against such golf masters as Bobby Jones, Gene Sarazen, Bobby Cruickshank, and such national celebs as Gen. "Ike" Eisenhower, Admiral Chester Nimitz, Secretary of the Treasury John Snyder, and Attorney General Tom Clark, who sponsored the benefit match, wherever the Bingo went, crowds and cheers followed.

Foursome made up by Crosby, Hildegarde, Sen. Robert A. Taft and baseball czar "Happy" Chandler was by far most colorful and most followed the first day of tourney. Second day, Sunday, which specialized in serious golf rather than in clowning and stooging of Saturday, Crosby settled down to some hard playing with Gene Sarazen, Bobby Jones, and Gen. Omar Bradley.

Actor Edward Arnold contributed to general air of circus by stooging for Gen. Eisenhower, who went through the motions of teeing off from Arnold's nose. Fred Waring, playing on team with Maj. Gen. Leslie Groves and Rep. Charles Halleck (R. Ind), responded to pleas of juve fans by singing into mike. And at all times, Hildegarde play-acted much better than she golfed, to delight of galleries.

Other attention - getting teams were fivesome of Jack Dempsey, Gene Tunney, Bob Considine, Harry Wismer and Elmer Ward, as well as those in which Ham ("Joe Palooka") Fisher, Babe Didrikson Zaharias and Walter Hagen participated.

Tournament is part of program of Atty. Gen. Clark's to combat juvenile delinquency, proceeds going to the program.

Chevalier's Pic Click

Paris, May 20.

RKO French Pathe production of "Man About Town," directed by Rene Clair and starring Maurice Chevalier in straight tragic part without songs, is a sure item for worldwide boxoffice.

Gala preem at the Palais Chaillot was given a tremendous ovation.

COOGAN DISAPPOINTING

London, May 20.

Jackie Coogan's first London appearance since 1929 at the Empire theatre currently, with Ann McCormack and Billy Taft, has proved disappointing.

Show, however, will draw on Coogan's name.

257th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1947"

El Capitan Theatre, Hollywood, Cal.

"9 times for me, and the current show is the best yet."

DICK POWELL.

UNESCO Sets Up Tolerance Plan For Pix, Radio, Press

Denver, May 20.

More than 1,600 registered at the regional meeting of UNESCO (United Nations Education, Scientific and Cultural Organization) the primary object of which is to bring the problems and aims of the United Nations to the people. Attending were delegates from Colorado, Nebraska, Kansas, Idaho, Utah, Wyoming, Oklahoma and New Mexico.

Gathering discussed how to better understand problems of other countries and how to boost the cause of tolerance as well as how to make the cause of peace a workable proposition, by means of radio, films and the press. These were gone into under the heading of mass communications.

Radio section recommended:

"We...urge that the National Commission of UNESCO assist in making local programs more effective by:

"1. Conducting a careful and de-

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Klemperer Sues Paris Opera for $25,000 After Row Ends in Discharge

Paris, May 20.

Difficulties international talent is having at Paris Opera, exemplified earlier in alleged backstage intrigue against U. S. ballerina Tamara Toumanova's appearance, have been pointed up again in case of Otto Klemperer, former conductor of Los Angeles Philharmonic.

Klemperer is reported suing the Opera management for $25,000 damages as result of cancellation of four performances and because of the circumstances. Klemperer was due to conduct revival of "Lohengrin" here May 16 after a Vienna and Copenhagen tour, and had contract for four performances in all for $850 fee.

During rehearsals, chorus leader M. Chereau got into argument with conductor over whether some choristers should kneel or stand in one scene. Management is reported claiming Klemperer was acting "nervously" and tried to buy off his contract. Management then ousted him without pay.

Louis Fourestier, who substituted, was played up highly by local papers, substantiating rumors that

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Getting Hep

Charles Trenet, French chanteur, is still to get hep to American theatre customs. Singer, who opened on his first theatre date at Loew's State, N. Y. vaudfilmer, Thursday (15), came into rehearsal with a pile of music that indicated he was going to do an interminable repertoire.

Sam Pearlman, the astonished manager, consequently asked Trenet how long he intended to sing, and Trenet proudly announced he could do two and a half hours.

"Can you cut five minutes?" Pearlman asked, "I'd like to sneak in a picture."

Pitching Horseshoes

By Billy Rose

The other night a bunch of us clustered around a television set. The circus was on. The camera came to a close-up of a man walking the high-wire. Pretty exciting stuff. A playwright spoke up. "When they start selling these contraptions for a hundred bucks, you can kiss show business good-bye."

I disagree.

I'm not underestimating television's potential popularity. It probably will change our merchandising, electioneering and propaganda technique, but I don't think it's going to change human nature.

Cathode ray tubes notwithstanding, every so often momma and poppa are going to get tired of looking at that parlor settee with the busted spring. They're going to want to put on their number-one clothes and step out. Every so often they're going to hanker for the electricity crowds communicate to each other through their elbows.

What will show business be like when television grabs the country by the eyes? Here are a few off-the-cuff guesses:

THE LEGIT THEATRE: About what it is today. I don't think anything is going to knock off this 2,000-year-old darling. Silents, talkies, radio, bowling, dust storms and plagues—the legit will still be the Rembrandt of the entertainment business. Besides, even Coca-Cola won't be able to afford a coast-to-coast showing of a Broadway hit. A sock show can make a million, and the gent who owns it isn't going to let the whole country see it for any ten grand.

SPORTS: The fellows who masterminded prizefights, football games, hockey, baseball and the like, have nothing to worry about. Anytime television cuts into receipts they can chase the cameras off the lot. Or else make them pay for the people who stay home.

MOVIES: An hour of good celluloid costs about a million dollars to produce. It often grosses two million or better. What sponsor can give that away for free every week? Megacycles, schmegacycles—the clerk who lives in a hall bedroom will still blow in his six bits for a couple of hours at Loew's Fabulous, where ushers call him "Sir" and the architecture is late Arabian Nights.

RADIO: A lot of daytime radio, as we know it now, will still be in business. In millions of homes, the radio plays all day long. People only half listen. The programs are absorbed by osmosis—they seep in. Television costs several times as much as straight radio. I doubt whether many sponsors will spend that kind of money for daytime showings. They know that from 9 to 5, Mr. and Mrs. America have their noses too close to the grindstone to look up at pretty pictures.

But in the evening, when peak audiences are available, the rubber bands will come off the bankrolls. Visual advertising will move certain types of merchandise like nothing the world has ever seen. Something new in shoes may sweep the country in a week. I tremble to think how much eyewash, mouthwash and hogwash the hucksters will sell. The cigarette boys will do everything but blow smoke up your nostrils. And who's going to turn off a lingerie ad with living models? The lads who dream up the sales spiels will reach new heights—and descend to new lows. As for instance, singing AND dancing commercials.

PERFORMERS: I think most of the Hooper-happy stars will still be with us. The Bob Hopes, Bing Crosbys, Walter Winchells, Fannie Brices can only be better when their faces get into the act. And some of Broadway's old faces may become Main Street's new faces. Watch out for Bobby Clark! Ditto Bert Lahr, Ethel Merman, Gertrude Lawrence, Willie Howard, Maurice Chevalier. I wouldn't be surprised if television proves the thing that brought back vaudeville. The microphone clutchers who don't know what to do with their eyes and hands had better get a little training. I know several $2,000-a-week radio stars who would be smart if they spent a couple of seasons in summer stock at $40 a week.

To sum up, I'm not selling my theatre just yet. Nor my night club. I'm not worried about television coming up with a Shakespeare or an O'Neill, and "Oklahoma!" or "Annie Get Your Gun." I don't think any wire-and-glass dingbat is going to oontz out cheek-to-cheek dancing. The miss with the new dress isn't going to be satisfied with a parade around the parlor. Wearing it isn't as important to her as showing it.

If the Marys you know are anything like the Marys I know, they're going to continue wanting to put a little red paint on the town before they let you take any off their lips. And when it comes to getting Baby ready to go home, Johnny knows electronics is no substitute for Scotch-and-soda.

No, I don't think show business has anything to worry about.

Politics? That's something else again. In a country where 60% of the voters are gals, good-looking candidates will have to be reckoned with. It might not be a bad idea for Senator Taft to ask Edgar Bergen where he gets those toupes.

(Copyright, 1947, Billy Rose)

NEW REUBEN'S EATERY FILES REORG PETITION

Precariousness of building new theatres, cafes and restaurants under current inflated conditions is illustrated by the petition of reorganization filed last week by Reuben's 57th Street Corp., N. Y. City, which opened an elaborate restaurant several months ago. Arnold Reuben, Jr., executive vcepee of the spot, said that overbuilding by $300,000 to $400,000, is attributable to the petition.

Eatery lists assets at $753,030 and debts at $535,540. Largest creditors were builders H. Ballinger & Co., and Torgeson Co., who are owed $48,987 and $36,000, respectively. June Dairy Products, with $34,702 owed, is the next largest creditor.

Petition proposes that indebtedness be paid at the rate of 10% 12 months after petition is approved with remainder in four annual installments.

Among the assets were listed $101,155 in Government bonds on deposit with the landlord, and merchandise valued at $25,000. Petition revealed that the Parkside Service Corp. has shelled out two years' advance on the concession at $25,000 per annum.

TEA FOR SOPH

The Episcopal Actors Guild will honor Sophie Tucker with a tea at the Little Church Around the Corner Wednesday (28).

Josephine Hull, Cornelia Otis Skinner, Vinton Freedley, Rev. Randolph Ray, Bobby Clark and Richard Sterling will be among those in attendance. Chairman is Mrs. Percy Moore.

Linda Darnell Flying To Europe, Rice-Field To London; Other Flights

Film and stage personalities arriving at or departing from LaGuardia Field, N. Y., during the past week included actress Linda Darnell, off to Europe for a three-month vacation; playwright Elmer Rice and his wife, actress Betty Field, also to Europe, on a two-month business and vacation trip; comedian Eddie "Rochester" Anderson, off to Boston, and actor James Stewart, in from Los Angeles on his way to his home in Pittsburgh.

Miss Darnell, who departed on the Air France plane Paris, will visit France, Italy, Holland, Belgium and England. The actress, who just completed the role of Amber in "Forever Amber," said this was her first vacation in eight years. "And that's a long time in show business," she added.

The 20th-Fox star said that it was her first flight to Europe, and that she will do some painting while

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Schulberg Son Readies Nurnberg Trial Pic

Stuart Schulberg, younger son of former Paramount production boss B. P. Schulberg, is readying a four-reel film on the Nurnberg trials aimed for the U. S. reeducation program in Germany.

However, this comes belatedly as the Russians already have released their own version of the Nazi war guilt to make it appear dominantly a USSR victory.

COSTLIER PIX TO OFFSET B.O. DIP

Lack of Sock Stars, Compared to Early Luminaries, Factor in Film Biz Drop

With the film boxoffice currently caught in a nationwide slump, one of the chief reasons for the decline is the fact that the majors have failed to develop a single star with drawing power since the start of the war, according to indie exhibitors. Single exception, exhibs claim, is Ingrid Bergman and she doesn't make enough pictures a year to keep the turnstiles clicking the way they should.

While the major affiliated circuit chiefs claim the boxoffice slump has been felt only in the key cities, and especially on Broadway, these same indie exhibs declare their grosses have dropped as much as 30-35% since March 1. Exhibs concede that they're still grossing more than they did in pre-war years, with the slump especially noticeable only when current earnings are compared to those raked in during the lush war years. Theatre operating costs have gone up considerably, however, they point out, and a few good marquee names would do more than anything else to keep their profits at the wartime peak.

U.S. film business has always been one that operated on star values, they declared. Such once-great names as William S. Hart, Gloria Swanson, Tom Mix, Valentino, Pola Negri, and Marie Dressler and, in more recent years, Shirley Temple, Joan Crawford, Spencer Tracy, Nelson Eddy-Jeanette MacDonald, etc., would always mean a line at the boxoffice, no matter what type of picture they were playing in. Last named group, however, has apparently lost its favor with the public

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Bank of America Cuts Loans to Producers Due to Strike Risks

Hollywood, May 20.

Bank of America, patron saint of film producers, is whittling down its patronage as a result of chaotic labor conditions in the motion picture business.

Financial institution has notified producers that no further loans will be made until the labor situation has been solved in a way that will justify the risks.

KOERNER WIDOW GETS $867,855 ESTATE

Hollywood, May 20.

Value of $867,855 was placed Saturday on the estate of Charles W. Koerner, RKO production topper at time of his death Feb. 2, 1946.

Appraisal filed in L. A. superior court. Under will, all is left to the widow, Vivian Koerner.

Blumberg, et al., West For Coast Powwows With Rank

Exodus from New York of film toppers bent on continuing talks with J. Arthur Rank, British film mogul now heading Coastward, started yesterday (Tues.) when Arthur Krim, Eagle-Lion's prez, planed west. Nate Blumberg, Universal's prexy, will follow suit Friday (23) when he pushes off for the next meeting with Rank, planned for May 29. Blumberg returns to New York early in July.

Eric Johnston, prexy of the Motion Picture Assn., also intends leaving for the Coast in time for the May 29 meet. Johnston is hosting Rank at a dinner where he'll introduce the Britisher to studio heads. Other biggies heading west this week are Robert Young, railroad magnate who also captains Pathe Industries, and Robert Benjamin, topper in Rank's U. S. organization.

Rank will spend almost two months in Los Angeles visiting his daughter, Mrs. Fred Packard, and see his grandchild for the first time. He's currently cutting across Canada enroute.

Newfield Improved After Boat Mishap

Hollywood, May 20.

Sam Newfield is reported slightly improved at Cedars of Lebanon hospital following serious injuries received when he tripped and fell through an engine hatch of the schooner "Seaward" at Catalina Island last Friday.

Director, on location with Columbia's "The Sea Hound" company, suffered a skull fracture and brain concussion. He was rushed to Long Beach by seaplane, where an ambulance brought him to Cedars for an emergency operation.

Mike Eason and Mack Wright, assistant directors, took over his pic chores.

20th's 5 Big Pix Nearly $20,000,000

Twentieth-Fox, in a definite move to maintain its lead among the majors for gross revenue earnings, has scheduled five of the most expensive pictures ever turned out at its studios for release between July and December this year. Five pix, all in Technicolor and with a total budget approaching $20,000,000 constitute what's probably the most ambitious list of features ever produced by one company during a six-month period.

Topping the list is "Forever Amber," which with its abortive false start that was entirely scrapped, has cost 20th more than $6,000,000. It's tentatively scheduled for release in November. "Captain from Castile,"

(Continued on page 23)

RANK IN A RUT, AGAIN ELECTED THE HEAD MAN

Toronto, May 20.

J. Arthur Rank was elected a director and chairman of the board of Odeon Theatres of Canada at a meeting here yesterday (19). Earl Lawson was again tapped for the presidency of the circuit as well as a member of the board. Other directors elected were John Davis, Rank's chief aide, D. C. Coleman, J. S. Duncan, Leonard Brockington and George Peters.

H. P. Green was elected to the board to succeed George Beeston. It's the first time that Rank has personally held office in the Canadian theatre group.

Rank Plans Bldg. 19

Chicago, May 20.

J. Arthur Rank announced that as his first plank in the building of theatres in America, 19 theatres would be constructed in Canada for the Odeon circuit, to be followed by 18 more as soon as materials permit.

Rank said that no plans were being made to construct any theatres in the U.S. due to high cost of materials. When such an operation was feasible Universal organization would do the building of such showcases, he said.

Griffis Confirmed As U.S. Envoy to Poland

Washington, May 20.

Stanton Griffis was confirmed by the Senate last Wednesday (14) to be Ambassador to Poland. The Senate Foreign Relations Committee, which had held up consideration of Griffis' nomination for a week, finally gave him a green light and the Senate acted immediately afterward.

The administration exercised considerable push to get the nomination off the shelf.

BUT RECESSION SEEN OVERRATED

With the film industry currently thinking about a forthcoming recession, most studios have recently taken positive steps to stave off any possibility that the current dip in grosses will continue much longer. Main insurance appears to lie in increased production of costly pictures, with the majors seemingly confident that the market for good pictures looms even larger in bad times.

Seeming paradox was explained by one top industry official as a phenomenon that's always existed in film business. In lush times, such as the peak-profit war years, he pointed out, the public will go for almost any picture, so that poor ones make almost as much money as the good ones. When times are tough, though, the spread in earning between good and bad pix becomes more intensified because of the public's selective buying, so that poor product winds up on the lean side of the ledger. It's to take advantage of this factor, he declared, that the studios have turned to costlier, and they hope better, productions.

Metro, for example, recently announced its Culver City studios would be working at a higher

(Continued on page 23)

Film Production Slows Down As Studios Await Ease of All Labor Pains

Hollywood, May 20.

Production in Hollywood during next month will nosedive, pending settlement of negotiations between producers and Screen Actors Guild of basic contracts. SAG last week extended its 10-year basic contract with studios for an additional 30 days to permit completion of negotiations for new pact.

It had been expected that shooting schedules would pick up after March, date on which studios were assessed for all negative on hand. Nearness of deadline date for expiration of old ticket between producers and actors, however, caused further delay in starting new pictures, with result production has been coasting ever since.

Total of 45 pictures are shooting this week, as against 59 for corresponding week last year. Number of these films will wind up during next 10 days, with only a few newcomers slated to supplant them on studio schedules.

With production costs still mounting materially, producers are watching

(Continued on page 20)

Johnston Briefs Sec'y of State On Film Biz's Special Export Problems

Chief purpose in the huddle of Motion Picture Assn. prexy Eric Johnston with Secretary of State George Marshall in Washington yesterday (Tuesday) was to secure full State Dept. backing for the establishment of reciprocal trade agreements with foreign countries, with Johnston calling Marshall's attention to the film industry's special problems in this regard.

Johnston reportedly told Marshall he viewed with alarm the current trend in Congress to ban any further loans to foreign governments, pointing out that such loans to destitute countries would be the best means of lubricating reciprocal trade. MPA prexy also stressed to Marshall the dire need for the State Dept's positive cooperation with the film industry in those countries in which exhibition of U. S. pictures is currently restricted or where dollar exchange is cut off. Unless the State Dept. cooperates, Johnston reportedly said, the industry will suffer a further curtailment in foreign grosses.

Although State Dept. officials in the past have voiced favor of a furtherance of reciprocal trade treaties, Johnston reportedly wanted to make certain that Marshall himself was taking the film industry into consideration in setting policy.

Duo also huddled on the U. S.-British problems in importation and export of films, with Marshall expected to back the MPA's proposal for a year's trial extension of the current British quota act. Johnston is slated to leave for England next month, by which time the U. S. embassy is expected to have started negotiations for an extension.

Film-Radio Officials Setting 'Freedom Train'

Washington, May 20.

Picture and radio officials will be among those who gather at the White House Thursday (22) to work on details for "Freedom Train," the special train which will carry the Bill of Rights and other fundamental American documents around the world.

Invitations have been sent out by attorney general Tom C. Clark, father of the "Train" idea. Among those on the committee who have been invited Thursday are Barney Balaban, Irving Berlin, Ned Depinet, Si Fabian, Donald Nelson, Spyros Skouras, Frank Stanton, Niles Trammell and Robert W. Perkins, latter of Warners.

Roxy Expects 40G Gross from Cokes

The Roxy looks to a $40,000 annual profit from its Coca-Cola and other softdrink bar business, after its premiere today (Wednesday). It's an ornate streamlined bar, designed by Arthur Knorr, with a precooling system designed to chill and move the cokes by the thousands.

A. J. Balaban, head man of the Roxy, is understood also to have a hot chocolate, sandwich and cookie idea for the downstairs lounge on the agenda for the winter season. General theory is back-to-showmanship and all the convenient wrinkles to keep the customers happy and fully serviced.

PIX'S $278,467 LOOKING FOR WORTHY RECIPIENT

Hollywood, May 20.

Permanent Charities Committee of the film industry is still wondering what to do with the $278,467 turned down by the Red Cross and the National Foundation for Infantile Paralysis. M. C. Levee, head of the committee, announced:

"We have scrutinized more than 150 requests from local charities and others throughout the country, and we feel that it will be impossible to make allocations that will be satisfactory and fair to both the agencies and to our more than 20,000 donors."

Fabian Wanted to Buy Out Pickford-Chaplin In UA; Bid to Joe Vogel

United Artists' bid to Joseph R. Vogel, Loew's theatres veepee, for the presidency is believed doubtful of consummation. Offer was made to Vogel several weeks ago when Mary Pickford and Charlie Chaplin, co-owners of UA, were in New York.

Si Fabian, another industry official reported succeeding incumbent UA prez Edward C. Raftery, who's indicated his decision to withdraw from the job, is believed to be out of the running at present. Fabian,

(Continued on page 20)

National Boxoffice Survey

Majority of Keys Slide Off—'Duel,' 'Egg,' 'Daughter,' 'Dishonored,' 'Calcutta' Top Big 10 Grossers

Arrival of warm weather during the past week is blamed for offish biz being done this session in about 15 of the 20 key cities covered by Variety currently. Exhibitors in several localities are expressing real concern and clamoring for stronger product. Distribs view it as a seasonal trend which was not so much in evidence during the war years. In only Chicago, San Francisco and Denver is trade classed as being entirely satisfactory.

Philadelphia is way off, Boston reports the bottom as dropping out, Cleveland tabs the big slump as ominous, Indianapolis is sluggish, Louisville is taking a dip with weather and product blamed, takings in Buffalo are largely moderate, Washington is at same low ebb as last week, Seattle is generally slow, b.o. is far from big in Los Angeles and K.C. reports a material decline despite openings at nearly every theatre. New York is definitely sluggish with holdovers and long-runs blamed.

Three top moneymakers remain almost the same as a week ago, with "Duel in Sun" (SRO) copping biggest revenue. "Farmer's Daughter" (RKO) is being edged out of second position by "Egg and I" (U), latter moving up from third place of week ago and "Daughter" dropping to third.

Fourth best grosser is "Dishonored Lady" (UA), newcomer this stanza. Others in Big 10 in order of money done and playdates are "Calcutta" (Par), "Two Mrs. Carrolls" (WB), "Happened on Fifth Ave." (Mono), "Best Years" (RKO), "Odd Man Out" (U) and "Homestretch" (20th). Rest of field was badly split up with most other pictures not faring so well. Runners-up doing fairly well include "Love and Learn" (WB), "High Barbaree" (M-G), "Macomber Affair" (UA) and "Yearling" (M-G).

"Dishonored Lady" pushed ahead via six playdates in principal key cities. "Fifth Ave." gave promise of being heard from among other new entrants, making stout showing via only about seven playdates.

"Barbaree" likely won't show enough on its initial dates this week in L.A. to hold out great promise. "Northwest Outpost" (Rep) did well enough on first L.A. week in two Paramount houses to win holdovers this round.

(Complete Boxoffice Reports on Pages 11-13.)

VARIETY

Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th St., New York 19, N. Y.

SUBSCRIPTION
Annual $10 Foreign $11
Single Copies 25 Cents

Vol. 166 No. 11

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

Book Publishers Cite Higher Costs As Need for a Cut of Pix Coin, or Else

Book publishers must get a cut of the film rights henceforth if many of them are to exist under present conditions. So says Bennett Cerf, in an amplification of his defense of the book clubs at the annual convention of the American Booksellers Assn. in N. Y. Latter's conclave assailed the publishers for abetting the book clubs. These sell direct to the consumer, thereby doing the retailers out of a great amount of biz.

Counterclaim was made, however, that seven out of 10 book club selections become bookstore bestsellers, and retailers also serve as book club agents.

In his defense of the book clubs, Cerf, head of Random House, said by indirection that their existence was essential to the publishers, anyway. He declared that many publishers today were getting by partly or wholly by the sales of subsidiary rights to the books they issue.

Publisher's share of book club proceeds, is an important—and in many instances, essential—part of his revenue, Cerf subsequently disclosed. There are other subsidiary rights in which the publisher participates, but these are minor. What would give the publisher a solid financial basis is a share of film rights, he holds.

Claiming that's not unreasonable, he points to the play producer's participation in pix money. He cites in particular the stage version of John Steinbeck's "The Moon Is Down." Play was a flop, but its producer got

(Continued on page 23)

Metro, Which Now Owns 'GWTW' 100%, Readying To Reissue Film Shortly

"Gone with the Wind," record film grosser of all times, is definitely set for reissue by Metro some time this year. Actual date has not yet been decided, but the picture was tradescreened in the New York and San Francisco exchanges yesterday (Tuesday) and is to be shown exhibs in Metro's other branch offices June 3, indicating it will probably be distributed in late summer or early fall.

Produced by David O. Selznick, "GWTW" was first released by Metro in 1939 as a roadshow attraction at advanced admission prices. M-G repeated with the same policy the following year and subsequently reissued the picture twice more at straight boxoffice scales. Four separate runs racked up a total gross of more than $30,000,000 and Metro execs hope to add another $2,500,000-$5,000,000 to the total this year. Company now owns "GWTW" exclusively, having bought out Selznick's interest in the picture several years ago.

Film was taken off the domestic market last year but has been showing in some foreign countries ever since it was first produced. Rental terms have not yet been set, but the company plans to give it the same top ad-publicity campaign usually accorded a new A picture, indicating top rentals will be asked.

Decision Due in $150,000 Suit on Old Legit Farce

Decision on the $150,000 breach of contract suit filed against Columbia Pictures by Hollywood Plays, Myra Wood and Hopwood Plays for Col's alleged failure to buy screen rights to the legiter, "Good Night Ladies," by the late Avery Hopwood, was taken under advisement in New York supreme court last week by Judge Samuel Null, who reserved his opinion.

Plaintiffs claimed that Col. had agreed to screen the play via two telegrams, which they contended constituted a valid contract. Col., however, alleged the telegrams were only negotiations and not a final pact. Defendant, moreover, claimed the plaintiffs had no clear title to the legiter, alleging it is still owned by Al Woods, one of the play's original producers.

'VALENTINO' ITALO PROD.

Hollywood, May 20.

Arrangements to shoot a portion of "Life of Rudolph Valentino" in Italy are being made by Edward Small Productions.

Greater part of film will be lensed here but camera crew will be sent to Italy to get footage for prolog depicting Valentino's boyhood.

Alson Has 7 Stories In Indie Film Hopper

Hollywood, May 20.

Alson Productions, new indie outfit, bought "Beautiful Joe," a dog story, and "Pawnee Bill," tale of the western scout, making a total of seven story properties. Five of them will be produced for 20th-Fox release within the next three years.

Other yarns on the Alson program are "The Tender Years," "The Big Curtain," "Sheppy," "Rose of Cimmaron" and "Helen's Babies."

Auerbach Would Use Frozen Czech Funds For Film On Dvorak

Josef Auerbach, prexy of the International Optima Corp., distributors of reissues, and one of the principal pre-war stockholders in Czechoslovakia's Elekta Film Studios, has returned from a two-week plane junket to London, Paris and Prague. He revealed that the primary purpose of his trip was to arrange for production of a $1,000,000 budgeter to be made at Elekta on the life of composer Anton Dvorak.

This film, Auerbach said, will be partially financed by some $600,000 of his own coin now frozen by the Czech government. Slated to roll around the first of the year, the picture is to be done in Agfacolor and, according to Auerbach, will be released in the U. S. by a major distributor.

Studios came through the war unscathed, said Auerbach. However, the plant was seized by the Nazis in the early days of the war and now, since it's become part of the Czech Film monopoly, there's no way of extracting his interest in the lot. Hence his plans for the Dvorak film.

Founded in 1922, Elekta is now making Polish, Czech and Russian films, Auerbach said. He noted that the famed Hedy Lamarr pic, "Ectasy," was made there among others. By producing the Dvorak picture at Elekta Auerbach will be able to take advantage of Agfacolor, developed by the Germans and reported to be one of the industry's top tint methods. Color process is now held by the Russians.

One of the founders of Film Classics, Auerbach started International Optima about a year ago. Currently his firm has reissue rights to some 35 Hopalong Cassidy westerns and five or six Laurel & Hardys. He disclosed that his company has a deal on with Screen Guild for worldwide distribution of six new films other than the U. S. and Canada rights. While abroad he huddled with a British distrib firm and said his firm may buy into it. However, he refused to name the distrib.

Acad, MPA to Discuss Hollywood Film Festival

Hollywood, May 20.

First step in plans for an international film festival in Hollywood next year was the appointment of a committee of Academy members, including Jean Hersholt, Walter Wanger, Donald Nelson, Delmer Daves and Mary C. McCall, Jr.

Committee will meet late this month with a group from the Motion Picture Assn. to discuss the project and to arrange for cooperation with educational institutions.

Amy Joins Curtiz Board

Hollywood, May 20.

George Amy, recently upped from film editor to producer, was elected to the board of directors of Michael Curtiz Productions.

In addition to his chores as board member, Amy is readying "Shadow of Fear" and "Serenade" for production.

HEDY BOWS OUT

Hollywood, May 20.

Hedy Lamarr bowed out of her one-picture deal with producer Arnold Pressburger by making a "substantial cash payment," announced Harry E. Sokolov, attorney for the producer.

Actress, inked to star in "Last Year's Snow," had a suit pending in Superior court to cancel the deal.

GEORGE GIVOT

W. E. Oliver, Los Angeles Examiner, said: "If you ever saw the great French actor, Raimu, on the screen, you'll understand how Givot's intimate drolleries with the English language please patrons. . . ."

Opening May 29, Capitol Theatre, Washington, D. C.

Thanks to Harry Romm and Sidney Piermont

All Quiet On the NT Front, All Reelected; Theatre Gross Off 2%

National Theatre circuit, wholly-owned 20th-Fox subsidiary comprising 612 theatres, showed a decline in attendance for the first quarter of 1947 of 12%, with a resultant drop-off in gross revenue of more than 2%, 20th prexy Spyros Skouras disclosed at a meeting of company stockholders at the homeoffice yesterday (Tuesday). Incumbent 20th directors and officers were reelected to serve for another year.

Meet, which was expected to develop into a knockdown, drag-out affair because of the pending suit filed against 20th by disgruntled stockholders over last year's repurchase of National Theatre stock from NT executives, was surprisingly quiet. One stockholder posed the question whether Charles Skouras and a trio of other NT officials could receive a tax exemption on the nearly $7,000,000 they made by reselling 40 shares of B stock to NT, but was assured by 20th general counsel Otto Koegel that such was not the case. No further mention was made of the pending suit.

Skouras declared that 20th would endeavor to maintain its present cash reserve by not buying up any stock in the open market now. Company also will not amortize its preferred stock at this time nor convert the preferred into common for the present. He revealed that 20th's total inventory is currently estimated at $54,000,000, including $31,500,000 tied up in 13 fully completed but as yet unreleased films.

Board reelected the company's entire slate of officers to serve for the ensuing year, following election of board members by the stockholders. Only change in the list of officers was in the late Felix Jenkins, assistant 20th treasurer who died last year.

Rep. Gives Up Story Dept. in the East

Republic is again without a story department in the east, its brief experiment in that direction failing to produce a sufficient amount of material to warrant the operation.

Recalled to the Coast to report on his brief tenure as N. Y. story editor, Lester Sharpe, previously at the studio in a production capacity, is remaining there. As eastern story editor, Sharpe was able to garner only a couple of originals, and it's felt as much could be done on the Coast.

Lesser's 2 Films Own N.Y. Opposish Via Loew's, RKO

Sol Lesser, indie producer, will have something of a first in film history when two of his pix play the chief rival New York circuits next month in opposition to each other. Lesser's "Red House" (UA) is booked for the Loew's chain, and tees off June 11.

At the same time, producer's "Tarzan and the Huntress" (RKO) will make the rounds of the RKO circuit.

Capra, Wyler, Stevens Get Same Free Hand Under Par Deal as With Liberty

Producer-directors Frank Capra, William Wylar and George Stevens and studio exec, Samuel Briskin who come to the Paramount lot under the acquisition deal closed by Par for Liberty Films will have a free hand in both the choice of picture material and the actual production chores, Wyler said this week following official confirmation of the purchase. "We still continue to work under our contracts with Liberty," Wyler stated, "and those agreements give us freedom to do the stories we want."

Wyler, who's in New York prior to shoving off for England Saturday (24) via the Queen Elizabeth, said the trio's deal with Liberty has 13 more pix to go. Capra and Stevens each owe the company four films, Wylar still has the original five to make. Since Par's absorption of Liberty involved an exchange of stock with the latter still operating as a production entity, Wyler explained, all contractual commitments remain unaffected by the deal. All employees of Liberty, including its eastern staffers, will probably move over to Paramount, according to Wyler.

Stevens, commenting on the deal, disclosed he plans to return to the india film field in the future. The producer-director said he had changed his mind and agreed to the Paramount acquisition because it "would simplify my life." On some

(Continued on page 22)

Hayward, Heflin Draw 'Tap Roots' for Wanger

Hollywood, May 20.

Susan Hayward and Van Heflin were handed top roles in "Tap Roots," a high-budget Technicolor production to be produced by Walter Wanger for Universal-International release.

Civil War story by James Street is slated to start late this month on location at Asheville, N. C.

20th-Fox Gross Up To $48,944,024 But Added Nut Cuts Net Profits 6%

Twentieth-Fox, third of the majors to report its earnings for the first calendar quarter, bore out the general industry trend of a net profit decline disclosed by Paramount and RKO. In a financial statement issued concurrently with the annual stockholders' meet at the homeoffice yesterday (Tuesday), 20th reported net profits for the 13 weeks ending March 29 of $5,897,603.34, as compared to $6,241,953.80 for the same period last year, representing a dip of about 6%.

Par reported a slump of almost 20% in net profits for the first calandar quarter. RKO hasn't yet reported its earnings but RKO prexy N. Peter Rathvon indicated several weeks ago that a dip in his company's net profits was also expected. As with the others, 20th's decline lay in increased operating expensas, since the company's gross income from sales and rentals of films, plus theatre receipts, rose to $48,944,024.85 in 1947, as against $46,390,305.20 for the first quarter of 1946. Profits gave 20th stockholders earnings of $2.07 per share of common this year, as against $2.53 for last yaar.

Quarterly dividend of $1.12½c per share on outstanding preferred stock was voted by the 20th board, payable June 16 to stockholders of record on June 4. Board also declared 37½c dividend on convertible preferred stock, payable June 30, and a quarterly dividend of 75c per share of common stock, also payable June 30.

Includad in the 1947 profit statement is $400,043 representing the net gain on the sale of an investment in a circuit in Mexico, from which 20th withdrew several months ago. Statement showed a portion of net profit applicable to minority interests of $720,245.72, the minority interests being described as comprising principally the subsidiaries of National Theatres.

Company's profit for the fourth quarter of 1946 was $6,399,720.

Paula Stone-Sloane Want More Filmites in Legits

Greater use of film talent in their legiters is aim of producers Paula Stone and Michael Sloane in dispatching Harriet Kaplan from New York to Hollywood to open and head an ofice there. Producers plan to cast and open their shows on the Coast, then head them east, as Miss Stone and Hunt Stromberg, Jr., did with "The Red Mill" couple years ago.

Miss Kaplan will handle stories, casting and aid in production. She had a similar assignment in New York for Mike Todd before joining Metro's play department in 1945. First play S&S are sending into production is "Brother Cupid" by Muriel Roy Bolton. It's now in preparation.

Producing team currently has "Sweethearts," with Bobby Clark on Broadway, while "Red Mill" is on the road.

N. Y. to L. A.

Caryl Barrett
Dick Barstow
Robert Benjamin
Mimi Benzel
Nate Blumberg
Eric Johnston
Arthur Krim

N. Y. to Europe

Harry Foster
Lester Koenig
Jack Lavin
William Wyler

Metro's Sales Switch Now Has Releases Set Into Sept.; Fall Sked

In a switch from its recent policy of selling pictures on a month-to-month basis, Metro has completed its roster of releases from now until Labor Day, scheduling three new pictures and one reissue for May and two a month from June through August.

Releases have been set so far in advance to clear the decks for fall distribution of the raft of new product on which the Metro studio will be working at capacity this summer. In addition, the completed schedule is believed to be another step by M-G in a move to build up its gross revenue by liquidating its finished product as soon as possible. Each of the 10 pictures will be tradescreened for exhibitors as soon as possible so that the ad-publicity department can set its spot campaigns on the films in advance.

Field sales staff will go out to sell the pix as soon as they have been tradescreened to build up their records for the new sales drive currently under way. Drive, which runs from now through the end of August, has been tentatively titled "Beat Last Year." In line with the currently-stayed anti-trust decree, each picture

(Continued on page 22)

L. A. to N. Y.

Barney Balaban
Lucille Ball
Richard Benedict
Leo G. Carroll
Max Cutler
William Daniels
Hal Danson
Jules Dassin
John De Cuir
Johnny Desmond
Sol Doglin
William Gehring
Thomas Heggin
Allan Hersholt
Archie Herzoff
William Jacobs
Arthur Jeffrey
Elia Kazan
Gilbert Kurland
Jesse L. Lasky
Claude F. Lee
Cliff Lewis
Raymond Massey
Lynn Merrick
Curtis Mitchell
Irving Pichel
Eddie Rickenbacker
Betty Rowland
Stanley Shuford
Andrew Smith, Jr.
James Stewart
Walter Tetly
John van Druten
Robert Watson-Watts
Herbert Yates
Robert Young
John Zanft

Europe to N. Y.

Patrick Hamilton
Sol Hurok

RANK'S $1,000,000 A YR. FROM SA

British B.O. in U. S. NSG—Blumberg

Commenting this week on the progress of British films in U. S. theatres, Nate Blumberg, Universal's prexy, said flatly that "it's far from good." "Exhibitors must be made to realize," Blumberg declared, "that their welfare and the welfare of the American film industry depends a good deal on they're giving British films a fair break here."

During the lush war period, Blumberg said, "exhibitors grew lazy because they became used to opening the door and get out of the way of the easy returns." Now, he added, many were standing in the way of something new in the industry—an influx of fresh ideas typified by British films. "Other businesses are beginning to feel the letup from boomtimes. If the exhibitor doesn't want it to happen to films, he had better go back to work."

Jordan's Germany Spot Cues Better Film Accord Between MPEA and AMG

Appointment last week of Marian F. Jordan, vet of Paramount International for the last 19 years, as manager of the Motion Picture Export Assn. in Germany, indicates that the cooperation necessary from the American Military Government in charge there may be forthcoming soon. MPEA officials, however, still expressed doubt that they could swing into operation in Germany by July 1 as planned, declaring that they won't know the AMG's disposition for a couple of weeks yet.

MPEA general manager Irving Maas detailed on his return from Germany last week the four points of cooperation he had laid down to the AMG authorities in Berlin, declaring the MPEA would be unable to operate unless such aid was furnished. In addition, it was pointed out that the MPEA needs more physical equipment, laboratory facilities and a speedup in the AMG's screening of product for approval. Entire release program in Germany will continue to be integrated closely with the AMG's reorientation program of the German people, so that all pictures to be shown there will be given concentrated study before approval.

MPEA has been operating in both Austria and Japan for some time, it was pointed out, and to all intents and purposes has also been handling distribution of American product in Germany, since the Army

(Continued on page 22)

Ed Ulmer Finds Swedish Family Which Succored Him Post-World War I

Efforts of the Associated Press and Sam Cohen, United Artists' foreign flack chief, have resulted in reestablishment of contact between Hollywood director Edgar G. Ulmer and the family in Sweden which took him and his sister as homeless and undernourished waifs from Austria after World War I. Tremendous press play given by Stockholm's leading papers to Ulmer's efforts to get in touch with the family, incidentally, gave plugging to the director's latest film, "Carnegie Hall."

Ulmer informed Cohen a few weeks ago of his desire to get in touch with the family, named Kyhler, on the possibility that he may go to Sweden on a visit this summer. Papers frontpaged search and the response was immediate, not only from the Kyhlers, but from other families which knew the Ulmer children. One sheet even printed a pic of the Ulmers and their benefactors, which the latter had dug up.

Director has received a flock of letters from the various families, which were forwarded by Harald Åström, UA's Stockholm branch manager. Incidentally, there wasn't a request among them for a touch.

PAUL JONES ANKLES PAR AFTER 20 YEARS ON LOT

Hollywood, May 20.

Paul Jones, 20 years with Paramount, walked off the lot after termination of his producer contract, 12 years old. He will announce a new hookup next week.

During his stay at Paramount Jones produced all the Bob Hope-Bing Crosby "Road" pictures except the first and last. His last chore on the lot was "Dear Ruth."

Goldwyn, RKO Renew Distrib Pact For Year

Hollywood, May 20.

Samuel Goldwyn will release through RKO for another year, starting July 1. First picture to be distributed under the new deal will be "The Secret Life of Walter Mitty," starring Danny Kaye.

One-year pact is the seventh between Goldwyn and RKO, starting in 1941 with "The Little Foxes."

Loew Finds 16m In Foreign Field Panning Out Rich

Success of Loew's International 16m setup in the foreign field is panning out much bigger than even the most optimistic company executive had figured for the first few months of actual operation. Fact that the 16m department already is more than paying its way is viewed as the real tipoff to its future possibilities as a revnue producer.

Loew's 16m has been especially big in the Latin-Americas, England, Philippines and France thus far. Regional directors in recent meetings all have turned in glowing reports about the way in which narrow-gauge pictures have clicked. Official opinion is that the surface barely has been scratched by 16m operations in the foreign market.

Only in China has 16m setup lagged, and that was expected from the start. Lack of policing, unstable currency and dearth of money even for the cheapest pictures are held responsible for the slowness of 16m film to catch on there. Then, too, there always has been a surprising over-optimism in some foreign quarters about China as a market for new ideas.

Loew's has found that areas where regular theatre operations are inaccessible and districts where previous theatre patronage has been nil are most fruitful for 16m product. The narrow-sized pictures appear ready-made for localities where the number of reading patrons is small.

COL.'S 39-WEEK NET UP A BIT TO $2,935,000

Net earnings of $2,935,000 were turned in by Columbia for the 39-week period ended March 29, the company reported yesterday (Tues.). Returns showed the company holding its lead over the comparative stretch of 1946 when profits totalled $2,315,000. Equivalent earnings on the 622,782 shares of common outstanding comes to $4.34 per share after deducting for preferred stock dividends.

Operating profits for Columbia toted to $4,640,000, while estimated provision for Federal taxes amounted to $1,705,000. This compares to a $4,275,000 operating take in '46 and a tax provision of $1,960,000. Equivalent earnings last year on 595,447 shares of common was $3.45 per share.

FIRST 7 RELEASES OK IN SO. AMERICA

British films, traditionally in the Latinos' doghouse, have staged a sharp rally in the past year and are currently offering Yank product the stiffest kind of competition in Latin America. Starting at a point last May when their returns were trifling, the first seven films of the J. Arthur Rank organization shipped to SA have already raked in a total of $1,003,162 for the 12-month period. What's more, the Rank product is steadily hitting over $100,000 monthly in revenues returned to the homeoffice.

Demonstrating that the British product is holding its own against its Hollywood equivalent, "Seventh Veil," top grossing Rank film south of the border, has racked up $363,-92- to date. It compares to $208,101 corralled by Universal, Rank's distributor in the western hemisphere, for its best Deanna Durbin pic, and $540,975 garnered for the company's strongest Technicolor film.

Other British films show consistent moneymaking potential in the Latino market. "This Love of Ours" fell only a shade below "Veil" with a $353,711 return to date. "Madonna of the Seven Moons" turned in a $282,367 performance while "Wicked Lady" is good, so far, for $160,475.

Now on 3-For-2 Schedule

With the stepped-up returns, Universal's foreign sales boss, Joe Seidelman has upped the tempo of British pix releases in South America to two-per-month from their previous pace of three every two months. Company, in so doing, has

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Newsreelers' Switch To Foreign Pix Seen as Big Lift to Imported Films

While 1944 was rock bottom for foreign films, with but eight outlets in the country, such product is now pushing along as regular screen fare for some 200 houses according to Oliver A. Unger, veepee in charge of sales for Distinguished Films. Back from a six-week nationwide survey to sift out the "fact and fiction" of foreign films' domestic appeal, he predicted that "if the quality of foreign product continues to hold up there will be a 100% increase in foreign film outlets within the '47-'48 season."

"Newsreel houses," Unger opined, "will fall into our hands like ripe plums since it's well known their grosses are way off." If these theatres, he said, turn to full length domestic features they will undoubtedly be forced to play last run product. Hence it would be to their advantage to play the better foreign pix. He cited the switch of the Telenews theatre in Dallas and another newsreel house in Oakland to a foreign film policy.

"Artificial shortage" of Hollywood product has resulted in turning

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UA May Distribute Peak's 'White Cradle Inn' in U.S.

Sidney Moses, head of Peak Film Productions, Ltd., here from Britain to obtain U. S. distribution for his "White Cradle Inn," has purchased a film adaptation of the Hungarian classic, "The Tragedy of Man" from Geza Herczeg and Barbara Tolnai. Herczeg is holder of an Oscar for scripting "The Life of Emile Zola." Filmization of the Hungarian work, written by Imre Madach and now in the public domain, will tee off in England early in the fall.

"White Cradle Inn," Madeleine Carroll starrer currently playing British houses, is being considered by United Artists for possible western hemisphere release. Moses is seeking a top Yank marquee name to play the lead in the Hungarian opus. Zoltan Kodaly, Hungarian composer, has been pacted to provide the score.

Story carries Adam and Eve through successive stages in the history of man. Third principal part is that of Satan.

Some of Par's Theatre Partner Pacts Give Co. Short End on Sellout Deals

Rank's SA Upbeat

Barometer of Rank films' rising revenue in the Latin-American market is graphed by the following table. Figures begin with first month that Rank pictures were distributed in South America by Universal under the new policy.

1946	
May	$16,195
June	58,020
July	64,344
Aug.	67,970
Sept.	72,602
Oct.	123,634
Nov.	100,573
Dec.	81,136
1947	
Jan.	119,893
Feb.	85,802
Mar.	102,252
April	110,741
Total	$1,003,162

With its Arrowhead Springs meet out of the way, Paramount toppers, now returned east, deny reports that disposal of the 1,100 partly-owned Par theatres came in for heavy discussions. Paramount is standing by its perviously made decision to take no overt action on the legal knot until the U. S. Supreme Court hands down its ruling on the decree. Leonard Goldenson, Par's veepee in charge of theatres, declared. Huddles in which company toppers and all Paramount theatre partners participated were confined, he said, to mulling operations of the widespread circuits.

From other sources, it's reported that Par is facing a highly difficult course on partly-owned houses because of the peculiar terms of many of the partnership deals. Pacts with a number of the company partners, it's said, already lay down rules for disposal of theatre interests by either Par or its partners which currently favor the latter and handicap the parent company.

Contract terms of a number of the chains, as an outgrowth of Par's reorganization in the Federal court, provide that either party can buy out the other by payment of the book value of the theatres, less depreciation, plus three times the profit of the house for the year preceding. With the book value set during depression days at a low level and depreciation scored up for a number of years for tax purposes, contract terms now set an inordinately low price.

With the one-way pressure on Par under the decree, its partners can refuse to sell. Par is hamstrung in that it must do one or the other and can't offer its share to an outsider

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Balaban Urges More Playdates For British Pix

Pressing concern of the U. S. film hierarchy over the fate of British films in America because of possible repercussions in Britain was graphically demonstrated at the recent Arrowhead Springs conclave of Paramount execs and theatre partners. While the three-day meet was held to talk over theatre operations and decree problems, Barney Balaban, Par's prexy, took a full half-day from other matters tolecture Par's pards on the necessity of giving British pix a break in playing-time.

Since the partially-owned chains have autonomy in bookings, homeoffice can't control playdates on Anglo films. Consequently, Balaban made his plea for Par circuits, which have offered some resistance to the British films, to expand their screentime in that direction.

EXHIBS CAMPAIGNING TO KAYO 20% TAX TAP

With the House Appropriations Committee meeting for protracted hearings on tax questions, the film industry plans to renew its battle to win a slash in the 20% Federal tax bite. While pix officials have little hope of inducing Congress in its present frame of mind to knock out the added 10% nick which was fixed at the outset of the war, strategy is aimed at maintaining a steady pressure on the legislators. Feeling is that by pounding home the fact that exhibs are being discriminated against, the dam may break ultimately.

Onslaught against the 20% will be led by Ted Gamble, board chairman of the American Theatres Assn. and a former $1-a-year man with the Treasury dept. Gamble expects to plane eastward next week to make his pitch before the Congressional committee. ATA, it's understood, will invite the support of other exhib organizations and other branches of the industry.

One of the points to be pressed is that local forays via community, county and state nicks, superimposed on the Federal slice is driving business away from the theatres. Congress should step aside to clear the way for local needs, it'll be argued. Standby pitch that the flickeries don't dispense a luxury will also be made.

ATA's move is also aimed to counteract impression of legislators that the failure of exhibs to put up a fight against the tax is an admission that it doesn't constitute a hardship. Several committee members have already expressed that view on theatres.

Script Stalls 'Jenny' Which Selznick Will Complete in the East

Despite recurrent rumors that David O. Selznick's "Portrait of Jenny," one of the first major features scheduled for eastern production, would be taken back to the Coast for completion, it was confirmed this week that the Selznick crew is expected to return to work on the picture at RKO-Pathe's New York studios. Chief reason for the current delay in the film's shooting schedule, it was revealed, was not Selznick's dissatisfaction with the eastern studios but with the script. Latter has been revised and the film is now ready to return before the lenses.

After shooting several weeks in N. Y.'s Central Park and in New England, the "Jenny" outfit was to have come into the Pathe studios about March 1 for the final interior work. Two large sets have been standing unused in the studio since that time, with Selznick plunking out a reported $400 daily for studio rental, despite the fact his crew was not at work. That means the studio has already cost him between $10,000-$15,000 in rent.

Several other independent producers from the Coast, meanwhile, have been huddling with Pathe execs with a view to renting the studio when the Selznick contingent moves out. Although Pathe officials refused to disclose their names until all contracts have been signed, they indicated the studio would be active for most of the summer with major feature production.

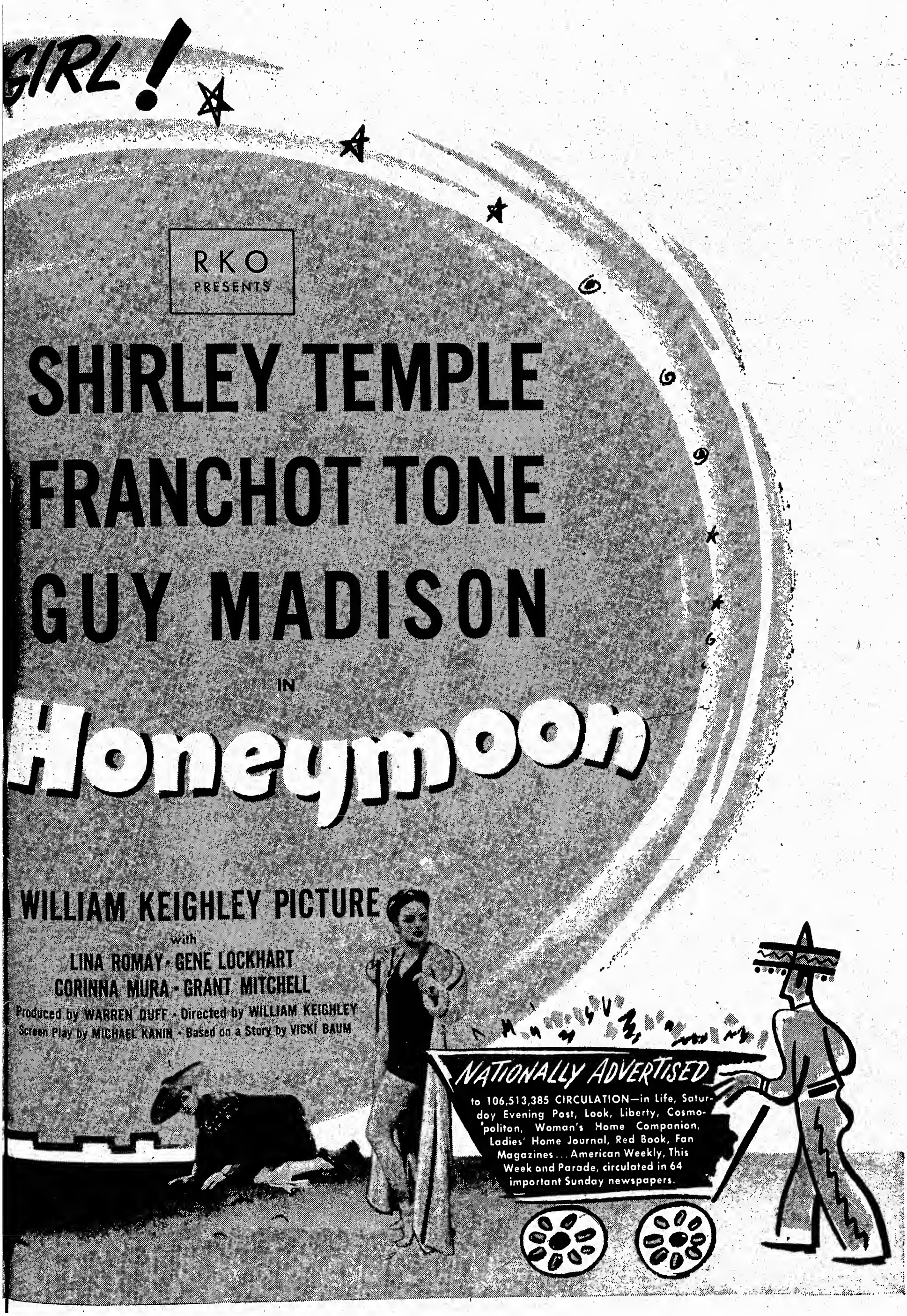
PAR WHITTLES SCRIBES IN RETRENCHMENT WAVE

Hollywood, May 20.

Retrenchment on the Paramount lot has whittled the writing staff down to 30 scribes, the lowest number in more than a year. Total of 15 have been lopped off the payroll in recent weeks.

With production at a low ebb, it is understood no additions to the staff are contemplated in the near future.

THE TWO-MAN ROMANCE
OF A ONE-MAN
Bright comedy
and glowing love thrill
... in this delightful
story of a groom-
less bride stranded
in Mexico City
with oh, such a hand-
some diplomat
to the
rescue!
RKO RADIO PICTURES



GIRL!
RKO PRESENTS
SHIRLEY TEMPLE
FRANCHOT TONE
GUY MADISON
IN
Honeymoon
WILLIAM KEIGHLEY PICTURE
with
LINA ROMAY · GENE LOCKHART
CORINNA MURA · GRANT MITCHELL
Produced by WARREN DUFF · Directed by WILLIAM KEIGHLEY
Screen Play by MICHAEL KANIN · Based on a Story by VICKI BAUM
NATIONALLY ADVERTISED
to 106,513,385 CIRCULATION—in Life, Saturday Evening Post, Look, Liberty, Cosmopolitan, Woman's Home Companion, Ladies' Home Journal, Red Book, Fan Magazines... American Weekly, This Week and Parade, circulated in 64 important Sunday newspapers.

40 Par Execs to Participate In Proposed Stock-Sharing System

With the annual battles which Metro's system of bonuses has regularly stirred at stockholder-fests probably in mind, Paramount has come up with a neatly contrived plan of indirect melons for 40 of the deserving. Complex proposal, outlined in Par's proxy statement, which calls for participation in a newly formed investment company, is not likely to raise any roofs and it has an added advantage—it's fairly tax proof. Approving ayes of two-thirds of all outstanding common is required before the plan goes through.

In essence, stockholders at the June 17 meet in the Paramount Bldg. (N. Y.) will be asked to greenlight organization of the Employees' Investment Co. with a capitalization of $4,000,000. New company would issue 240,000 shares of common, $1 par, plus $3,760,000 in notes, guaranteed by Paramount. Cash raised would be used to dabble in Paramount common stock only—with dividend returns from these holdings split 50-50. Half would go into a sinking fund to retire the notes; the balance could be held for stockholders or paid out immediately in dividends.

Investment outfit's stock would be made available to designated employees in fixed amounts at two-thirds the par value with Paramount footing the other third. With the exception of Y. Frank Freeman, studio veepee; Leonard H. Goldenson, theatre head; Austin C. Keough, general counsel; Henry Ginsberg, studio topper; and Charles M. Reagan, sales chief, no director will be privileged to buy into the company. Ginsberg can have 24,000 shares; the others, 15,000 apiece.

Committee to Tag Candidates

Board of directors' committee consisting of Barney Balaban, prexy; Stanton Griffis and Edwin L. Weisl will tag those officers and key employees entitled to participate and specify number of shares available to each. Absolute ceiling of 9,000 shares is placed on all other designees. Balaban, in his plea for stockholder approval, declared that "the ownership by our key people of stock in this new company, whose capital is to be invested exclusively in Paramount stock, will further cement the loyalties and make more firm and enduring the attachment of those men who have contributed so much to the success of Paramount."

In line with this idea, participation is conditioned upon the granting to Par of the right to extend employment contracts for a period of one year. Any designees not under pact, must agree to stick to the company for one year with salary increases solely at Par's discretion. Plan also limits disposal rights to stock with holder required to offer it first to stockholders and company.

Notes will bear interest not in excess of 2½% annually and mature in not less than five years. Investment company is to buy Paramount stock from time to time at its discretion in the open market. Obligation of Paramount on the plan, according to Balaban, would not exceed the $80,000 initially spent as one-third par value of stock plus the difference between the amount which it may obligate itself on the notes and the value of Paramount stock held by the investment company.

Fancy Payoff

Should Paramount continue paying its regular $2 annual dividends on the common shares, holders of investment company stock will receive a yearly 100% return on their shares besides an increased equity in the company because of retirement of notes. With $4,000,000 in working capital, investment outfit can buy 160,000 shares of Paramount at its present 25-point range. That would bring in a return to the company of $320,000 annually (besides possible extra divvies).

Half this goes into the sinking fund to repay notes, the balance of $160,000 is available as dividends. Since 240,000 maximum shares will be issued, there can be a 66% payment yearly per share or the exact amount paid by Par execs for the stock.

Nunnally Johnson Buys Old R. H. Davis Story

Hollywood, May 20.

Nunnally Johnson bought screen rights to "The Man Who Couldn't Lose," an old gambling yarn by Richard Harding Davis, for summer production under the Universal-International banner.

Rights were acquired from the novelist's daughter, Hope Harding Davis.

Autry's Roundup

Hollywood, May 20.

Gene Autry bought the western tune, "The Last Roundup," and will use it as a title and theme song for the first of eight musical oaters he will make for Columbia. All the films in the Columbia series will be based on well-known cowpoke songs.

"Roundup" gets under way at Tucson this week with John English as director and Jean Heather and Carol Thurston as femme leads.

Par 3d Highest Pix Payroller

Paramount's salary nut to top officials and employees jumped 15% during 1946 to hit a total of $11,429,153. In advancing over 1945's $9,930,738, Par's payroll climbed from fourth to third spot as costliest of the majors, exceeded only by Metro and 20th-Fox on sum-totals handed out in salaries exceeding $20,000 annually. Warners with an outlay of $11,394,944 is a shade below Par while Metro leads all others with $23,384,671 and 20th follows with $13,376,220.

Indicating the solid bite made by checking percentage pix, Paramount alone paid $839,359 to Confidential Reports for that service. Legal fees of $171,893 went to Simpson, Thacher & Bartlett. Price, Waterhouse & Co., accountants, were good for $96,125.

Henry Ginsberg, veepee and general manager for the studio, picked up a raise of $25,916 for a total of $219,500. Second best was that of Barney Balaban, prexy, with $159,000. Adolph Zukor, board chairman, took $136,400 for third spot. Y. Frank Freeman, studio veepee, corralled $132,500.

Leonard Goldenson, theatre chief, received the handsomest boost—$28,000, to hoist his paycheck to $85,000 for the year. Other officers were paid as follows: Austin C. Keough, general counsel, $85,000; Charles M. Reagan, sales head, $81,482; Jacob H. Karp, ass't secretary, $70,333; Russell Holman, eastern production representative, $58,100; Fred Mohrhardt, treas., $37,950; Paul Raibourn, veepee, $30,000; Robert H. O'Brien, secretary, $25,000; and Frank Meyer, ass't sec'y, $20,650.

Top stockholder among the directors is Maurice Newton, partner of Hallgarten & Co., with 18,620 shares of common. Stanton Griffis has 10,000 shares while Balaban's holdings are only 2,400 shares.

Griffis is running for reelection as a director despite his confirmation as U. S. ambassador to Poland. All others are designated for another term.

N.Y. Collarites Explore Pay Tilt Possibilities

Building up to another round of demands for pay hikes for film industry white collarites in New York, Screen Office and Professional Employees Guild is holding a full membership meeting today (Wednesday). Main agenda point will be a report of the contract research and negotiations committee which will bring in its recommendations for salary increases on basis of rising cost of living.

Contract talks between SOPEG and Confidential Reports, Inc., checking outfit for the majors, is set for a meeting tomorrow (22). Joe Moscou is representing management in the negotiations and Otto Langer and a committee of four CR employees are speaking for the union. Sixty five workers are involved.

Erskine Gets New U-I Pact

Hollywood, May 20.

Universal - International handed Chester Erskine a three-picture contract calling for his services as writer and producer.

Erskine recently functioned as co-writer, co-producer and director on "The Egg and I."

Supreme Ct. To Solve Lloyd-U Legal Puzzler

Legal puzzler of whether a successful plaintiff in a copyright infringement suit can recover both damages and profits comes up for review for the first time in the U. S. Supreme Court next fall via cross-appeals in the case of Harold Lloyd against Universal Pictures and producer Clyde Bruckman. Case, which originated in Lloyd's allegations that Universal infringed on his 1932 production of "Movie Crazy" in their 1943 production "So's Your Uncle," is reaching the top court following the U. S. district court's decision in California, May 12, affirming a lower court award of $40,000 damages to Lloyd. Plaintiffs and defendant are appealing the award on grounds that it's too little and much, respectively.

In the original action, Lloyd claimed a total of $400,000 for general damages and special damages, arising from impairment of a reissue and remake rights to "Movie Crazy." Lloyd also claimed the full profit, before taxes, of the $100,000 which "So's Your Uncle" earned for Universal despite fact that the tax

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$50,000 Deal (Plus 25G To the Cancer Fund) For Damon Runyon Biopic

Although the deal whereby Marshall Grant Pictures acquired the film rights to the life of Damon Runyon was made direct with Damon Runyon, Jr., Paul Small expects to get his agent's cut, he said yesterday (20). Small, named as rep for that purpose by the Chase National Bank, N. Y., trustees for the estate, claims to have initiated the Runyon biopic sales talks with Grant. Figure of a $150,000 guarantee was set at that time. Negotiations subsequently were broken off when Grant deemed the amount too high, Small alleges, and Grant then went to the younger Runyon direct.

Understood that the price agreed upon between Grant and young Runyon is about a third of the $150,000 asked by Small. Grant said the Damon Runyon Memorial Fund for Cancer Research will get 10% of the pic's profits, and there will be a lump payment of $25,000 to the fund the day the film goes into production.

Deal includes the right to portray members of the late Runyon's immediate family. Grant will additionally try to get as many of the noted personalities who were close to Runyon as possible to portray themselves in the pic. He is hopeful of enlisting, among others, Walter Winchell, both because of the close friendship between W.W. and Runyon and Winchell's keen interest in the cancer fund drive.

No production details for the biopic set yet. Grant would like Gene Fowler to do the screenplay, but has given no thought as yet to either director, players, or even a tentative title for the film.

Runyon life story will be one of three pix skedded by Grant, former Universal producer. First will be "Moonrise," from the Theodore Strauss novel, which goes into production June 2 with Julie London in one of the stellar roles, and William A. Wellman directing. John Garfield, who was also to have been in "Moonrise" on a loanout deal with Robert Productions, withdrew because certain conditions were unfulfilled. Runyon work will be the second, and "Gainesville, U.S.A.", an original, the third.

Chicago money is behind Marshall Grant Pictures, which is capitalized at $1,000,000. William D. Saltiel, chairman of the board, is a Chi industrialist, and other Windy City money figures interested are Richard Rosenwald, Harry Horner, Louis Kuppenheimer and Henry Hart.

Grant returned to the Coast Monday (19) without releasing arrangements for his product set yet.

WB's New Newsreel KO's Fall Bookings For Others; U Seeks Tele Account

Outbreak of a battle for exhib customers and a resultant slashing of rentals which would further worsen the plight of the five newsreel companies was freely projected this week with the proposed entry of Warner Bros. into the field. Already performing a perilous thin-ice act, the reels fear possible repercussions on their own staffs and a drastic decline in income. What's certain is the loss of the 470 theatres of the Warner chain as accounts, with a resultant dip of $500,000 in returns to the quintet annually.

Under current booking arrangements, Paramount, Metro's News-of-the-Day and 20th Fox's Movietone News will each take a loss of $125,000 yearly. Universal and RKO's Pathe News will divide a drop of $125,000 between them. That's because Paramount, Metro and 20th each had 25% of the Warner business, while U and RKO split the difference.

Warners has already notified the reels that bookings in affiliated houses will be discontinued in the fall. Newsreel execs, however, are worrying a lot more over other implications of the WB entry. What they want to know is how Warners can expect to pick up outside biz without pushing rentals below their present low level.

"There's bound to be a struggle for theatre accounts in the fall," one newsreel exec put it. "Certainly, Warners will have to offer something more than just their reel to induce a customer to switch from our company to theirs. Then, what else can the inducement be but a reduction in rates? And when that happens, there's going to be plenty of hair-pulling in the newsreel field," he argues.

Most of the reels, it's noted, are currently operating at only a fraction above costs, while one or two have been doing even less than that. Companies use millions of feet of rawstock and rise in costs over prewar days, while rentals have remained stationary, have already hit the reels hard. Consequently, it's thought that launching of the Warner company will push several of the companies deep into red ink.

Reels share the troubles of all shorts departments which have had to meet rising production outlays without proportionate boost in distribution returns. One major company shorts department reported last week that its gross rose 15% during 1946 while its net profits dropped 35%.

With a hot fight for exhibitor customers looming for the newsreel firms as a result of Warners' recent announcement to enter the newsreel fold, the reels presently in business have already begun to shop around for new customers, sometimes going far afield from their usual accounts. Universal News, for example, has conducted a series of negotiations with CBS television, which recently eliminated all live programming in favor of films and special event pick-ups and so would be most amenable to obtain outside newsreel footage to bolster its broadcasting schedule.

Negotiations broke down without a deal being signed, reportedly because CBS could not afford to pay the tariff for a commercial reel. Fact that U executives had huddled with the video outfit, however, occasioned considerable interest in the trade, since it loomed as the first indication that the majors might break down the wall they've erected between themselves and the tele industry for licensing some type of pictures to video.

U officials, while pooh-poohing the discussions with CBS as unimportant, conceded that the many problems and repercussions that might ensue had led them to turn down the deal. They also pointed out, however, that the tele industry, in its present stage of development, isn't prepared yet to pay for commercial films turned out by the majors or their subsidiaries.

CBS declared it would have been glad to get the U newsreel, but said it was only one of many sources it had recently approached to get added film footage.

WB's Video News?

Hollywood, May 20.

Television is doped to figure strongly in Warners' plans for its newsreel, which tees off in November. Whether the use of video is immediate or not, the ultimate aim is to bring sports and other news events to the circuit's screens simultaneous with their occurrence or as soon afterwards as the latest tele equipment will permit.

Studio is planning a splash almost as spectacular as its entry into talking pictures for its bow in the newsreel field. James Allen, who will head the newsreel setup, checked in at the studio following homeoffice conferences with Harry M. Warner for further huddles with Jack L. Warner.

Assembly of V-2 Rocket To Be Filmed in Color

Hollywood, May 20.

Jerry Fairbanks sent a crew to White Sands Proving Grounds, New Mexico, to make the first pictures of the assembly of the V-2 rocket by the U.S. Army.

Pictures, in color, will be included in the forthcoming "Popular Science" series of shorts for Paramount release.

Goldwyn Shelves 'Earth' Till Peck Is Available

Hollywood, May 20.

Shooting start on Samuel Goldwyn's "Earth and High Heaven" has been postponed until January, when Gregory Peck, whom Goldwyn wants for the lead, will be available after completion of his present commitments. Deal to borrow Joan Fontaine from Rampart Productions for the top femme role has been dropped because of the delay.

Actress' next chore will be in "Thunder on the Hill" for Universal-International, after which she'll make either "Possession" or "Letters from an Unknown Woman" for Rampart.

Rosen's Appeal in Suit

The U.S. Circuit Court of Appeals reserved decision Monday (19) on the appeal of Al Rosen from a dismissal of his plagiarism suit against Loew's Inc., producers of the 1939 film, "The Mortal Storm."

Rosen had charged that his story, "The Mad Dog of Europe," which had been submitted to the defendant, was used in Metro's "The Mortal Storm." The late Federal Judge Samuel Mandelbaum had previously dismissed the action.

3 Theatre Assns. Move To Intervene in U.S. Suit

Moving to plug possible legal loopholes in their attempt to be heard in the Government's anti-trust suit, American Theatres Assn., the Southern California Theatre Owners and the Confederacy of Southern Assns. have filed an application with the U.S. Supreme Court for permission to intervene. Petition supplements an appeal of the trio of theatre groups, now before the high court, from a denial by the statutory court of their intervention plea.

Application limits the appeal to competitive bidding provisions of the decree which the theatre orgs are opposing. While the question of intervention came up before Supreme Court Justice Stanley Reid when the majors moved for a stay several months ago, no decision has yet been handed down by the court.

Foreign Pix Hunt

Story shortage has brought Andre Dumonceau, indie producer, east from Hollywood on a hunt for remake rights of foreign-language pix. He once produced abroad himself, having been with Gaumont and Pathe in pre-war days. Now veepee and production head of Star Pictures, his most recent effort was "The Fabulous Suzanne" for distribution by Republic.

Dumonceau isn't the first to go after remake rights. Paramount and Ed Small have displayed interest in redoing "Lucrezia Borgia," but ownership of rights is reputedly cloudy. Elsa Neuberger, eastern rep of David O. Selznick, also has been looking at foreign-language product for the same purpose.

Exhibition of foreign pix here is regarded by Dumonceau simply as tryouts, and not likely to affect their biz when remade.

LESS TENURE FOR FILMS ON B'WAY

Films in 15 B'way Holdover Houses

	1946 (Jan.-April)	1947 (Jan.-April)
Astor	2	1
Capitol	4	5
Criterion	5	7
Globe	7	5
Gotham	6	6
Hollywood	1	3
Palace	4	5
Paramount	4	5
Radio City Music Hall	4	5
Rialto	13	11
Rivoli	2	4
Roxy	5	7
Strand	5	5
Victoria	5	5
Winter Garden	2	5
Total	69	79

SAG Nixes Pre-Prod. Rehearsal Proposal But Still Explores Idea

Hollywood, May 20.

Screen Actors Guild has nixed a proposal by S. Sylvan Simon whereby a producer could call in an entire cast before shooting, rehearse a complete film and pay thesps only during rehearsals, after which they would go off the payroll until the picture started rolling. Simon had made the pitch on basis that such a move would cut production costs tremendously on "Double Take," his second indie under Cornell Pictures banner at Columbia. He's in partnership with Franchot Tone, who also stars.

Guild's stance was that the proposal would break the "continuous employment" principle. SAG toppers emphasized that they are not against pre-rehearsals, but that Simon's suggestion is out because it would mean thesps would have to sit around without salary checks coming in between the rehearsal and actual start of the picture.

Guild reps, however, are interested in pre-rehearsals with complete casts if producers' plan won't work to the detriment of actors. Ideal setup, according to the unionists, would be to have the actors go into production immediately after rehearsals.

SAG, Indie Producers Reach Interim Pact

Screen Actor Guild has reached an interim agreement with the Independent Motion Picture Producers Assn., permitting the filming of two pictures at "substantially higher" wages than the old basic scale, which expired May 15.

Pictures are "The Bowery Boys" at Monogram and an untitled western at PRC.

H'wood Studio Labor Seen Looking Towards Congressional Action

Washington, May 20.

Hollywood's studio labor will apparently have to wait for Congress to finish action on its labor bill, which outlaws jurisdictional strikes to get a proper formula for terminating the pestiferous situation which has been plaguing the industry for many months. AFL meetings here last Tuesday-Wednesday (13-14) proved once more that the Federation is incapable of handling the matter itself.

Although the meeting was formally announced for the purpose of setting up "machinery for the adjudication of all jurisdictional disputes in the motion picture and amusement industries without strikes," it wound up by merely appointing another committee to try to draft a plan for it. Strenuous efforts were made by AFL apologists to cover up the flop by insisting that the two-day session was never intended to be anything but exploratory, but the boys admitted differently off the record.

Poll Locals

Hollywood, May 20.

Members of painters and set designers locals will be given an opportunity to again express an opinion on returning to their studio jobs in a poll to be held this week. Announcement was made at regular Sunday mass meeting of Conference of Studio Unions by CSU chief Herbert Sorrell. It's been some two months since the unions polled members for expression of opinion on return-to-work question and, as result of last week's Washington meeting on establishment of permanent arbitration machinery, leaders feel the time is right for another vote.

Report on the Washington huddle was made by Sorrell and Ed Gilbert, of set designers, who went east for sessions.

Ent.'s Feuchtwanger Buy

Film rights to the forthcoming new Lion Feuchtwanger novel, "Proud Destiny," have been picked off by Enterprise. Price reported at over $300,000.

"Proud Destiny," purchased from galleys, will be published in September by Viking Press. Feuchtwanger, who authored "Power," "Ugly Duchess" and "Success," spent five years writing the new one. A yarn with the French and American revolutions as background, it will be produced and directed for Enterprise by Lewis Milestone.

MRS. SCHENCK'S SHOW AT MSG GROSSED $65,000

All-star benefit show last (Tuesday) night at Madison Square Garden, N. Y., for the New York Infirmary's new medical center, chalked up a capacity gross of about $65,000, with the list of stars rounded up by Metro veepee Marvin Schenck for the event topping anything yet staged at the Garden. Show lasted almost four hours, with admissions scaled from $4.80 tops down to $1.20.

Campaign, named "Tribute to Women Week," teed off Monday (19) night with a torchlight parade down Fifth avenue, N. Y., with Lucille Ball and Helen Hayes serving as parade marshals. Harry Brandt chairmanned the entertainment committee, with Mrs. Nicholas M. Schenck acting as treasurer.

Stan Kramer's Story Buys

Hollywood, May 20.

Screen Plays, Inc., has purchased Carl Foreman's play, "Ada," based on the life of Ada Menken. Foreman will pen the screenplay for cash payment, plus participation.

"Ada" is third on the production schedule outlined by Stanley Kramer, Screen Plays prexy and executive producer. First two are "The Big Town" and "Champion," both by Ring Lardner. Package deal for the Lardner properties was closed last week for $75,000.

Colleges Cite RKO Short

St. Louis, May 20.

RKO-Pathe's "Campus Boom," one of the "This Is America" series, has been cited by the American College Public Relations Assn. for its "honest reporting of the postwar American campus scene."

Phil Reisman, Jr., head of RKO-Pathe's script department, accepted the citation at the Assn.'s 30th anniversary dinner here last week.

STAY LONGER IN CHI, HOLD IN S.F.

Staying power of films is diminishing on Broadway, is improving in Chicago and remains about the same in San Francisco, according to a comparison of film runs in those three key cities for the first four months of 1946 and 1947. Some 69 pictures were exhibited in 15 Broadway holdover houses from Jan.-April inclusive in 1946 while in the same period of the following year 79 films, or 14% more, were shown.

Contrary figures were racked up in Chicago where 74 pix debuted in the '46 period while a year later only 63 teed off. However the count in the Windy City is somewhat tricky since the Garrick and Grand which ran double bills last year are on a single pic policy this year. With the Orpheum and United Artists in Frisco showing eight films apiece for both '46 and '47, rest of the houses in the Bay City report a generally similar situation.

Pointing up the fact that extended runs are gradually tapering off on Broadway is the experience of the Hollywood, N. Y., where in the first four months of 1946 Warners' "Saratoga Trunk" rounded its sixth week at the turn of the year and closed a final 22 weeks at the end of April. This year at the same spot "Humoresque" went nine weeks, "Nora Prentiss" six, and "Two Mrs. Carrolls" was in its fourth stanza the end of April.

Another example which shows that the product backlog has been considerably whittled down is the situation at Loew's State, N. Y. Normally a second run vaudfilmer, the State exhibited four first run films in the '46 period while in the first four months of '47 only two pix, Metro's "The Mighty McGurk" and Columbia's "Mr. District Attorney" preemed there.

Roxy's Runners

Long runner for the Roxy in the '46 period was 20th's "Leave Her to Heaven" which chalked up a six-

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Disney's 2 Full-Lengthers in the Can, More Set; $264,383 6-Month Profit

With Walt Disney Productions pulling out of the red by reporting profits this week of $264,383 for the half-year ended March 29, the Burbank animator has also, for the first time in many years, stacked up a backlog of completed features permitting him to fix a steady releasing program. Disney now has two full-lengthers in the can, one almost completed, and several more in the planning stage. Consequently, he's set for a two-per-year releasing pace for some time to come.

Features already polished off are "Fun and Fancy Free," which includes Edgar Bergen (Charlie McCarthy), set for September release, and "How Dear to My Heart," which hits the screens next spring. "Sing About Something," 100% animated feature, which the Disney sales force is lining up for release later in '48, is now well on the way. Additionally, Disney is already working on "Alice in Wonderland" and blueprinting productions of "Cinderella," "Peter Pan" and "The Little People."

Gross return for the 26-week period was $2,984,097, representing a 63% boost over the $1,832,318 which the company snared in the corresponding period of the year before. So far as net is concerned, Disney lost $22,261 in the first half of fiscal '46. "Make Mine Music," Disney's report to stockholders said, turned in revenues which are reflected in the company's income because of the adoption of a "receipt of income" basis of amortization.

Under this method, report noted, a portion of each dollar of income is immediately allocated to income. Substantial income is also expected shortly from "Song of the South," Disney added. Net income is equivalent, after providing for preferred dividends accumulated for the period, to 38c per share on the 652,840 outstanding.

Feature pictures brought in $1,817,279 while shorts were good for $545,284; commercial pix, comic strips and licensing cartoon characters for $524,261; and sale of Government films, $97,273. Cost of production abandoned in process came to $161,555; administrative and selling expenses, $444,198; Federal taxes, $177,000; and amortization of features and shorts, $2,362,563.

Reagan Named Co-Star With Brooks in 'Hagen'

Hollywood, May 20.

Warners handed Ronald Reagan the co-starring role with Geraldine Brooks in "Mary Hagen," based on a novel, "That Hagen Girl," by Edith Roberts.

Alex Gottlieb will produce and Peter Godfrey will direct the picture, slated for early summer filming.

Midwest Exhib Sues For $1,575,000 In Anti-Trust Action

Kansas City, May 20.

Litigation long threatened against the major distributors and rival exhibitors became a reality when two suits were filed here May 15 by Glen W. Dickinson, operator of a circuit of houses in Kansas and Missouri.

The two suits, filed on behalf of the Dickinson theatre, Mission, Kans., and Overland theatre, Overland Park, Kans., seek treble damages totalling $1,575,000, alleging the defendants "had unlawfully conspired to discriminate against independent film exhibitors in the distribution of films" and had thereby caused Dickinson to lose over $500,000.

The list of defendants against whom these charges were levelled include: 20th-Fox Film Corp., Fox Midwest Theatres, Fox Kansas City Corp., Fox Midwest Amus. Corp., National Theatres; Fox Theatre Co., Ward Scott, district manager of 20th-Fox; Elmer C. Rhoden, president of Fox Midwest Theatres and official of other Fox Midwest firms; Loew's, Paramount Pictures, Paramount Film Distributing, RKO Radio Pictures, Kansas City Operating Corp., Kansas City Orpheum Corp., Mis-

(Continued on page 22)

Briefs From the Lots

Hollywood, May 20.

Walter Wanger signed Ward Bond and Boris Karloff for roles in "Tap Roots" at Universal-International... Polly Burson, trick rider, signed for "Two Guys from Texas" at Warners ...Glenda Farrell returns to the screen in "The Double Take" at Columbia...Rita Johnson draws the second femme lead in "Sleep, My Love," to be filmed by Triangle on the Hal Roach lot.

Karolyn Grimes, moppet, signed by Samuel Goldwyn for "The Bishop's Wife." . . . Rita Johnson draws the second femme lead in "Sleep, My Love," to be produced by Triangle Productions . . . Nancy Saunders bicycling between "It Had to Be You" and "Lone Wolf in London" at Columbia . . . Bob Clampett turned in "It's a Grand Old Nag," his first Trucolor cartoon under his new contract with Republic . . . Merle Oberon returned to work at RKO after a week out with throat trouble . . . Harry Davenport, Sara Allgood and Wallace Ford signed for "A Texas Story" at Eagle-Lion . . . Jimmy Lydon drew a top role in Cagney's "The Time of Your Life." . . . Percy Kilbride plays his first western role in "Black Bart" at Universal-International. . .

Argosy signed Pedro Armendariz, Mexican actor, to co-star with John Wayne and Henry Fonda in "War Party."

Taylor Holmes, star of silent films, is returning to Hollywood for the first time in years to play in "Nightmare Alley" at 20th-Fox . . . Martha Stewart drew a role in "Daisy Kenyon," Joan Crawford starrer, which Otto Preminger will produce for 20th-Fox . . . Billy Bevan, screen comic of pie-throwing days, signed for a butler role in "It Had to Be You" at Columbia . . . Sam Katzman has three directors working on "The Prince of Thieves" at Columbia, Max Nosseck handling the top players, Howard Bretherton the action sequences at Corrigan's Ranch and Derwin Abrahams the silent scenes on the Baldwin Estates.

Gale Robbins was signed by United States Pictures for a featured role in "Ever the Beginning," to be produced by Milton Sperling for Warners release . . . International Photographers, Local 659, admitted 175 new members, including 49 war veterans . . . Independent Artists paid $75,000 to Warners for the services of Sidney Greenstreet in "Lucky Penny," starring Rosalind Russell . . . Virginia Kelley, British actress, was signed for a role in "If Winter Comes" at Metro . . . Columbia added two pictures, "Martinique" and "Port Said," to Martin Mooney's production program, making a total of five.

George Raft will make two more films this year on completion of "Intrigue," in which he is doubling as star and co-producer with Sam Bischoff. Second Raft starrer will be "Race Street," for RKO, after which he will return to General Service for another feature for Star Productions in association with Bischoff.

Harry Sherman's "They Passed This Way" troupe will spend an extra week on location at Gallup, N. M., because of delays caused by bad weather and illness of Frances Dee, femme lead . . . Nancy Mitford, British novelist, will make her film bow as a character in her own book, "Pursuit of Love," to be filmed by Enterprise . . . Eugene Ormandy, New York Philharmonic conductor, plays a film role in "Memory of Love" at RKO . . . Republic borrowed Gerald Perreau, moppet, from Hal Roach for "The Red Pony," to be produced and directed by Lewis Milestone . . . First producer to use the new rental lot, Motion Picture Centre, is Sol Wurtzel, who moved in for process shooting on "Flamingo," which he is making for 20th-Fox release . . . Richard Powers

(Continued on page 20)

DISMISS DISTRIBS' % CLAIM VS. VAN NOMIKOS

Chicago, May 20.

Suits filed by Loew's, RKO, Warner, UA and 20th-Fox against the Van Nomikos theatre chain here, which charged the defendant with under-reporting to distributors on percentage pictures, was dismissed last week by Judge Walter LaBuy of Chicago federal district court for want of federal jurisdiction.

Seymour Simon, attorney for the defendant, said that Van Nomikos had voluntarily permitted the examination of account books and, as a result of the inspection, plaintiffs conceded that they had no claim which could be enforced in federal court, as amount claimed by plaintiffs did not reach $3,000, thus automatically ruling it out of jurisdiction of the U. S. courts.

Cases involved the Ace, Empress, Lincoln, Parkway, Rex, City, and Yale theatres in Chicago.

Hope Cancels Vacation For 'Paleface' in Color

Hollywood, May 20.

Bob Hope has cancelled his proposed vacation trip to Europe and has made arrangements to return here in July to start work in "Paleface," a Technicolor film, at Paramount.

Hope and his air troupe have left by plane for Amarillo, Texas, to play a benefit for the Amarillo Boys Ranch. Other appearances are slated for Detroit, Toledo, Philadelphia, Atlanta, Chattanooga and Washington before the comedian and his family plane to Puerto Rico, the first stop on a month's jaunt which will wind up in Rio de Janeiro.

Four years of preparation
are now concluded for

WARNERS' NEWSREEL

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twice each week beginning

NOV. 1st!!!

WB

'Duel' Sock 115G, 'Daughter' Fat 67G, Each in Two Spots, Standouts in Chi

Chicago, May 20.

Chi's Loop probably has its most unusual booking situation in years with two films running simultaneously, both in a pair of lead houses. "Duel in Sun" is at State-Lake and Roosevelt while "Farmer's Daughter" is day-dating at RKO's Palace and Grand. Whether this city can handle that many first-run doubles is being watched closely but present estimates indicate top business. "Duel" looks smash $70,000 at State-Lake and sock $45,000 at Roosevelt, while "Farmer's Daughter" appears strong at $39,000 for Palace and great $28,000 at Grand.

Of other new entries, "Dishonored Lady" leads with a big $60,000 at Oriental with Ink Spots on the stage. "Calcutta," with Jack Durant heading stage show at Chicago, appears stalwart $55,000. "Mighty McGurk," at Garrick, will hit a dandy $17,000.

Estimates for This Week

Apollo (B&K) (1,200; 95)—"Jolson Story" (Col) (21st wk). Steady $15,000. Last week, about same.

Chicago (B&K) (3,900; 95)—"Calcutta" (Par) with stage show headed by Jack Durant. Stalwart $50,000. Last week, "Easy Come" (Par) with Jack Benny stage show, broke all previous vaude records in Chicago with gigantic $113,500.

Garrick (B&K) (900; 95)—"Mighty McGurk" (M-G). Looks a dandy $14,000. Last week, "Angel and Badman" (Rep) (3d wk), big $12,000.

Grand (RKO) (1,500; 95)—"Farmer's Daughter" (RKO). Smash $28,000 expected after favorable publicity. Last week, "Macomber Affair" (UA) (3d wk), fine $13,000.

Oriental (Essaness) (3,400; 95)—"Dishonored Lady" (UA) with Ink Spots heading stage show. Big $57,000. Last week, "Michigan Kid" (U) (2d wk) with Andrews Sisters on stage, okay $33,000.

Palace (RKO) (2,500; 95)—"Farmer's Daughter" (RKO). Should hit strong $39,000 or near. Last week, "Born to Kill" (RKO) and "Likely Story" (RKO), fair $21,000.

Rialto (Indie) (1,700; 65-95)—"Corsican Brothers" (PRC) and "International Lady" (PRC) (reissues). Fair $11,000. Last week, "Arizona" (Col) and "Texas" (Col) (reissues), $10,000.

Roosevelt (B&K) (1,500; $1-$1.50)—"Duel in Sun" (SRO). Bally and increased scale points to sock $45,000. Last week, "Stallion Road" (WB) (3d wk), fine $13,200.

State-Lake (B&K) (2,700; $1-$1.50)—"Duel in Sun" (SRO). Day-and-date with Roosevelt and same B&K publicity pushing this to great $70,000. Last week, "California" (Par) (5th wk), $17,500.

United Artists (B&K) (1,700; 95)—"Happened in Brooklyn" (M-G) (3d wk). Falling off to $16,000. Last week, big $22,000.

Woods (Essaness) (1,200; 95-$1.80)—"Best Years" (RKO) (22d wk). Consistent at $19,000. Last week, $20,000.

World (Playhouse) (Indie) (587; 75)—"Carmen" (Indie) (3d wk). Good $3,000. Last week, $4,000.

Broadway Grosses

Estimated Total Gross

This Week $693,000
(*Based on 18 theatres*)

Last Year $659,000
(*Based on 16 theatres*)

Hub Off; '5th Ave.' Modest $21,000

Boston, May 20.

No question but that the bottom has dropped out here, and badly. "Two Mrs. Carrolls" is a disappointer at the Met, but "Farmer's Daughter" is still fine in fourth week at Memorial. "Duel in Sun," with a record first week, is sloughing off faster than anybody dreamed. It'll stay another at both houses, however. Other spots mainly are doing badly.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Born to Kill" (RKO) plus George M. Cohan, Jr., Pitchmen, Marvelettes, Kitty Kallen, Joe Besser on stage. Dull $22,000, as this spot finales stage shows for summer, first time in five years. Last week, "Smash-Up" (U) plus Lecuona Cubans, Larry Storch, others, $24,000.

Exeter (Indie) (1,200; 40-65)—"This Happy Breed" (U) and "Great Day" (RKO). Third week not bad at $4,000 after good $6,500 in second.

Fenway (M-P) (1,373; 40-80)—"Happened Fifth Ave." (Mono) and "Violence" (Mono). Modest $7,000. Last week, "Sea Wolf" (WB) and "Sea Hawk" (WB) (reissues), $10,000.

Majestic (Indie) (1,500; 40-80)—"Corsican Bros." (PRC) and "International Lady" (PRC) (reissues) (2d wk). Good $4,000 after okay $6,700 first.

Memorial (RKO) (2,900; 40-80)—"Farmer's Daughter" (RKO) and "Banjo" (RKO) (4th wk). Very profitable run off now to $20,000 after $24,000 in third.

Metropolitan (M-P) (4,367; 40-80)—"Two Mrs. Carrolls" (WB) and "Big Town" (Par). Disappointment here at $23,000, way off. Last week, "Homestretch" (20th) and "San Demetrios London" (20th), $21,000.

Orpheum (Loew) (2,900; 90-$1,25)—"Duel in Sun" (UA) (2d wk). Sharp drop to $38,000 but can go a third. Last week, terrific $62,000 but below expectancy.

Paramount (M-P) (1,700; 40-80)—"Happened Fifth Ave." (Mono) and "Violence" (Mono). Slow $14,000. Last week, "Sea Wolf" (WB) and "Sea Hawk" (WB) (reissues), $16,000.

State (Loew) (3,200; 90-$1.25)—"Duel in Sun" (UA). Sudden drop to $20,000 but will stay another. Last week, sock $30,000.

Translux (Translux) (900; 30-74)—"Destry Rides Again" (U) and "When Daltons Rode" (U) (reissues). Steady $4,500. Last week, "Stole Million" (U) and "Can't Cheat Honest Man" (U) (reissues), same.

Tremont (Indie) (1,500; 40-80)—"Fabulous Dorseys" (UA) and "Blonde for Day" (PRC). Down to $6,000. Last week, nice $10,000.

Seattle's Big Pix Okay; 'Yearling' Hefty 19G, 'Duel' Fine 23G in H.O.

Seattle, May 20.

Generally, trade here is slow, but the big ones are still getting real coin. That's limited to "The Yearling," "Suddenly It's Spring" and second week of "Duel in Sun" this session. "Odd Man Out" is barely okay.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Stairway to Heaven" (U). Fair $4,000. Last week, "Capt. Caution" (FC) and "Capt. Fury" (FC) (2d wk) (reissues), slow $3,100.

Fifth Avenue (H-E) (2,349; 90-$1.25)—"Duel in Sun" (SRO) (2d wk). Solid $23,000, and holds. Last week, great $35,000.

Liberty (JvH) (1,650; 45-80)—"Wonderful Life" (RKO) (3d wk). Big $8,000. Last week, solid $9,600.

Music Box (H-E) (850; 45-80)—"Westerner" (FC) (reissue). Good $5,000. Last week, "Macomber" (UA) (2d wk), oke $3,900.

Music Hall (H-E) (2,200; 45-80)—"Yearling" (M-G). Big campaign aiding to big $19,000. Last week, "Red House" (UA) (2d wk), weak $4,300 in 6 days.

Orpheum (H-E) (2,600; 45-80)—"Odd Man Out" (U). Okay $9,000. Last week, "Stallion Road" (WB), $8,200.

Palomar (Sterling) (1,350; 45-80)—"Way With Women" (WB) plus stage. Okay $6,000. Last week, "Michigan Kid" (U) and Daryl Harpa orch, slumped to $5,000.

Paramount (H-E) (3,039; 45-80)—"Suddenly Spring" (Par) and "13th Hour" (Col). Fairly good $11,000 or near. Last week, "Happened in Brooklyn" (M-G) and "Mr. Jim" (M-G), slow $7,800.

Roosevelt (Sterling) (800; 45-80)—"Stallion Road" (WB) (m.o.). Good $4,000. Last week, "Smash-Up" (2d wk), fair $3,900.

'Daughter' Socko $9,700 Omaha; 'Egg' Big 17G, 2d

Omaha, May 20.

Boxoffice is sagging generally here except for "Farmer's Daughter" at the Brandeis which looks in for a hefty session and holdover. Second week of "Egg and I" at Orpheum also is an exception with a sensational session.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"Farmer's Daughter" (RKO) and "Devil Thumbs a Ride" (RKO). Hefty $9,700. Holds. Last week, "Best Years" (RKO) (4th wk), smash $9,800 at $1.20 top.

Omaha (Tristates) (2,100; 16-65)—"Ramrod" (UA) (m.o.) Neat $8,000. Last week, "I'll Be Yours" (U) and "Madonna Seven Moons" (U), $8,000.

Orpheum (Tristates) (3,000; 16-65)—"Egg and I" (U) (2d wk). Amazing $17,000. First week, smash $21,300.

Paramount (Tristates) (3,000; 16-65)—"Stallion Road" (WB). Average $10,000. Last week, "Ramrod" (UA), $11,500.

State (Goldberg) (865; 15-50)—"Magnificent Doll" (U) and "Queen of Amazons" (FC) split with "Suddenly Spring" (Par) and "Out California Way" (Rep). Looks oke $4,000 or near. Last week, "Dark Mirror" (U) (2d run) and "Temptation" (U) (2d run), $3,500.

CARLE BOOSTS 'EASY' WHAM $34,000, MPLS.

Minneapolis, May 20.

Frankie Carle band on the stage is carrying "Easy Come, Easy Go" to sock Radio City session, to pace city. The sole major straight-filmers are "Boomerang" and "Buck Privates Come Home," with the former commanding the most attention. "Farmer's Daughter" looks top holdover at the Orpheum, where it is still big.

Estimates for This Week

Aster (Par) (900; 30-44)—"Bulldog Drummond at Bay" (Col) and "Blondie's Holiday" (Col). Satisfactory $2,200 in 5 days. Last week, "Unexpected Guest" (UA) and "Hardboiled Mahoney" (Mono), $2,000 in 5 days.

Century (Par) (1,600; 50-70)—"Macomber Affair" (UA) (m.o.). Fair $7,000. Last week, "Alexander's Ragtime Band" (20th) (reissue) (2d wk), satisfactory $6,000.

Gopher (Par) (1,000; 44)—"Last of Mohicans" (PRC) (reissue). Mild $3,000. Last week, "Calendar Girl" (Rep), $2,500 in 6 days.

Lyric (Par) (1,100; 50-70)—"Song of Scheherazade" (U) (m.o.). Heading for modest $5,000. Last week, "Stella Dallas" (FC) (reissue), $4,500.

Pix (Newsreel) (190; 50-75)—"The Outlaw" (UA) (m.o.). This former newsreel house gets away from subsequent-run policy for moveover of this film from three weeks at Lyceum, legit theatre. Looks about $2,000.

Radio City (Par) (4,000; 50-70)—"Easy Come" (Par) and Frankie Carle orch, others, on stage. Carle, local favorite, always brings 'em in, socko $34,000. Last week, "Macomber Affair" (UA), mild $12,000, and below hopes.

RKO-Orpheum (RKO) (1,600; 50-70)—"Farmer's Daughter" (RKO) (2d wk). Good $11,000 after smash $16,000 initial canto.

RKO-Pan (RKO) (1,600; 50-70)—"Buck Privates Come Home" (U). Average $7,500. Last week, "Sea Hawk" (WB) and "Sea Wolf" (WB) (reissues), fair $7,500.

State (Par) (2,300; 50-70)—"Boomerang" (20th). Zooming to big $15,000. Last week, Scheherazade" (U-I), $10,000.

Uptown (Par) (1,000; 50-55)—"Favorite Brunette" (Par). First nabe showing. Good $4,500 or close. Last week, "Sinbad Sailor" (RKO), $3,800.

World (Mann) (350; 50-99)—"Open City" (Indie) (2d wk). Rolling along at fast $2,500 after big $3,500 first stanza.

'Smash-Up' Lofty 15G in OK Cincy

Cincinnati, May 20.

Downtown trade is slightly improved over last week, film theatres getting their share of steadily increasing number of visitors in for Cincy Reds' baseball, Zoo and Coney Island. But Cole Bros. Circus was added opposition over weekend. City also has solid hotel bookings for conventions through 1947. "Smash-Up" is topping the city. "Imperfect Lady" and "Guilt of Janet Ames" are not so big.

Estimates for This Week

Albee (RKO) (3,100; 55-70)—"Imperfect Lady" (Par). Fairish $12,000. Last week, "George Apley" (20th), $13,000.

Capitol (RKO) (2,000; 55-70)—"Sea of Grass" (M-G) (3d wk). Smooth $6,000. Last week, $9,000.

Grand (RKO) (1,430; 55-70)—"Sea Hawk" and "Sea Wolf" (WB) (reissues). Swell $9,000. Last week, "Happened in Brooklyn" (M-G) (2d wk), so-so $6,000.

Keith's (UP) (1,542; 55-70)—"Smash-Up" (U). Topping town with sock $15,000. Holds indef. Last week, "Egg and I" (U) (6th wk), great $8,000 finale, upping total for six-week engagement to approximately $80,000 for modern house record here.

Lyric (RKO) (1,400; 55-70)—"Thief of Bagdad" (FC) and "Ghost Goes West" (FC) (reissues). Around $4,000, mild. Last week, "Ladies' Man" (Par) and "Bulldog Drummond at Bay" (Col), $4,500.

Palace (RKO) (2,600; 55-70)—"Guilt Janet Ames" (Col). Mild $10,000. Last week, "Stallion Road" (WB), $11,000.

Shubert (RKO) (2,100; 55-70)—"Farmer's Daughter" (RKO). Second week on moveover. Solid $7,000 on heels of hefty $9,000 last week.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

Sluggish Pace in N.Y. Puts Crimp In New Pix; 'Other Love' Fair 31½G, 'Honeymoon' 30G, 'Duel' Nice 59G, 2d

Broadway first runs are continuing their downward trend this session, with newcomers proving small help in giving a hypo to th Street. While it shapes as a seasonal trend, some theatre operators contend the public just is not spending the same way it did earlier this year. Other exhibitors see in the offish tone public resistance to current admission scales. Still others feel that there will be no real general upbeat until summer visitors start arriving in N. Y. and the theatres get their cooling plants into operation.

Four new pictures opened on Broadway during the last week, two being rated importantly. "Other Love," which teed off at the Rivoli last Wednesday (21), looks only fairly good at $31,500. Film was unable to overcome seasonal tendencies despite generally okay reviews. "Honeymoon," which came into the Palace last Saturday (17), also is proving no panic with $30,000, albeit good. Other two new entrants are "Shoot to Kill" and "The Guilty." Former is only $6,500 at small Rialto while "Guilty" is getting the Gotham a moderate $11,500.

Elsewhere, the story is about the same—dwindling trade for long-runs. This takes in "Duel in Sun," which is far off the opening week's pace with $59,000 at the Capitol. Initial week, too, was not sensational at $83,500.

Coming session, however, is a different story with eight new bills opening before end of the week. Both the Roxy and Paramount open new lineups today (Wed.), former with "Brasher Doubloon" and big in-person show headed by Jack Benny, Phil Harris and Rochester. Par brings in "Imperfect Lady" with Boyd Raeburn band, Buddy Clark and Jan Murray heading stagebill.

Music Hall launches "Great Expectations" and new stageshow tomorrow (Thurs.) after four very nice weeks of "Egg and I." On same day, Victoria brings in "Patient Vanishes." Friday will see three unveilings, including two twin bills. Strand starts dual oldie combo of "Sea Hawk" and "Sea Wolf" that day while Rialto tees off "Backlash"—"Jewels of Brandenburg." Third opening is "Dishonored Lady" at Broadway where it supplants "Verdoux," which lasted six weeks.

Globe also has a new tenant starting Saturday in "Framed," which follows five big weeks with "Macomber Affair."

"Carnegie Hall" is confounding some critics by holding up well both at the Winter Garden and Park avenue. It will be around $39,000, fancy for third stanza at the Garden.

Estimates for This Week

Astor (City Inv.) (1,300; 95-$2.40)—"Best Years" (RKO) (28th wk). Continues amazingly stout in view of conditions, with nearly $32,000 in sight this stanza; last week, about same. End is nowhere near in sight.

Broadway (UA) (1,895; 70-$1.50)—"Verdoux" (UA) (6th-final wk). Under $10,000 after only $14,000 last frame. "Dishonored Lady" (UA) opens next Friday (23).

Capitol (Loew's) (4,820; 70-$1.50)—"Duel in Sun" (SRO) (3d wk). Second week concluded last (Tues.) night is far below opening week gait with only $59,000 or under likely; first was $83,500. Both are highly profitable since playing without usual stageshow here.

Criterion (Loew's) (1,700; 60-$1,25)—"Odd Man Out" (U) (5th wk). Fourth round ended last (Tues.) night held well at $24,000 or near; third was $26,000. Stays on.

Globe (Brandt) (1,500; 70-$1.20)—"Macomber Affair" (UA) (5th-final wk). Slipping this week to okay $17,000 after nice $24,500 for fourth. "Framed" (Col) opens next Saturday (24).

Gotham (Brandt) (900; 70-$1.40)—"The Guilty" (Mono). Indie picture fairish at $11,500, but holds. In ahead, "Hit Parade" (Rep) (2d wk), $6,500.

Hollywood (WB) (1,499; 70-$1.10)—"Mrs. Carrolls" (WB) (7th wk). Nice $17,000 currently after $18,000 for sixth week, "Possessed" (WB) opens on May 29.

Palace (RKO) (1,700; 60-$1.20)—"Honeymoon" (RKO). Opened Saturday (17), heading for very good $30,000; holds. In ahead, "Born to Kill" (RKO) (2d wk), $21,000 in 9 days.

Paramount (Par) (3,664; 70-$1.50)—"Imperfect Lady" (Par) with Buddy Clark, Boyd Raeburn orch, Jan Murray, Modernaires, Acromaniacs. Opens today (Wed.). Last week, "Calcutta" (Par) with Duke Ellington orch heading stagebill (4th wk), neat $60,000; third stout $66,000.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Egg and I" (U) and stageshow (4th-final wk). Finishing off at fairly good $110,000 after brisk $119,000 for third. "Great Expectations" (U) opens tomorrow (Thurs.).

Park Avenue (U) (583; $1.20-$2.40)—"Carnegie Hall" (UA) (3d wk). Slipping to $10,000 this frame but stays. Last week was stout $12,500. Weekdays are off with biz holding well over weekends on reserved-seat policy.

Rialto (Mayer) (594; 35-85)—"Shoot to Kill" (SG). Okay $6,500, and out. In ahead, "Violence" (Mono), $7,200. House goes in for bargain combo, starting next Friday (23) with dual bill, "Backlash" (20th) and "Jewels Brandenburg" (20th).

Rivoli (UA-Par) (2,092; 60-$1.25)—"Other Love" (UA). No ball of fire at $31,500 despite generally good reviews. Holds. In ahead, "Farmer's Daughter" (RKO) (7th wk), okay $23,000 in final 8 days.

Roxy (20th) (5,886; 80-$1.50)—"Brasher Doubloon" (20th) plus, in person, Jack Benny, Phil Harris, Rochester, Marjorie Reynolds, Sportsmen's Quartet. Opens today (Wed.), with night scale being tilted to $1.50. Plan to start off with 5 shows daily. Last week, "Homestretch" (20th) with Hazel Scott, Henny Youngman, Carl Ravazza heading stageshow (4th wk), nice at about $53,000, being helped by sneak preview of "Miracle 34th St." (20th) on Friday (16) night; third was $60,000.

State (Loew's) (3,450; 43-$1.10)—"Blaze of Noon" (Par) (2d run) plus Charles Trenet, Dorothy Donegan, others, heading vaude. Good $26,000. Last week, "Red House" (UA) (2d run), with Wally Brown, Chucho Martinez topping vaude, $22,500.

Strand (WB) (2,756; 75-$1.50)—"Love and Learn" (WB) and Ina Ray Hutton orch, Lenny Kent, Phil Brito, others, on stage (3d-final wk). Thin $33,000 on blowoff; second only $35,000, below hopes. "Sea Hawk" (WB) and "Sea Wolf" (WB) (reissues), with no stageshow, open next Friday (23).

Victoria (Maurer) (720; 70-$1.20)—"Jolson Story" (Col) (3d-final wk). Still doing nice money at $8,000 after solid $10,500 in second of return playdate. "Patient Vanishes" (FC) opens tomorrow (Thurs.).

Winter Garden (UA) (1,312; 60-$1.20)—"Carnegie Hall" (UA) (3d wk). Looks fairly good $39,000 or near, after neat $44,000 for second. Continues three or four weeks at present pace, with "New Orleans" (UA) due in next.

Philly Blah But 'Framed' Wow 23G

Philadelphia, May 20.

Biz is way off here this week, with number of holdovers and long-runners helping to put grosses on skids. The real sleeper and exception to this offish trend is "Framed," which looks to break all records at the Stanton with a rousing session. "Macomber Affair" is okay and that's all at the Boyd. "Egg and I" shapes as best of holdovers with nice take in prospect at the Goldman and Karlton. "Farmer's Daughter" also is holding up well in second round at Mastbaum after big opening week.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Happened on Fifth Ave." (Mono) (2d wk). Way down to $9,500 after oke $13,500 last week.

Arcadia (Sablosky) (700; 90-$1.80)—"Best Years" (RKO) (7th wk). Fair $11,000 or near. Last week, nice $14,000.

Boyd (WB) (2,350; 50-94)—"Macomber Affair" (UA). Okay $24,000. Last week, "Sea of Grass" (M-G) (4th wk), $14,000.

Earle (WB) (2,760; 60-99)—"Fun on Weekend" (UA) with Elliot Lawrence orch and Bert Wheeler on stage. Good $19,000 or near. Last week, "Big Town" (Par) with Louis Armstrong orch, $21,500, but below hopes.

Fox (20th) (2,250; 50-94)—"Homestretch" (20th) (3d wk). So-so $13,500 after mild $17,000 last week.

Goldman (Goldman) (1,300; 50-94)—"Egg and I" (U) (2d wk). Nice $24,000 after big $30,000 last stanza.

Karlton (Goldman) (1,000; 50-94)—"Egg and I" (U) (2d wk). Okay $10,000, or near, after neat $15,000 last week.

Mastbaum (WB) (4,360; 50-94)—"Farmer's Daughter" (RKO) (2d wk). Firm $24,000 after big $32,500 opener.

Pix (Cummins) (500; 90-$1.80)—"Best Years" (RKO) (7th wk). Sliding to $8,000. Last week, $9,500.

Stanley (WB) (2,950; 50-94)—"Happened in Brooklyn" (M-G) (4th wk). Fairish $14,000. Last week, $16,500.

Stanton (WB) (1,475; 50-94)—"Framed" (Col). Bangup $23,000 or close. Last week, "Angel and Badman" (Rep) (3d wk), $8,000.

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Pitt in Doldrums; 'Dishonored' Slow $12,500, 'Quentin' 11G, 'Framed' 9½G

Pittsburgh, May 20.

Doldrums prevail again this week for Golden Triangle here. Biz is off in all first runs. "Calcutta" is slow at the Stanley in its second week after great opener. Penn's "Dishonored Lady" looks mild. "Framed" shapes as only fair at the Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Stairway to Heaven" (U). Swell notices but only mild $8,000. Last week, "Miss Pilgrim" (20th) (2d wk), slim $2,300 in 4 days.

Harris (Harris) (2,200; 40-70)—"Framed" (Col). Fair $9,500. Last week, "George Apley" (20th), $10,000.

Penn (Loew's-UA) (3,300; 40-70)—"Dishonored Lady" (UA). Slow $12,-500. Last week, "High Barbaree" (M-G), $14,500.

Ritz (Loew's) (800; 40-70)—"High Barbaree" (M-G) (m.o.). Just $3,-000. Last week, "Boom Town" (M-G) (reissue), $2,500.

Senator (Harris) (1,750; 40-70)—"Swell Guy" (U) and "Michigan Kid" (U). Will be lucky to get $3,500. Last week, "Kit Carson" (PRC) and "Last of Mohicans" (PRC) (reissues), $4,000.

Stanley (WB) (3,800; 40-70)—"Calcutta" (Par) (2d wk). Down to $11,-000 after great first week at $22,000.

Warner (WB) (2,000; 40-70)—"San Quentin" (RKO). Bad notices no help and modest $11,000 looks all. Last week, "Farmer's Daughter" (RKO) (3d wk), big $12,500 and could have stayed around for another week except that "Quentin" preem had been set.

Indpls. Slow But 'Rogue'-Kaye 22G

Indianapolis, May 20.

Film trade remains generally sluggish here this stanza, although "Magnificent Rogue" and Sammy Kaye band are in the blue chips at the Circle. "Duel in Sun" is down 50% in its second week at Loew's. "Best Years" is closing with a moderate third stanza at Keith's. "Stallion Road" is slow at the Indiana.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 48-72)—"Magnificent Rogue" (Rep) with Sammy Kaye orch, others, on stage. Big $22,000. Last week, "George Apley" (20th) and "Brasher Doubloon" (20th), thin $7,000 at 40-60c scale.

Indiana (Gamble-Dolle) (3,300; 40-60)—"Stallion Road" (WB) and "Bringing Up Father" (Mono). Fair $12,000. Last week, "Boomerang" (20th) and "Backlash" (20th), $9,000.

Keith's (Gamble-Dolle) (1,300; 74-$1.20)—"Best Years" (RKO) (3d wk). Fine $11,000 on top of $12,500 for last stanzas.

Loew's (Loew's) (2,350; 90c-$1.25)—"Duel in Sun" (SRO). Sturdy $15,000 after terrific $30,000 opener.

Lyric (Gamble-Dolle) (1,600; 40-60)—"Favorite Brunette" (Par) (2d wk). Oke $7,000 after stout $10,000 first stanza.

'Egg' Cracking $23,000, Tops in Buff.; 'Carrolls' Hot 18G, 'Blaze' Dim 14G

Buffalo, May 20.

Biz is only moderate at most spots this week. "Egg and I" is an exception, being great at the Lafayette. "Two Mrs. Carrolls" looks next best at the Lakes.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Blaze of Noon" (Par) and "Brother Talks to Horses" (M-G). Mild $14,-000. Last week, "Way With Women" (WB) and Carmen Cavallaro orch on stage, solid $31,000.

Great Lakes (Shea) (3,500; 40-70)—"Two Mrs. Carrolls" (WB). Stout $18,000. Last week, "Yearling" (M-G) (2d wk), nice $13,000.

Hipp (Shea) (2,100; 40-70)—"Yearling" (M-G) (m.o.). Good $8,000. Last week, "Red House" (UA) and "Three on Ticket" (PRC), $11,500.

Teck (Shea) (1,400; 40-70)—"Red House" (UA) and "Three on Ticket" (PRC) (m.o.). Ok $4,500. Last week, "Kit Carson" (PRC) and "Last of Mohicans" (PRC) (reissues), big $7,000.

Lafayette (Basil) (3,100; 40-70)—"Egg and I" (U). Great $23,000 or near. Last week, "Stairway to Heaven" (U) and "Born to Speed" (PRC), $9,500.

20th Century (20th Cent.) (3,000; 40-70)—"Farmer's Daughter" (RKO) and "Falcon's Adventure" (RKO) (3d wk). Okay $7,000 or close in five days. Last week, fancy $12,000.

Key City Grosses

Estimated Total Gross

This Week $2,866,000

(Based on 20 cities, 200 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,886,000

(Based on 21 cities, 182 theatres)

Prov. Trim; 'Brunette' Brisk 15G, 'Daughter' Hot 18G, 2d; 'Road' 10G

Providence, May 20.

"Duel in Sun" is still big via upped scale at Loew's State, though slightly off from expected biz. Nice first week looms for "My Favorite Brunette." RKO Albee's second sesh of "Farmer's Daughter" is remarkably nice. Strong, well-ballyhooed pix are doing well here.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Farmer's Daughter" (RKO) and "Devil Thumbs Ride" (2d wk). Neat $18,000. First was great $22,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Boomerang" (20th) (2d run). Peppy $5,500. Last week, "Song Scheherazade" (U) and "Blondie's Big Moment" (WB) (2d wk), big $7,000.

Fay's (Fay) (1,400; 44-65)—"Tarzan and Leopard Woman" (RKO) and vaude on stage. Fair $6,500. Last week, "Brasher Doubloon" (20th) and vaude on stage, good $7,000.

Majestic (Fay) (2,200; 44-65)—"Stallion Road" (WB) and "Three On Ticket" (WB). Dull $10,000. Last week, "Boomerang" (20th), neat $16,000.

Metropolitan (Snider) (3,100; 44-65)—"Alexander's Ragtime Band" (20th) (reissue) and "San Demetrio London" (20th). So-so $8,500. Last week, "Carnival Costa Rica" (20th) and "Spoilers of North" (Mono), $10,000.

State (Loew) (3,200; 90-$1.25)—"Duel in Sun" (SRO) (2d wk). Upped scale not bringing expected coin but still strong at $32,000. First sesh was big $48,000 but far below hopes.

Strand (Silverman) (2,200; 44-65)—"Favorite Brunette" (Par) and "Thirteenth Hour" (Col). Nice $15,000. Last week, "Suddenly Spring" (Par) and "Big Town" (Par) (2d wk), fairish $9,000.

'Egg' Big News in Slow Wash., Colossal $28,000

Washington, May 20.

Mid-town biz is at the same low ebb as last week, except for bright exception of "Egg and I" at RKO Keith's, which is making a loud noise in an otherwise quiet town. Sock pace for "Egg" is credited to natural draw plus more circussing and tie-in exploitation than has been seen here for many months. "Henry V," about to exit from its seven-months' stay at the Little, ran a two-day special at road show prices, at the Booker T, Negro nabe, to capacity business. "George Apley," at Loew's Palace, is disappointing. Institution of daylight saving time, only in here for second week, has been hurting night biz downtown.

Estimates for This Week

Booker T (District Theatres) (500; $1.20-$2.40)—"Henry V" (UA). Booked into this Negro house for a special two-day run, day-date with Little. Capacity $4,000. Last week, subsequent-run.

Capitol (Loew's) (3,434; 44-80)—"Imperfect Lady" (Par) plus vaude. Fair $24,000. Last week, "Song Scheherazade" (U) with vaude, $23,000.

Columbia (Loew's) (1,263; 44-70)—"Ramrod" (UA) (2d run). Average $8,000. Last week, "Yearling" (M-G) (2d run), $8,000 for 4th downtown week.

Earle (WB) (2,154; 44-85)—"Suddenly Spring" (Par). So-so $18,000 Ditto for "Stallion Road" (WB) last week.

Hippodrome (Lust) (365; 44-85)—"Brief Encounter" (U) (4th wk). Thin $2,500 after disappointing $3,000 last week.

Keith's (RKO) (1,838; 44-80)—"Egg and I" (U). Sock $28,000, with bally helping. Last week, "Tarzan and Huntress" (RKO), thin $10,000.

Little (Miller) (285; $1.20-$2.40)—"Henry V" (UA) (28th wk). Up to $4,000, on announcement that it exits this week. Last week, $3,500.

Metropolitan (WB) (1,153; 44-70)—"Happened on Fifth Ave." (Mono) (2d wk). Slipped to $7,500 after opening at big $14,000.

Palace (Loew's) (2,370; 44-70)—"George Apley" (20th). Disappointing $17,000, and moves on. Last week, "California" (Par) (2d wk), mild $12,000.

Frisco Mostly on H.O.; 'Odd Man' Lusty 20½G

San Francisco, May 20.

Despite surplus of pictures on holdover and extended run here, biz shapes up nice currently. Top newcomer is "Odd Man Out," with big week in prospect at small St. Francis theatre. "Dishonored Lady" also shapes nicely at United Artists. "Duel in Sun" is way off in two spots in second stanza. "Egg and I" still is stout even if in third frame at the Orpheum.

Estimates for This Week

Clay (Roesner) (400; 65-85)—"This Happy Breed" (U) (4th wk). Nice $1,300. Last week, $2,700.

Fox (FWC) (4,651; 90-$1.20)—"Duel in Sun" (SRO) (2d wk). Strong $33,-000. Last week, great $60,000.

Golden Gate (RKO) (2,844; 65-$1)—"Farmer's Daughter" (RKO) (2d wk) plus vaude headed by Grace McDonald and Lester Cole Debutantes. Fine $23,000. Last week, $27,000.

Larkin (Roesner) (400; 65-85)—"Man's Hope" (Indie). Okay $2,000. Last week, "Bel Ami" (Indie) (2d wk), $1,700.

Orpheum (Blumenfeld) (2,448; 55-85)—"Egg and I" (U) (3d wk). Oke $18,000. Last week, $25,400.

Paramount (Par) (2,646; 60-85)—"Love and Learn" (WB) and "Lost Honeymoon" (E-L). Fair $14,000. Last week, "Bedelia" (E-L), about same.

Stagedoor (Ackerman) (350; $1.80-$2.40)—"Henry V" (UA) (34th wk). Surprisingly big $5,000 for final week. Last week, $3,500.

St. Francis (FWC) (1,400; 55-85)—"Odd Man Out" (U). Big $20,500. Last week, "Calcutta" (Par) (4th wk), oke $9,000.

United Artists (Blumenfeld) (1,207; 55-85)—"Dishonored Lady" (UA). Pleasing $15,000. Last week, "Fun on Weekend" (UA), $8,200.

United Nations (WC) (1,149; 90-$1.20)—"Duel in Sun" (SRO) (2d wk). Down to $7,500. Last week, fancy $15,000.

Warfield (FWC) (2,656; 60-85)—"Sea Hawk" (WB) and "Sea Wolf" (WB) (reissues) (2d wk). Only $11,-500. Last week, good $17,500.

'Egg' Record $27,500 In N.G. Cleve.; 'Dishonored' 16G, 'Smash-Up' 15G, 2d

Cleveland, May 20.

Record that was set by "Razor's Edge" at Allen is being smashed by "Egg and I" this session. Other houses are slipping ominously currently. Both "Homestretch" at Palace and "Dishonored Lady" at State are disappointing. "Best Years" closed six-week run at University, with a total take near $75,000, but it's going even better at Lower Mall on a skedded eight-week run.

Estimates for This Week

Allen (RKO) (3,000; 55-70)—"Egg and I" (U). Smash $27,500, heading for a new high at house and extended stay. Last week, "Stairway to Heaven" (U), bright $10,000.

Hipp (Warners) (3,700; 55-70)—"Smash-Up" (U) (2d wk). Still lively at $15,000, but big drop from $22,-500 last stanza.

Lake (Warners) (800; 55-70)—"Stairway to Heaven" (U) (m.o.). Average $3,000. Last week, "Buck Privates Come Home" (U) (m.o.), good $3,200 in 6 days.

Lower Mall (Community) (570; 90c-$1.25-$1.50)—"Best Years" (RKO) (7th wk). Sighting around $6,000 to match same figure for sixth week.

Ohio (Loew's) (1,200; 55-70)—"Thief Bagdad" (FC) (reissue). Very nice $7,000. Last week, "Sea of Grass" (M-G) (3d wk), big $6,-800.

Palace (RKO) (3,000; 95)—"Homestretch" (20th). Dull $15,000, cancelling h.o. plans. Last week, "Beat Band" (RKO) plus Louis Jordan orch on stage, nice $27,000.

State (Loew's) (3,450) (55-70)—"Dishonored Lady" (UA). Away under par, $16,000. Last week, "Suddenly Spring" (Par), $17,000.

Stillman (Loew's) (2,700; 55-70)—"Suddenly Spring" (Par) (m.o.). Oke $7,000. Last week, "Macomber Affair" (UA) (m.o.), $6,800.

University (Community) (970; 90c-$1.25-$1.50)—"Best Years" (RKO). Wound up six-week run at $6,000 or better than $75,000 for whole run.

New Films No Help To K.C.; 'Blaze' Modest 14G

Kansas City, May 20.

New bills in every first-run situation, but attractions are only average and biz is likewise. Slight standout is "Blaze of Noon" at the Newman which may hold. "Bedelia" at the little Kimo is virtual capacity. Likely will stay several weeks. Nothing else is earning extended time. Weekend of rain is hurting some.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-85)—"Fabulous Dorseys" (UA) and "Strange Journey" (20th). Average $5,000. Last week, "Westerner" (FC) (reissue), started house off

(Continued on page 22)

Holdovers Slow L.A. Pace; 'Barbaree' $55,000 in 3 Spots, '5th Ave.' 51½G For 4; 'Daughter' Big 43G, 2 on H.O.

Los Angeles, May 20.

With only two new major film bills in town, biz is far from startling this week. "High Barbaree," new Van Johnson starrer, looks to command the most attention, being nice $55,000 in three theatres. "Happened on Fifth Avenue" also shapes as good $51,500 in four houses. "Ivan the Terrible," Soviet opus, looks big $5,000 in small-seater Laurel.

Holdovers are being paced by "Farmer's Daughter," which will be strong $43,000 in two situations, second week. "Duel in Sun," in four spots, is dropping off to $40,500 or near in second week, with biz rated big in only one of theatres. Second week of "Two Mrs. Carrolls" looks to be good $39,000 in three houses while "Odd Man Out" will be near $33,500 in second week, six spots.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1.50)—"Duel in Sun" (SRO) (2d wk). Good $5,000. Last week, $9,500.

Beverly (FWC) (1,352; 50-$1.50)—Back to subsequent-run after disappointing $3,800 week with "Duel in Sun" (SRO) at upped scale.

Beverly Hills Music Hall (G&S-Blumenfeld) (824; 85-$1)—"Macomber Affair" (UA) (3d wk). Bettering $3,000. Last week, $5,800.

Carthay Circle (FWC) (1,518; 50-$1)—"Odd Man Out" (U) (2d wk). Solid $7,000. Last week, $9,000.

Chinese (Grauman-WC) (2,048; 50-$1)—"Happened On Fifth Ave." (Mono). Good $12,000. Last week, "Homestretch" (20th) (2d wk-9 days), fair $8,500.

Downtown (WB) (1,800; 50-$1)—"Two Carrolls" (WB) (2d wk). Smooth $17,000. Last week, $24,000.

Downtown Music Hall (Blumenfeld) (872; 85-$1)—"Macomber Affair" (UA) (3d wk). Neat $7,500. Last week, $9,500.

Egyptian (FWC) (1,538; 50-$1)—"High Barbaree" (M-G). Pleasing $15,000. Last week, "Yearling" (M-G) (3d wk), light $7,400.

El Rey (FWC) (861; 90-$1.50)—"Duel" (SRO) (2d wk). Okay $3,500. Last week, $5,900.

Esquire (Rosener) (685; $1.20)—"Brief Encounter" (U) (31st wk). Good $1,800 or near. Last week, $1,900.

Guild (FWC) (968; 50-$1)—"Odd Man Out" (U) (2d wk). Light $3,000. Last week, $4,900.

Hawaii (G&S-Blumenfeld) (956; 85-$1)—"Macomber Affair" (UA) (3d wk). Close to $3,500. Last week, $4,900.

Hollywood (WB) (2,756; 50-$1)—"Carrolls" (WB) (2d wk). Nice $11,-000. Last week, $19,400.

Hollywood Music Hall (Blumenfeld) (475; 85)—"Macomber Affair" (UA) (3d wk). Finales at $3,000. Last week, $4,100.

Iris (FWC) (828; 50-85)—"Odd Man Out" (U) (2d wk). Good $3,500 or near. Last week, $6,000.

Laurel (Rosener) (890; 85)—"Ivan, the Terrible" (Artkino). Nice $5,000. Last week, "Laugh, Pagliacci" (Indie) (3d wk), $1,600.

Loew State (Loew-WC) (2,404; 50-$1)—"Happened on Fifth Ave." (Mono) and "Fall Guy" (Mono). Good $22,000. Last week, "Homestretch" (20th) and "Jewels Brandenburg" (20th) (2d wk-10 days), $15,600.

Los Angeles (D'town-WC) (2,097; 50-$1)—"High Barbaree" (M-G). Neat $25,000. Last week, "Yearling" (M-G) (3d wk), closed with $16,800.

Loyola (FWC) (1,248; 50-$1)—"Happened on Fifth Ave." (Mono). Okay $7,500. Last week, "Homestretch" (20th) (2d wk-10 days), $8,000.

Marcal (G&S) (900; 50-$1)—"Fantasia" (RKO) (reissue) (9th wk). Near $2,500. Last week, oke $2,900.

Orpheum (D'town-WC) (2,210; 90-$1.50)—"Duel" (SRO) (2d wk). Strong $28,000 or over. Last week, $44,500.

Palace (D'town-WC) (1,237; $1-$1.80)—"Best Years" (RKO) (17th wk). About $7,000. Last week, $8,600.

Pantages (Pan) (2,812; 50-$1)—"Farmer's Daughter" (RKO) (2d wk) and "Millerson Case" (Col). Bright $23,000. Last week, $29,200.

Paramount (F&M) (3,398; 50-$1)—"Northwest Outpost" (Rep) and "Fabulous Suzanne" (Rep) (2d wk). Finales at $11,000. Last week, $13,900.

Paramount Hollywood (F&M) (1,-451; 50-$1)—"Northwest Outpost" (Rep) (2d wk) and "Fabulous Suzanne" (Rep). Good $6,500. Last week, $8,500.

RKO Hillstreet (RKO) (2,890; 50-80)—"Farmer's Daughter" (RKO) (2d wk) and "Millerson Case" (Col). Nice $20,000. Last week, $26,000.

Ritz (FWC) (1,370; 50-$1)—"Odd Man Out" (U) (2d wk), Oke $6,000. Last week, big $8,400.

Studio City (FWC) (880; 50-$1)—"Odd Man Out" (U) (2d wk). Fair $3,500. Last week, $5,400.

United Artists (UA-WC) (2,100; 50-$1)—"Odd Man Out" (U) (2d wk). Okay $11,000. Last week, nice $13,900.

Uptown (FWC) (1,719; 50-$1)—"Happened on Fifth Ave." (Mono). Good $10,000. Last week, "Homestretch" (20th) (2d wk-10 days), mild $6,500.

Vogue (FWC) (885; 90-$1.50)—"Duel" (SRO) (20th wk). Trim $4,000. Last week, oke $5,400.

Wilshire (FWC) (2,296; 50-$1)—"High Barbaree" (M-G). Fine $15,-000. Last week, "Yearling" (M-G) (3d wk), light $5,600.

Wiltern (WB) (2,300; 50-$1)—"Carrolls" (WB) (2d wk). Going over $16,000. Last week, $18,400.

'Bedelia'-Bowes Grads 15G, Balto

Baltimore, May 20.

Business here continues at a mildly steady pace but only fairish figures loom for the leaders. Good response looms for "Dishonored Lady," given a good bally at Loew's Century. Rest of list is mainly in holdover.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Dishonored Lady" (UA). One of few newcomers here this week. Getting some trade at $13,000. Last week, second of "The Yearling" (M-G), held well at $11,800.

Hippodrome (Rappaport) (2,240; 25-70)—"Bedelia" (E-L) plus Major Bowes' Graduates Revue. Nice combo doing pleasing $15,000. Last week, "Tarzan and Huntress" (RKO) and vaude, $13,300.

Keith's (Schanberger) (2,460; 20-60)—"Egg and I" (U). Starts today (Tues.). In ahead, "Imperfect Lady" (Par), built to $9,200.

Mayfair (Hicks) (980; 25-55)—"Hit Parade 1947" (Rep). About house average at $5,500. Last week, "Last of Mohicans" (PRC) (reissue), $4,200.

New (Mechanic) (1,800; 20-[illegible])—"Homestretch" (20th) (2d wk). Maintaining good pace at $9,000 after nice $11,900 in first week.

Stanley (WB) (3,280; 25-75)—"Sea Hawk" (WB) and "Sea Wolf" (WB) (reissues) (2d wk). First local attempt at a double bill in downtown sector is being held over for fairish action at $9,000 after equally fair opener at $11,600.

Town (Rappaport) (1,600; 35-65)—"Farmer's Daughter" (RKO) (3d wk). Solid $12,000 after nice $13,100 for second.

'YEARLING' TALL 20G, DENVER; 'SONG' 20½G

Denver, May 20.

"Yearling" is pacemaker here this stanza, packing the Orpheum, and gets a holdover. "Stallion Road" shapes nice at two houses, and stays second session. Biz shapes generally stout.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"George Apley" (20th) and "Magnificent Rogue" (Rep), after two weeks at each Paramount, Esquire. Good $5,000. Last week, "Macomber Affair" (UA) and "Dark the Night" (Col), (m.o.), fair $4,500.

Broadway (Cinema) (1,500; 35-74)—"Brother Talks to Horses" (M-G) and "Lighthouse" (PRC) (2d wk). Fair $6,000, and holds. Last week, fine $8,000.

Denham (Cockrill) (1,750; 35-74)—"Ladies Man" (Par). Nice $16,500. Last week, "Suddenly Spring" (Par) (3d wk) and "Danger Street" (Par), good $12,000.

Denver (Fox) (2,525; 35-74)—"Song Scheherazade" (U) and "Blind Spot" (Col), day-date with Webber. Fine $17,000 or near. Last week, "Johnny O'Clock" (Col) and "Ghost Goes Wild" (Rep), also Webber, $15,000.

Esquire (Fox) (742; 35-74)—"Stallion Road" (WB) and "Millie's Daughter" (Col), day-date with Paramount. Solid $4,500, and holding. Last week, "George Apley" (20th) and "Dark the Night" (Col) (2d wk), fair $3,500.

Orpheum (RKO) (2,525; 35-74)—"Yearling" (M-G) and "Crime Doctor's Manhunt" (Col). Big $20,000 or close. Holds. Last week, "Farmer's Daughter" (RKO) and "Devil Thumbs Ride" (RKO) (2d wk), good $14,500.

Paramount (Fox) (2,200; 35-74)—"Stallion Road" (WB) and "Millie's Daughter" (Col), also Esquire. Trim $10,000. Holds. Last week, "George Apley" (20th) and "Magnificent Rogue" (Rep) (2d wk), $7,500.

Tabor (Fox) (1,967; 35-74)—"Abie's Irish Rose" (UA) and Vanity Fair stage show. Fancy $10,500. Last week, "Hit Parade 1947" (Rep) and "Spoilers of North" (Rep), fair $6,500.

Webber (Fox) (750; 35-74)—"Song Scheherazade" (U) and "Blind Spot" (Col), also Denver. Fat $3,500. Last week, "Johnny O'Clock" (Col) and "Ghost Goes Wild" (Rep), $4,000.

4th Consecutive Week!

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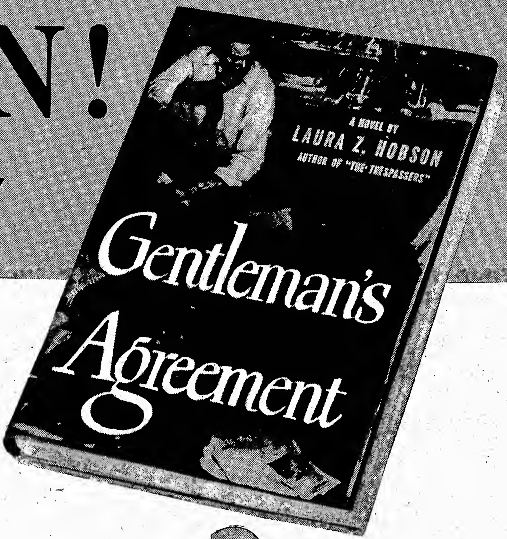
NEW YORK TIMES, MAY 18, 1947



SOON! TO BE BROUGHT TO THE SCREEN BY 20th CENTURY-FOX

PRODUCED BY DARRYL F. ZANUCK

STARRING GREGORY PECK • DOROTHY McGUIRE

SCREEN PLAY TO BE WRITTEN BY MOSS HART

TO BE DIRECTED BY ELIA KAZAN

Moss Rose

Twentieth-Fox release of Gene Markey production. Stars Peggy Cummins, Victor Mature, Ethel Barrymore; features Vincent Price, Margo Woode, George Zucco. Directed by Gregory Ratoff. Screenplay, Jules Furthman and Tom Read, adapted by Niven Busch from novel by Joseph Shearing; camera, Joe MacDonald; editor, James B. Clark; music, David Buttolph. Previewed Hollywood, May 19, '47. Running time, 82 MINS.

Belle Adair	Peggy Cummins
Michael Drego	Victor Mature
Lady Margaret Drego	Ethel Barrymore
Inspector Clinner	Vincent Price
Daisy Arrow	Margo Woode
Craxton	George Zucco
Audrey Ashton	Patricia Medina
Deputy Inspector Evans	Rhys Williams
Liza	Felippa Rock
Harriet	Carol Savage
Wilson	Victor Wood
George Gilby	Patrick O'Moore
White Horse Cabby	Billy Bevan
Asst. Hotel Manager	Michael Dyne
Fothergill	John Rogers
Alf	Charles McNaughton
Mr. Bulke	Alex Frazer
Threadbare Little Man	Harry Allen
Footmen	Gilbert Wilson, Stanley Mann
Cassian	Alec Harford
Minister	John Goldsworthy
Maid	Sally Sheppard
Pub Owner	Paul England
Constable	Al Ferguson
Chemist	Clifford Brooke
Pompous English Colonel	Stuart Holmes
Art Gallery Attendant	Colin Campbell
Seamstress	Connie Leon
Coroner	Leonard Carey
Family Solicitor	Major Sam Harris
Deputy Coroner	Norman Ainsley

"Moss Rose" is good whodunit. Given a lift by solid trouping and direction, melodrama is run off against background of early-day England that provides effective setting for theme of destructive mother love. Gene Markey has provided film with strong production mounting and excellent casting.

Names of Peggy Cummins, Victor Mature and Ethel Barrymore have marquee value to aid selling. Gregory Ratoff's direction develops considerable flaver to the period melodramatics. He points up suspense factors to hold audience attention and get meticulous performances from players in keeping with mood of piece. Peggy Cummins' performance is unusually interesting and will boost her stock immeasurably. English pronunciation, at first broad and then becoming more educated, is a trick she uses to develop character of musichall girl who uses her knowledge of murder to satisfy a childhood desire. It's a well-rounded portrayal. Victor Mature handles his sombre character of a well-bred Englishman expertly and thoroughly pleases. Another strong performance is given by Ethel Barrymore, Mature's mother, whose fixation is responsible for the death of two girls loved by her son and the near-death of a third.

Jules Furthman and Tom Read did the screenplay, adapted by Niven Busch from the Joseph Shearing novel. It's a sombre story of a mother who kills to keep from losing her son. First death comes to musichall girl romanced by Mature. Latter is seen leaving the girl's room by Miss Cummins, who protects Mature in turn for his taking her to visit his mother at a country estate. Next victim is Patricia Medina, Mature's proper fiancee. Then when Miss Cummins confesses her love, the mother attempts a third killing but is trapped. Melodramatic effect is heightened by low-key lensing by Joe MacDonald and the setting provided by Richard Day and Mark-Lee Kirk. David Buttolph's score also is strongly used for mood. *Brog.*

Copacabana
(SONGS)

United Artists release of Sam Coslow production. Stars Groucho Marx, Carmen Miranda, Andy Russell, Steve Cochran, Gloria Jean; features Louis Sobol, Abel Green, Earl Wilson. Directed by Alfred E. Green. Screenplay, Laslo Vadnay, Alan Boretz and Howard Harris, from original story by Vadnay; camera, Bert Glennon; editor, Philip Cahn; songs, Coslow, Edward Ward, Bert Kalmar, Harry Ruby; dances, Larry Ceballos. Previewed N. Y., May 16, '47. Running time, 90 MINS.

Lionel Devereaux	Groucho Marx
Carmen Novarro	Carmen Miranda
Steve Hunt	Steve Cochran
Anne	Gloria Jean
Liggett	Ralph Sanford
Himself	Andy Russell

"Copacabana" has all the ingredients of a successful filmusical, including an entertaining and lighthearted story, a group of okay songs, several good production numbers and a bevy of beautiful showgals. In addition, exhibitors have Groucho Marx and Carmen Miranda as marquee bait, plus the publicity inherent in the title, which is a famed New York nitery, known wherever syndicated Broadway columnists are read. Film should do okay in top situations throughout the country.

Story takes place almost entirely in the Copa, giving producer Sam Coslow a chance to show the rest of the country what Hollywood's version of a N. Y. nitery looks like—and the set naturally puts to shame the actual club, which is probably one of the most extravagantly-designed in the country. Picture also debuts Groucho Marx sans his Bros. Endowed with some hilarious gag lines by the scripters, he's zany as ever in the role of a fast-talking smalltime Broadway agent and personal manager of Miss Miranda. Groucho has ditched his standard mustache and painted specs for most of the film in favor of standard hornrimmed glasses and a small lip-adornment but returns with the props for his one specialty number, "Go West, Young Man," a Kalmar & Ruby oldie but excellent for his spot.

Miss Miranda, who's currently headlining the actual Copa floorshow, turns in what's probably the best performance of her career. Unable to get bookings as a double, Marx has her audition for the Copa boniface in her usual Brazilian routine. Boniface likes her but also wants a French chantoosey for the lounge, so Groucho throws a veil and a blonde coiff on Miss Miranda and she auditions for that also. Copa owner decides to take them both, but won't accept one without the other, so she's forced to work on a split-second schedule, dashing from the floorshow to the lounge and back again night after night.

Additional complications set in when the owner, still thinking she's two different gals, goes for the French version romantically. Groucho finally hits on the bright idea of staging a simulated fight behind closed doors between the two gals, with the French babe taking it on la lam after the Brazilian bombshell supposedly beats her up. When no trace of the chantoosey is found, though, the police are brought in and they charge Groucho with her murder. In a gag-some denouement, he and Miss Miranda finally convince everybody the French gal had never actually existed and all ends happily, with a Hollywood producer putting in a bid for the whole story.

Miss Miranda handles the semi-dual role neatly, shining in the comedy, as well as the French and Brazilian-staccato songs. Rest of the cast adds to the fun, under the light-handed direction of Alfred E. Green. Steve Cochran is an acceptable Copa boniface, but bears little resemblance to Monte Proser, owner of the club, or his greeter Jack Entratter. Gloria Jean, who's grown into an attractive ingenue, does nicely as his vis-a-vis and demonstrates she still has a good voice in the one number she sings. Andy Russell plays himself neatly, handling both his acting and vocalizing chores in good fashion.

As a promotion stunt, Coslow has N. Y. Journal-American columnist Louis Sobol, N. Y. Post columnist Earl Wilson, and VARIETY editor Abel Green play themselves in one short sequence. Sobol handles his single line like an experienced newspaperman, and Wilson draws a big laugh as he brings out his tape measure when Copacutie Chili Williams drapes herself around his neck. As for Green, how honest can a mugg be in a review and still keep his job?

Nine songs, cleffed by Coslow, Edward Ward, Bert Kalmar and Harry Ruby, are okay, with "Stranger Things Have Happened," penned singly by Coslow, shaping up as the one with most commercial value. Bert Glennon's camera work and other technical credits are good. *Stal.*

Professional Jealousy?

Hollywood, May 20.

Show business has weathered some disastrous blows in the past 50 years. The Haymarket riots, White Rat and Equity strikes, First World War, the flu epidemic of 1918, the '29 market crash, the depression of the early '30s, Pearl Harbor, and the retreat from Dunkerque, to name a few.

However, I don't think the theatrical profession, with all its recuperative powers, can survive the combined appearance of Louis Sobol, Abel Green and Earl Wilson in one picture. Without these three "Copacabana" could have been another "Gone With the Wind." With them it becomes another "Horn Blows at Midnight." And while the horn is blowing at midnight the audience will be blowing early in the evening.

Groucho Marx.

Ghost and Mrs. Muir

Hollywood, May 17.

20th-Fox release of Fred Kohlmar production. Stars Gene Tierney, Rex Harrison, George Sanders; features Edna Best, Vanessa Brown, Anna Lee, Robert Coote, Natalie Wood, Isobel Elsom, Victoria Horne. Directed by Joseph L. Mankiewicz. Screenplay, Philip Dunne; from novel by R. A. Dick; camera, Charles Lang, Jr.; special effects, Fred Sersen; music, Bernard Herrmann; editor, Dorothy Spencer. Tradeshown May 16, '47. Running time, 103 MINS.

Lucy Muir	Gene Tierney
Ghost of Capt. Daniel Gregg	Rex Harrison
Miles Fairley	George Sanders
Martha	Edna Best
Anna (Grown)	Vanessa Brown
Mrs. Miles Fairley	Anna Lee
Coombe	Robert Coote
Anna	Natalie Wood
Angelica	Isobel Elsom
Eva	Victoria Horne
Sproule	Whitford Kane
Inquiries	Brad Slaven
Bill	William Stelling
Author	Helen Freeman
Scroggins	David Thursby
Maid	Heather Wilde

"The Ghost and Mrs. Muir" is delightful romantic comedy. It is told with distinctive results that mean sock b.o. in top situations. A lusty script, fine direction and solid production backing are given to the potent cast and players romp off with roles in manner that will stir ticket window interest. Handsome marquee values are furnished by names of Gene Tierney, Rex Harrison and George Sanders.

This is the story of a girl who falls in love with a ghost—but not an ordinary spook. As that girl, Miss Tierney gives what undoubtedly is her best performance to date. It's warmly human and the out-of-this-world romance pulls audience sympathy with an infectious tug that never slackens. In his role as the lusty, seafaring shade, Rex Harrison commands the strongest attention. It's a delightful puckish portrayal that boosts his talent sky-high.

Philip Dunne's script lards the R. A. Dick novel with gusty humor and situations that belie the ghostly theme. Dialog makes full use of salty expressions to point up chuckles. Joseph L. Mankiewicz gears his direction to get all values from script and cast, delivering a fine job in all phases. Plot, briefly, deals with young widow who leaves London at turn of century for a seaside cottage. The place is haunted by the ghost of its former owner, Capt. Daniel Gregg. The salty shade seeks to frighten the widow away but she's stubborn and stays. When her income is wiped out, the shade dictates to her his life story; she sells it as successful novel. Story carries over her life span when finally, an aged woman, she goes to join her ghostly lover.

George Sanders is in briefly, and effectively, as a married lothario who makes a play for the widow, much to Capt. Gregg's discomfort. Edna Best shows brightly as the widow's maid-companion. Natalie Wood, as the young daughter, is good, as is Vanessa Brown who becomes the grownup Anna. Robert Coote spots solid bit as English realtor. Anna Lee, Isobel Elsom, Victoria Horne, Whitford Kane and others back the principals with strong work.

Fred Kohlmar's production guidance is a telling part of the finished picture. He displays understanding showmanship in bringing imaginative tale to the screen, dressing it in authentic values. Playing decided part in flavor developed throughout is photography by Charles Lang, Jr., and the boff score by Bernard Herrmann. Art direction by Richard Day and George Davis is eye-satisfying, particularly the seaside cottage. Other credits are excellent. *Brog.*

Miniature Reviews

"Moss Rose" (20th). Well-made melodrama of murder against English costume background.

"Copacabana" (Songs) (Coslow-UA). Groucho Marx, Carmen Miranda in okay filmusical.

"The Ghost and Mrs. Muir" (20th). Slick romantic comedy headed for sock results in keys.

"Oregon Trail Scouts" (Rep). Standard Red Ryder entry for kiddie trade.

"Border Feud" (PRC). Fair western in the "Lash" La Rue, Al St. John series.

"Two Anonymous Letters" (Lux) (Italian). Another melodrama on the Italian resistance movement, but mild in b.o. effe...

"Road to Hollywood" (Songs) (Astor). Compilation of four two-reelers, starring Bing Crosby; good double-bill filled.

Oregon Trail Scouts

Hollywood, May 17.

Republic release of Sidney Picker production. Stars Allan Lane; features Bobby Blake, Martha Wentworth, Roy Barcroft, Emmett Lynn. Directed by R. G. Springsteen. Original screenplay, Earle Snell; based on Fred Harman's NEA comic strip; camera, Alfred Keller; editor, Harold R. Minter. Previewed May 16, '47. Running time, 58 MINS.

Red Ryder	Allan Lane
Little Beaver	Bobby Blake
The Duchess	Martha Wentworth
Hunter	Roy Barcroft
Bear Trap	Emmett Lynn
Jack	Edmund Cobb
Judge	Earle Hodgins
Bliss	Edward Cassidy
Running Fox	Frank Lackteen
Barking Squirrel	Billy Cummings
Stage Coach Driver	Jack Kirk

This latest Red Ryder western depicts how the stalwart oater hero picked up his moppet sidekick, Little Beaver. As such, it measures up to market demands for outdoor action houses and should please the juve trade. There is the standard amount of bad marksmanship by both hero and heavies, chases, prairie comedy and hard-riding action.

Allan Lane is a good Ryder, with physical ability to depict pen-and-ink character's dare-'n'-do for kiddie pleasure. Plot shows him as fur trapper, arranging treaty with Indians so he can set up operations within the territory. Heavies, led by Roy Barcroft, want fur rights also and try kidnapping chief's grandson. After proper amount of lead and footage has been expended, Ryder puts villains in their place and takes on Little Beaver as a saddle pal.

Bobby Blake does usual competent chore of the Indian moppet. Martha Wentworth is stormy Duchess and Emmett Lynn draws chuckles as fumbling Bear Trap. Others are up to standard as directed by R. G. Springsteen, who keeps footage on move. Sidney Picker's production furnishes adequate values for outdoor trade. *Brog.*

Border Feud

PRC release of Jerry Thomas production. Stars "Lash" La Rue, Al "Fuzzy" St. John; features Gloria Marlen, Ian Keith, Kenneth Farrell. Directed by Ray Taylor. Original screenplay, Joe O'Donnell, Patricia Harper; camera, Milford Anderson; editor, Joe Gluck. Tradeshown N. Y., May 15, '47. Running time, 55 MINS.

Cheyenne	"Lash" La Rue
Fuzzy	Al "Fuzzy" St. John
Barton	Bob Duncan
Jim Condon	Brad Slavin
Bob Hart	Kenneth Farrell
Carol Condon	Gloria Marlen
Jed Young	Casey MacGregor
Doc Peters	Ian Keith
Elmore	Mikel Conrad
Sheriff Steele	Ed Cassidy

With plenty of gunfire and hard ridin', "Border Feud," the latest in the "Lash" La Rue-"Fuzzy" St. John series packs sufficient action to satisfy the average devotee of western drama. Under Ray Taylor's directorial reins, film moves at a nice pace and stacks up as okay fare to round out double bills in nabe situations.

The Hatfields and McCoys weren't the only mountain boys who vowed a struggle to the death. In this opus the Condons and Harts, co-owners of the Blue Girl Gold Mine, pour plenty of lead into each other unaware that their feud was stirred up by baddie Barton, who has designs upon the mine's rich ore. La Rue as Cheyenne, a U. S. Marshal, and St. John, as Sheriff, break up his plans. Usual skirmishes with the outlaws ensue and following the unmasking of Doc Peters (Ian Keith), as Barton's accomplice, film fades to a fast close.

La Rue is a forthright marshal whose moniker, "Lash" stems from his technique in handling a long whip which supplements his shootin' irons. St. John furnishes the comedy relief. As the heavies, Keith and Bob Duncan do well by their roles. In the only femme part, Gloria Marlen has little to do aside from looking petite at the right moments. Supporting cast is adequate. Milford Anderson's lensing incorporated some fine outdoor shots in this Jerry Thomas production. Other technical credits are standard.

Two Anonymous Letters
(ITALIAN-MADE)

Film Rights International release of Lux production. Stars Clara Calamai; features Andrea Checchi, Dina Sassoli. Directed by Mario Camerini. Story, Ivo Perilli; camera, Massimo Terzano. English titles by Herman G. Weinberg. At Times, N. Y., week May 17, '47. Running time, 90 MINS.

Gina	Clara Calamai
Bruno	Andrea Checchi
Tullio	Otello Toso
Chevalier	Armando Martelli
Rossini	Carlo Ninchi
Partisan	Dina Sassoli

(In Italian; English Titles)

In their seeming efforts to achieve another "Open City," the Italian filmmakers continue to occupy themselves with the good fight of the resistance movement during the Nazi occupation. "Two Anonymous Letters" is the latest in the series to be brought over, but like the others fails to approach the near-classical "Open City." This Lux production has nothing for other than Italian-speaking audiences, who still get comfort from the reminders that their compatriots in the old country fought the Germans, too.

Pic succeeds at no time in rising above its simple story line. Tale is about a girl whose love for a soldier cools during his long absence in the army, and she weds another. Husband turns collaborationist, while she at the same time is won over by the underground. When he threatens the safety of her returned ex-sweetheart, who has also joined the movement, she bumps off her mate.

The dangers and terrors of the resistance movement are hardly more than suggested. There is none of the tenseness, the charged air and the excitement of "Open City."

Performances are pleasing, and agreeably free from the exaggerations of the usual continental troupe. Clara Calamai as the girl reminds strongly of Louise Rainer in her emotional moments. Otello Toso is the husband, and Andrea Checchi the soldier ex-lover. Photography and lighting are poor, a regular failing of Italian films. Herman G. Weinberg's English titles are satisfactory.

Road to Hollywood
(SONGS)

Astor Pictures release of compilation of four Educational-Mack Sennett shorts starring Bing Crosby. Producer, Robert M. Savini; director, Bud Pollard. Features Luis Alberni, Ann Christy. Screen adaptation, John E. Gordon and Charles P. Boyle, camera, Frank Good and George Unholz, with additional photography by Don Malkames; re-edited by Pollard. Reviewed in N. Y., May 7, '47. Running time, 55 MINS.

Astor Pictures has come up with what looks like a goldmine of an idea with its compilation of four old Mack Sennett-Educational two-reelers starring Bing Crosby into a feature-length production appropriately titled "Road to Hollywood." Shorts were bought by Astor prexy Bob Savini several years ago when Educational went bankrupt. Entire cost of this production is some $20,000 and, with the film already booked into several of the major circuits, Savini should realize several times that amount in profit.

Savini was aided in the compilation by Bud Pollard, prexy of the Screen Directors' Guild, eastern chapter, who re-edited and tied together the shorts with a live narration, in which he is seen on the screen seated in a director's chair. With Crosby's name as surefire marquee lure and with some zany Sennett slapstick for good word-of-mouth, the film should bolster double bill situations wherever played, if properly ballyhooed. It's not strong enough nor long enough to hold up by itself.

Savini and Pollard did a creditable job on editing the briefies, managing to integrate a faint story line with them. Opening with Pollard explaining to the audience that this is how Crosby got his start in Hollywood, the film fades into one of the shorts depicting the Groaner starting off to the Coast in a dilapidated jalopy (a stock Sennett trademark). Then, with Pollard bridging each gap with his explanatory narration, the other three shorts have Crosby in typical Sennett comedies, things which he probably wouldn't deign to do now. Stuff, besides being hilarious, has a certain nostalgic quality which should please any audience.

Interspersed with it all, of course, are eight oldtime faves sung by Crosby. There's been considerable speculation lately about whether his voice is as good now as it was several years ago and this picture proves, at least, how terrific he was when he first hit the Coast. He dishes out "I Surrender, Dear," "At Your Command," "Out of Nowhere," "Wrap Your Troubles in Dreams," "I'd Climb the Highest Mountain," "Just One More Chance," "Mine All Mine," and "When I Take My Sugar to Tea," all of which he almost singlehandedly boosted to Hit Parade status. Sound track is free of fuzz, stacking up with present-day standards of recording. *Stal.*

The Great Betrayal
(DOCUMENTARY)

Screencraft release of Idea Film production. Story, Julia & Simon Singer; narration, William S. Gailmor; music, Paul Dessau; editor, Julia Singer. Previewed N. Y., May 8, '47. Running time, 73 MINS.

"The Great Betrayal," riding the crest of public interest in the year's hottest story, the Palestinian crisis, is a weak documentary that doesn't measure up to its catchpenny title. Containing little contemporary material, the film unreels more like an arty experiment in poetic photography than a vigorous political document.

Film is loosely draped around the story of a pioneering Jewish settlement's struggle to cultivate the desert soil of Palestine. Individual sequences achieve power through the imagery and pulsating rhythms evoked by an abstract camera technique. Taken as a whole, however, the film is nothing but a series of shots of flowing water, dancing machinery and heroic faces set against the horizon. These are repeated like musical variations on a theme but beyond that, the film is devoid of meaning.

During the last five minutes, some newsreel clips showing British mistreatment of Jewish refugees trying to enter Palestine are tagged on to stoke up the emotions. But because the film previously failed to define any of the issues involved in the dispute, this portion serves less as a concluding argument than as an artificially angry punctuation mark to a photographic ramble.

Narration by William S. Gailmor is also handled in semi-poetic style with an insistent straining for effect. Like the cinematic content, the narration repeats a couple of simple ideas over and over in a narrow range of variation. Gailmor, in stressing the need for a Jewish homeland, goes to town on the British but skirts taking sides with any factional group within Palestine. Film is scored with superb music by Paul Dessau. *Herm.*

New Foreign Films
(Unlikely for Anglo-U. S. Market)

"Sankt Hans Fest" ("St. Hans Celebration") (NORWEGIAN). Snorre Film release of Toralf Sandoe production. Stars Tore Foss, Johs Eckhoff, Jon Lennart Mjoen; features Erling Drangsholt, Sigrun Otto, Sigurd Magnusson, Else Merete Heiberg, Toralf Sandoe. Directed by Sandoe. Screenplay based on novel by Alex L. Kielland, camera, Per G. Jonsen. Reviewed in Oslo. Running time, 66 MINS.

Good Norwegian film after an 1887 novel by Alex L. Kielland introduces Else Merete Heiberg. Story deals with a tyrranical priest who seeks to rule all human souls. Tore Foss does nicely as the priest. Well-made, with good direction and lensing, picture may find a market in Scandinavia but its chances are doubtful elsewhere.

"Stackars Lille Sven" ("Poor Little Sven") (SWEDISH). Fribergs Filmbureau production and release. Stars Nils Poppe, Annlisa Ericsson; features Douglas Hage, Hjoerdis Pettersson, Hilding Gavle, Ake Engfeldt, Marianne Gyllenhammer, Elisaweta von Gersdorff, Ake Jensen, Helge Mauritz. Directed by Hugo Bolander. Screenplay, Poppe and Rolf Botvid based on British operetta, "Mr. Cinders"; camera, Goesta Roosling; music, Sven Gyldmark and E. Eckert Lundin. At Skandia, Stockholm. Running time, 90 MINS.

Resembling an old Buster Keaton comedy, this film is based on an English operetta. It could have been much better. Nils Poppe, known as the "Swedish Chaplin," fails to enhance his rep in this one. Film's b.o. prospects in Scandinavia will be helped by Poppe's name as well as some top-drawer color lensing by Goesta Roosling. No dice for U. S. *Wins.*

ODDS-ON FAVORITE!

SURE THING — "Laughter . . . tears . . . suspense." MOTION PICTURE HERALD

TOP SELECTION — "Rates high at box office." HOLLYWOOD REPORTER

A WINNER — "100% audience picture . . . thrilling racetrack sequences." FILM BULLETIN

IN THE BAG — "Please every member of the family." MOTION PICTURE DAILY

MONEY IN THE BANK — "A solid entry" BOXOFFICE

A CINCH — "Heart warming . . . entertaining . . . for top box office grosses." SHOWMEN'S TRADE REVIEW

BEST BET — "Exhibs can lay odds on huge gross." HOLLYWOOD M. P. REVIEW

"Attracts women." THE EXHIBITOR

"Box office honors." FILM DAILY

FRANK BORZAGE'S
THAT'S MY MAN
starring
Don AMECHE · Catherine McLEOD
Lovely Star of "I've Always Loved You"
with Roscoe Karns · John Ridgely · Kitty Irish · Joe Frisco
and Joe Hernandez, Nationally Famous Racing Announcer
Produced and Directed by FRANK BORZAGE
Written by Steve Fisher and Bradley King
A REPUBLIC PICTURE

KEEP YOUR BOX OFFICE EYE ON SKY-ROCKETING REPUBLIC!

Loew's Int'l Gives Up New 57th St. Project After $1,700,000 Mecca Buy

Loew's International, which bought the 10-story Mecca building at 1600 Broadway (48th and 49th streets) reportedly for more than $1,700,000, will not move in until floors it plans using have been remodeled. Company hopes to be in the structure, to be known as Loew's International Bldg., within six months. It will use seven floors initially and ultimately plans occupying all floors excepting the ground level. Remodeling starts as soon as present tenants move out. It's the first change in Mecca building ownership since 1911.

As result of this purchase, Loew's International is abandoning its $2,000,000 16-story building planned on 57th and 58th streets near Broadway, and has this up for sale already. Company had razed the necessary structures and completed the foundations for this building.

Loew's International got the chance to buy the Mecca building several weeks ago and made the deal because of pressing need for space and the desire to have the full international setup under one roof. Arthur M. Loew, company prexy, in announcing deal, said title will pass to the company at the end of May.

At present Loew's International ad-publicity department is located in the Capitol Theatre building, nearly a quarter of a mile away from company's foreign homeoffice in Loew's State building, while its 16m and dubbing departments are in the Mayfair theatre building. Still another department is located at 723 Seventh avenue.

Understood that the firm feared building delays would keep it out of the 57th street structure for 18 months to two years. In contrast, by purchasing the Mecca building from Central Hanover Bank, quarters should be available by the first of 1948. Present occupants of 1600 Broadway include film labs, projection rooms, dubbing studios and others in show biz.

Reported that station WHN and Metro Record Co., which were to have gone into the new 57th street building, will stay as is.

Olivier, Richardson Temporary Exits Nip Old Vic Co. Schedule

London, May 16.

The Old Vic Co. may become dormant for a time.

Troupe finishes its season at the New theatre end of the month and, with Laurence Olivier having quit to direct films and then tour Australia and New Zealand with own company. Sir Ralph Richardson will concentrate on film-making for a whole year.

Replacement of two such important stars is believed an impossibility, and the outlook for the near future is rather indefinite.

GABRIEL PASCAL SET ON EIRE STUDIO PLANS

Dublin, May 12.

First definite details of Gabriel Pascal's plans for production in Ireland have been aired by Patrick Farrell, managing director of Capitol and Allied theatres.

On an outlay of $400,000 the outfit plans establishment of a "fairly ambitious" film laboratory and construction and equipment of sound stage for features, newsreels, shorts and documentaries. Part of the equipment has been bought.

Pascal, who has been on a series of in-and-out visits here, returned to London again this week.

Pix on Famed Belgians

Brussels, May 13.

First, in a series that will depict the lives of famous Belgians, film on the life of noted Flemish painter, Pieter-Paul Rubens, has been partially completed. Pic will be released with a commentary in French, Flemish, English and Arabian.

Producers are making an experiment in the shooting of educational films, inasmuch as only two professional players are being used. Charles Daniau is portraying Rubens, while Renec Saeys has the role of Isabelle Brant, the artist's first wife.

Acquittal of Hitler Pic Aide Scored in Berlin

Berlin, May 15.

Public resentment has been aroused here over the acquittal by a German tribunal in Stuttgart of Werner Krauss, prominent film figure in Hitler's Reich. A member of the Nazi Kultursenat and a leading figure in the Nazi Chamber for the Theatre and Film, he played four roles in the pic, "Jew Suess," which the Nazi regime made as a distortion of Lion Feuchtwanger's novel.

Question why Krauss, a Berliner, took up temporary residence in Stuttgart for denazification purposes, was raised in the Berlin Abend, an American-licensed paper. It was strongly implied that the reason was to find a place where "positive evidence against him would not be readily available and the approval of all four powers would not be required, as in Berlin.

Canada Building Moves, Drive-Ins Hint Change In Exhibit Regulations

Toronto, May 20.

Because of changes in theatre construction, the advent of drive-in theatres, and the completion of the test period on "adult entertainment" regulations, the entire Theatres and Cinematographs Act will have to be revised, according to the annual report submitted to the government by O. J. Silverthorne, chairman, Motion Picture Censorship and Inspection Dept.

Board's belief that the drive-in theatre is destined to play an important part in family entertainment makes revision of the act imperative, Silverthorne reported.

The marking of certain films as "adult entertainment" as a test since last June saw the willing cooperation of all Canadian distributors and most Canadian managers, said Silverthorne, and as of June 1 this year it's proposed to include penalties in the new Theatres and Cinematograph Act for omission. "Adult entertainment" label in newspaper advertising, lobby frames and marquees is for the protection of juveniles, and will be applied to films dealing with "crime, murder, suicide, excessive use of alcoholic beverages, domestic infidelity, and sex depicting loose conduct between men and women."

Under the present regulation, even if a film is labeled "adult entertainment," a juvenile cannot be barred from a theatre if accompanied by parent or guardian. But this may be changed in the rewriting of the act. Said Silverthorne: "Homicide is commonplace as a vital feature of current entertainment and seems an obsession of the producer; also his interpretation of the maniac and the mentally-afflicted confuses the thoroughly-posted student of psychology. While it is difficult to measure the result of the large volume of entertainment of this character, the Board believes that it cannot be without effect of a pernicious nature upon youthful and immature minds."

Department is also giving attention to a plan to ensure that children attending matinees will receive supervision and protective care. Silverthorne recommended that a specific part of the theatre be marked off for the use of children only, and that theatres containing balconies employ additional matrons for each floor.

ICE SHOW IN BUENOS AIRES

Buenos Aires, May 15.

It may have been "The Iceman Cometh" in New York, but here since last night (14) it's "The Ice Show Cometh." First skedded to preem April 30, but delayed by construction slowness, it's the first major ice show for Buenos Aires.

With everything set to glide off to a big start, the icer ran into plenty of snafus on the opening date, biggest of all being a rainstorm. Although the portable theatre on circus "big-top" lines is thoroughly rainproof, driving winds blew the water in through the curtains and almost ruined the tank which was all ready for the preem. Notwithstanding this snag the premiere went through.

No Stars in 'Oklahoma!'

Dorothea Macfarland, who plays Ado Annie in "Oklahoma!" was approached by heads of the Green Room Rag, London's Lamb Club, to appear in one of their charity shows, and she readily acquiesced. Organizers billed her as the "Star of 'Oklahoma!'"

When billing was noted by Jerome Whyte, manager of the company, he called special meeting of entire cast and told them there were no stars in this show, and if anything like this happened again he or she would be off to America pronto.

All Argentine's Pix House Trade Continues Rising

Buenos Aires, May 10.

Argentina's film biz is still spiraling upwards, with pix house grosses far in excess of those of 1946. Last year's figure almost doubled that for 1945, when all film houses drew $7,010,298, against the 1946 record of $14,675,266.

Record boxoffice grosser to date has been RKO's "Notorious," which ran three weeks at the Gran Rex, then switched to the Monumental to make way for Danny Kaye's "Wonder Man." After three weeks at the Monumental the Ingrid Bergman-Cary Grant picture was transferred to the Luxor, where it continued grossing big into the 11th week.

"The Razor's Edge" ran for four weeks at the Gran Rex, grossing $25,000 in the first week and topping "Notorious" $22,000 gross in March. Increase is probably due to the end of summer season and return to Buenos Aires of Marquee trade. Costly publicity campaign to put over "Razor" has had the whole trade talking. The picture has now moved into the Luxor theatre, and is still grossing big.

Metro's English version of "Dragon Seed" did poorly at the Cine Ideal, and was taken off after a week. It had been released last year in a Spanish dubbed version with even worse results. Company also re-released "Mrs. Parkington" at the Ideal, and the English version with Spanish subtitles scored big.

STATE FILM PROJECT FOR BRITAIN QUASHED

London, May 20.

Following the nixing of a proposal for a state film industry by Sir Stafford Cripps, the Cinematograph Films Council, appointed by the Board of Trade, has rejected the trades and industry committee's idea of a chain of government film theatres.

Plan would be for an indie tribunal authorized to establish an independent circuit of houses to be state-owned. These cinemas would show films produced at state studios.

Cripps opposed all proposals, taking the view that difficulties might arise when state studios embarked on production of state pictures if full financial responsibility was accepted. He also expressed concern over dangers of state control in any field of expression or medium of propaganda.

Biopic on Robert Burns Scripted by British M.P.

London, May 12.

Gilbert McAllister, Member of Parliament and authority on Scottish bard Robert Burns, has written script of film, "Coming Thru the Rye," which Arthur Dent will produce in association with Walter Mycroft, former production manager for John Maxwell.

Pic will be directed by Mycroft, with cast lineup comprising Trevor Jones, Sylvia Welling, Molly Weir, who plays Scottish femme role in Tommy Handley's top radio feature, "ITMA," and radio commentator Stuart Macpherson.

Shooting starts at Kay's Film Studios, Carlton Hill, early next month.

OTHER FOREIGN NEWS
On Page 18

U. S. Envoy, British Trade Board Head To Confer on Changes in Film Quotas

Mex Pic Union Rapped For Sympathy Walkout

Mexico City, May 13.

Charge of double-crossing drive of President Miguel Aleman against unreasonable strikes is made by the National Employers Confederation in a press statement against the National Cinematographic Industry Workers Union (STIC), Mexico's pioneer pic labor outfit. Confederation said STIC hampered cinema trade in Nuevo Laredo, over the border from Laredo, Tex., and Ciudad Victoria, capital of Tamaulipas state on the Gulf, by calling strikes there in sympathy with those against two houses in Monterrey, capital of Nuevo Leon state, on the eastern Texas border.

Admitting that there was a basis for the Monterrey strike because of pay differences, Confederation asserted the Nuevo Laredo and Ciudad Victoria walkouts were uncalled for even though the cinemas affected are owned and operated by the same company that has those in Monterrey, the Circuito del Norte, S.A.

MPEA Sees Future For 16m Distrib in Hungary But Balks on Dubbing

Budapest, May 10.

U. S. Motion Picture Export Assn. is watching the development of 16m film business here with considerable interest since there are about 300 narrow-gauge houses already running in towns too small to support regular film exhibitions. But the dubbing of American product for regular 35m hasn't been tried by Nicholas Palugyay, MPEA boss for this area. It's only if forced into synchronization that MPEA would go for it, according to present indications. It was tested on American pictures in 1936 and 1939, both being flops.

The Social Democratic Party has contracted for 100 additional sound projectors, and these also should be operating in the fall. Russians already are active in this 16m market, and Palugyay feels the U. S. had better be prepared to jump in. Present stock of some 200 reprinted old Hungarian subjects are near the end of their usefulness, but so far American studios have sent over no small size stock.

MPEA newsreel is now playing 80 Hungarian theatres weekly. Competition is from Russian reel (uniformly booked by Communist Party houses), two French reels (Pathe and Gaumont) and two Hungarian releases. What MPEA local officials want are money and facilities for shooting and printing local stories for their reel. But again financial restrictions prevent expansion of raw stock purchases, now made from Belgium under $50,000 allotment.

BLUM SET TO GANDER LATIN-AMERICAN KEYS

David Blum, Loew's International veepee and ad-publicity chief for the company, shoves off early next month for a three-month tour of Latin-American key cities. Blum, who has not been in that territory since his visit about a year ago to Mexico City, plans calling at all main offices and theatres both in South and Central America. Loew's has more than 15 houses in Latin-America, either operating or about to open.

He will visit Argentine, Uruguay, Brazil, Chile, Colombia, Peru, Puerto Rico, Venezuela, Cuba and likely Mexico.

George Muchnic, another Loew's International veepee, left last week for Europe and a two-month inspection tour which will take him to England, France, Italy, Egypt, Greece, Norway, Denmark and Sweden.

Ken Hall Shooting Soon

Sydney, May 8.

Ken G. Hall, producer-in-chief of Cinesound-Pagewood, new Rank-Rydge-Greater Union combo, has indicated that he hopes to get production underway soon.

Hall has just spent $500,000 on new studio equipment.

London, May 12.

Lewis Douglas, U. S. Ambassador to Britain, is to discuss with Sir Stafford Cripps, president of the Board of Trade, on planned new film quota legislation. Douglas will discuss all aspects of film imports and their affects on British dollar expenditure. Sir Stafford is known to be sympathetic to the problems of American film exhibition in this country, although he is insistent that in return British pix be given a really fair showing on merit in U. S. cinemas.

These discussions will have a marked effect on the official attitude towards the new Film Quota Act which is likely to come before Parliament in the early fall.

The Films Council committee has recommended that the commencing quota should be for: first features for big circuits, 33⅓%; smaller circuits, 30%; not more than three halls in one barring area, 25%; for more halls than that, 10%.

From year to year the Films Council might make recommendations for subsequent years as and when more British pictures were produced. These figures will not necessarily stand, as they were only proposed for the first year of the new Quota Act.

Sir Stafford has told M.P.'s privately that they should assist in putting an end to the "foolish remarks" about cutting out all American films to save dollars and push British productions. The public should understand the total number of British films to the total number of American. Unless American pix were imported, cinemas would be unable to provide the public regular entertainment.

M.P.'s are to be supplied with detailed information on the intricacies of the film industry by a number of cinema organizations, to enable them to understand fully all the implications of the Film Quota Act when it appears.

Hyamses Once Bought Bake Flour From Rank; Now They Take His Pix

London, May 12.

Newly formed Hyams Bros.' film releasing organization is strictly a family affair. It's headed by Phil and Sid Hyams, with Ken Nyman, brother-in-law; Norman Hyams, son of Phil, and Ben Henry, London representative of Universal Pictures, and friend of the family, as directors.

Company is known as Eros Films, Ltd., and besides having purchased 90 reissues from Universal has also acquired 20 pix from the J. Arthur Rank Organization, all British, for British quota purposes.

Films comprise some of the best moneymakers the Rank outfit ever possessed, including five James Mason starrers. Entire deal involves around $1,200,000. But Hyams boys are out to buy much more product from Hollywood, and are also willing to put up any dough for British film production that may be submitted to them.

Sendoff of the company was with a luncheon attended by, among others, Teddy Carr, John Woolf and Hannen Swaffer, who sketched the boys' careers from the time they were in the bakery biz, when they used to get their flour from the Rank mills. Now they are getting their pix from the Rank Film Organization.

Brook OK, 'Play's' NSG

London, May 20.

"The Play's the Thing," which opened at the St. James yesterday (19), stars Clive Brook, who achieved personal fame but play is unlikely for an extended run.

Ferenc Molnar comedy has been revived after 20 years and was transferred from the Lyric theatre in Hammersmith.

Renoir's Post

Paris, May 20.

Pierre Renoir has been elected president of the National Federation of Showbusiness Union.

Renoir is one of the French cinema's leading actors.

Usual Alibis for London Legit Slump, Plus Strike Threats and Lack of Cash

[illegible]

West End legit biz is in the throes of a slump with the usual alibis—summery conditions and double summertime—as the main cause for the tumbling of grosses. But other reasons are threatened strikes and money not as plentiful as of yore.

Only a handful of shows are yielding good returns. They are topped by "Oklahoma," at Drury Lane; "Together Again," the Jack Hylton revue at the Victoria Palace; "Sweetest and Lowest," at the Ambassadors; "Here, There and Everywhere," at the London Palladium; "Piccadilly Hayride," at Prince of Wales, all in the big money. Of the legit pieces still in the dough are "Born Yesterday," at the Garrick; "Fifty-Fifty," at the Strand; "Present Laughter," at the Haymarket, and "Worm's Eye View," at the Whitehall, last despite its second year.

Those skedded to depart are "Birthmark," at the Playhouse, folding May 17 after run of less than four weeks, and "Call Home the Heart," St. James's, which, after just over a month, finishes May 17 and is being replaced by H. M. Tennent's "The Play Is the Thing," starring Clive Brook, transferred from the Lyric, Hammersmith.

After more than a year's run, Hylton's "No Room at the Inn," which has been a moneymaker at the Winter Garden, folds May 24. Show goes on tour for five weeks after which it gets ready for Broadway season in the fall, where it is being presented by John Golden and Lee Shubert in association with Jack Hylton.

Hylton's American show "Romany Love," the renamed Broadway operetta "Gipsy Love," which opened at His Majesty's Mar. 7, has never been in the real dough, despite universal praise by the crix, and bows out May 24. Is being replaced May 29 by Henry Sherek and Gilbert Miller's "Edward, My Son," written by Robert Morley, in which he is costarred with Peggy Ashcroft. Show has been doing fairly in the provinces and is first straight play to be presented at this house in a decade.

Although still doing biz in its second year, Harry Green's "Fifty-Fifty" will have to come off the end of the month as Green has been told by his doctor to rest. Another vacating, though still in the money, is "The White Devil," which goes June 12. Will be replaced by revival of "He Who Gets Slapped," starring Robert Helpmann, Martita Hunt and Ernest Milton.

After lengthy run at the Criterion, H. M. Tennent's "The Guinea Pig" departs June 14, with Henry Sherek staging a revival of James Bridie's "The Sleeping Clergyman," June 19, with Robert Donat as the star.

Another revival that has failed is Bernard Shaw's "Candida," which folds at the Piccadilly after about three weeks. Being replaced by new Ronald Gow adaptation of Thomas Hardy's "Tess of the D'Urberville's," May 20, with Wendy Hiller, Hugh Burden and Henry Mollison in chief roles.

U.S. in High On Shipping Foreign Pic Supplies Abroad

Washington, May 20.

Despite various restrictions, U. S. is moving into high in its invasion of the foreign markets in both motion picture equipment and in prints, negatives and rawstock being shipped overseas, on a basis of a Department of Commerce survey. Survey reflects the fact that the American dealers have caught up on the domestic market and can give increasing time and merchandise to the foreign field.

Figures show that during the first quarter of 1947, this country exported 207,000,000 linear feet ($3,844,369 worth) of film of all types, including rawstock and exposed film in both 35m and in sub-standard. This contrasts with 128,000,000 feet, valued at $2,475,856, for the same period in 1946.

In the equipment field, America's first quarter exports hit $3,357,792, up 166% from the $1,260,000 worth during the first three months of 1946.

Munro and Stephens To Expand in Brisbane

Brisbane, May 16.

Charles Munro, former chief of the Hoyts chain, and his partner, Dick Stephens, plan a major expansion of their Savoy theatres in the Brisbane nabes. Munro is arranging increase in capital for the purpose. Further expansion reported planned by duo in other centres beyond Brisbane in the tropical belt of Aussie.

Apart from his loop activities, Munro is also interested in home production. He's backing Eric Porter, currently in "Storm Hill," set to go before the cameras next month.

U. S. Films Still Tops in France

First definite proof that the French public has not become antagonistic to U. S. films since the war's end, as had been charged by several top industry officials upon their return from Paris, is contained in the results of a poll recently conducted among 3,253 exhibitors throughout France and North Africa by Le Film Francais, a French trade journal. Exhibs, questioned not on the top grossers but on which films pleased their audiences most, listed six American films among the top nine.

The newspaper pointed out that 59 different films were named in the poll, of which the majority were American, but stressed the fact that U. S. films in France outnumbered those produced in other countries since the liberation by 25 to 1. Significantly enough, however, the survey did not question exhibs on a comparison of foreign films with native French product, so that there's no indication of how U. S. pix stack up against the French-made in audience favor.

Also significant is the fact that not a single J. Arthur Rank film made the charmed circle of nine. "Brief Encounter" was the only Rank picture listed, winding up in 11th place. American stars, moreover, made a clean sweep of the popularity poll among foreign thespers.

Metro led the list of U. S. faves, placing three out of the top nine. "Mrs. Miniver" led the selections, with "30 Seconds Over Tokyo" in fifth place and "Random Harvest" in eighth. "How Green Was My Valley" (20th-Fox) ranked fourth, "Lost Weekend" (Paramount) was sixth and "Going My Way" (Par), was seventh. Other winners included the British-made "Four Feathers" (Korda) in second place, "Last Chance" (Swiss) in third spot and "Open City" (Italian), ninth. "Chance," incidentally, was bought by Loew's International for domestic U. S. distribution.

Gary Cooper topped the male stars listed, followed by Errol Flynn, Spencer Tracy, Ray Milland, Tyrone Power and Cary Grant. Female faves, in the order listed, included Bette Davis, Ingrid Bergman, Greer Garson, Marlene Dietrich, Irene Dunne, Rita Hayworth and Merle Oberon.

Of special interest is the fact that not a single musical made the list. Several war films were named but Charlie Chaplin's "The Great Dictator," for some reason, placed 25th.

India Pix for So. Amer.

Luis Reissig, Argentine distributor currently in N. Y., is dickering with Al Margolies for Argentine, Uruguay and Paraguay distribution rights to two India films, "The Journey of Dr. Kotnis" and "Shakuntla."

Pix, produced by Shantram studios in India, are scheduled for fall release by Mayer-Burstyn. Margolies is western hemisphere rep for the studios.

Val Gielgud's Swede Hunt

Stockholm, May 10.

British radio producer Val Gielgud is visiting Sweden, contacting the Swedish Radio Corp. to find some radio plays suitable for English radio use.

'Russian Question' for Pix

Stockholm, May 10.

Film version of Konstantin Simonov's much-discussed play "The Russian Question," will be filmed in Moscow by the Mosfilm Co. Screenplay's been scripted by Michail Romm, who'll also direct.

Some of the Soviet's top stars, including Peter Aleinikov, V. Tenin and Mark Bernes, will appear in the picture. Simonov's play deals with the political differences that exist today between Russia and the other Allied countries.

Entries Pour In For Big Brussels Pix Competish

Brussels, May 12.

With the Brussels Film Festival slated to get underway June 8, picture entries from many countries are still pouring in. Jury set up by the Confederation Nationale du Cinema Francais to select French films for the competition has named "The Battalion of Heaven" (Alexander Esway) as its first choice. Following in order are "Copie Conforme" (Dreville), "The Gates of Night" (Marcel Carne), "The Pub of the Dial" (Jehret), "Silence is Gold" (Rene Clair) and "Le Diable Au Corps" (Claude Autant-Lara).

Italian film industry is submitting a number of full-length features including "Vivere in Pace" ("Living in Peace"), by Luigi Zampa, with Aldo Fabrizi and Mirella Monti; "Paisa" ("Country"), by Rossellini, who made "Open City." Others are "Daniele Cortis," by Mario Soldati, from the novel by Fogazzaro, and featuring Gino Gervi and Sara Church, "Elsire D'Amore," by Mario Costa, with singers Tito Gobbi, Nelly Corradi and the Rome Opera Ballet.

Officially representing the Polish government at the festival are "Harmony"; two puppet films, "Pawel and Gawel" and "The Dragon of Wawel Castle"; two educational pix, "Lubusza Earth" and "Black Gold," and one newsreel, "Victory Parade." The Netherlands is sending two shorts, "Zes Jaren" ("Seven Years") and "Partisannenlied" ("Song of the Maquis"), plus two educationals, "First Year of Liberty" and "The Throne Is Living."

Czechoslovakia's entries will include two features, "The Warning" and "Warriors of the Faith." Czechs are also sending two shorts, "The Revolt of the Dolls" and "A Dramatic School." Even Morocco and Yugoslavia will participate in the festival. Former is submitting an Arabian version of Swoboda's "Seventh Gate," and an educational, while the latter is expected to compete with one cultural film and two or three educationals selected by the Belgrade Film Selecting Board.

Newsreel award, previously reported to have been restricted to one prize, will now have two. Reels will be judged according to their issue, dated June 20, 1947. In addition, a government prize will be given to a newsreel, not longer than 900 feet, shot in Belgium between Jan. 1, 1946, and Feb. 28, 1947.

Current London Shows

(Figures show week of run)

London, May 20.

"Bless the Bride," Adelphi (4).
"Born Yesterday," Garrick (17).
"Clutterbuck," Wyndham (37).
"Dancing Years," Casino (11).
"Eagle Two Heads," Globe (14).
"Fifty-Fifty," Strand (6).
"Friend Lester," St. Martins (2).
"Guinea Pig," Criterion (66).
"Here There," Palladium (7).
"Jane," Aldwych (16).
"Man Ministry," Comedy (20).
"No Room Inn," Wint. Gdn (55).
"New Barabbas," Vaudeville (11).
"Oklahoma!," (3).
"Old Vic," New (29).
"Peace to Peckham," Princes (10).
"Perchance to Dream," Hipp (109).
"Piccadilly Hayride," Wales (10).
"Power and Glory," Fortune (32).
"Present Laughter," Haym'ket (5).
"Proudly Present," Yorks (3).
"Romany Love," Majestys (11).
"She Wanted Cream," Apollo.
"Sweetest Lowest," Ambass. (55).
"1066 All That," Sayville (4).
"Together Again," Vic Palace.
"Under Counter," Phoenix (77).
"White Devil," Duchess (11).
"Winslow Boy," Lyric (52).
"Worm's View," Whitchall (3).

Disk Jocks' Gold Platters

Continued from page 1

the jockey to be packaged at $6,000 weekly for a one-hour, five times a week t. c. discaper.

Cowan Into Bigtime

The Dorsey deal marks the emergence of Cowan as one of the top impresarios in the transcription field.

In addition to the TD platter show, which has a potential gross of $5,000,000 for the five-year span, Cowan has wrapped up three additional properties, two of which are somewhat unprecedented in character. These include the "Smiths of Hollywood" situation comedy show which, as in the case of Dorsey, is an open-end transcription deal. It's budgeted at $6,750 weekly (probably the highest budgeted open end show in the business) and will star Arthur Treacher. Andrew Hickox has already produced the initial 19 of the 26 shows for Cowan, with a June 26 teeoff date set. That's the date Treacher checks off the Campbell Soup show along with Jack Carson. Brenda Marshall and Harry Von Zell are also spotted in the show, with Ann Sheridan, Lucille Ball, William Holden, Marsha Hunt and others set as guestars.

"Red Ryder," cartoon strip currently sponsored on Coast as three-a-week show by Langendorf Bakeries, and "Theatre of Famous Radio Players," which suggests a "Lux Radio Theatre" in terms of radio personalities, are also on the Cowan agenda. First 39 of latter half-hour show have already been cut by Les Mitchell on the Coast. Leads include such names as Forrest Lewis, Lureen Tuttle, Bruce Elliot, Cathy Lewis, Leggy Webber, etc. Perry Ward is narrator and Del Castillo musical director.

Dorsey deal, along with Paul Whiteman's ABC show, is one of the biggest hypoes given the disk jockey sweepstakes to date. Show will be offered to national, regional and local advertisers, with Dorsey to emcee. He'll also make nationwide tour with band in connection with show, with a daily "Music Hall of Fame" insert set for the format to pay tribute to the greats in the business. Show will be sold in full hour, half-hour or 15-minute blocks.

Deal is figured to be advantageous to Dorsey as a musical figure when he resumes touring with his band. It would revive new interest in him and reflect at the ballroom wickets. As a "live" entertainer it is assumed that the wax series would not lessen his popularity.

Cowan outfit is currently prepping coast-to-coast promotion campaign, with sales organization expansion and naming of three regional top execs to work out of New York, Chicago and Hollywood.

Whiteman's 4 Sponsors; Coast-to-Coast Clubs

Wesson Oil and Nescafe have joined in picking up the Whiteman tab, along with National Biscuit Co. and Camel.

Whiteman is down for $200,000 a year as his personal take. He gets an additional $50,000 a year as musical director for the network and for his Wednesday night half-hour Army-sponsored "General Assembly" show.

In contracting for the Whiteman disk show, Wesson Oil is dropping Edwin C. Hill, currently heard in the first 15-minute segment of the 3:30-4:30 hour being taken over by PW.

Plenty of Whiteman to Go 'Round

Possibility exists of the Whiteman stanza being expanded beyond the 60-minute stretch. ABC is limiting the number of sponsors to four, but has advised the four initial bankrollers that any of them can expand their quarter-hour segments into half-hours if they desire, subject, of course, to time availabilities.

Format of show as now set divides it into four complete, back-to-back, 15-minute packages, each introed and signed off with "Rhapsody in Blue" arrangement. Whiteman does the commercials in an easy-mannered, intimate, offhand style. Transcribed and singing commercials aren't ruled out, but the fact that the initial sponsors were sold strongly on the ex-jazz king's personal manner of pitching his sales talk indicates that canned plugs are unlikely.

Show will be given a teeoff build-up next month second only to the heavy "Bingsday" promotion barrage laid down for Crosby's Philco Time last fall. One angle of the campaign, now in preparation, may be formation of clubs for teenagers throughout the country under Whiteman's sponsorship, tied in with a continuing feature on the disk show aimed at combating juvenile delinquency, with Whiteman to award "charter memberships" in the PW Club to every disk jockey in the country.

First week of the show, for instance, will originate from New York. Then Whiteman will hop to the Coast for a concert tour, originating the platter hour from Los Angeles for three days, starting July 7, then three days from San Francisco. Returning to L. A., he will conduct the annual Gershwin memorial concert in Hollywood Bowl July 12. After six weeks in the west, he'll bring the show back to N. Y.

Occasionally Whiteman will air his show from his farm at Rosemont, N. J., inviting friends down to do guest shots. Show, incidentally, will regularly feature celebs and interesting personalities from the entertainment world and other walks.

Ten-man crew headed by George Weist as producer will be assigned fulltime to the Whiteman program. Three writers will be used, with Bernard Dougal supervising. Doug Browning will announce the airer and serve as a foil for Whiteman's chatter.

Pop tunes will dominate the disking on the stanza, with old faves, collectors' items and very light operatic and classical stuff being worked in for variety. Whiteman will buy all his records for the show and nix songplugging. Show's platter library, of course, will have a complete set of Whiteman's own orch waxers. Stanza will air a minimum of 12-14 platters daily.

Occasionally Whiteman will take a recorder to friends' home and other places to pick up guest gab for playbacks on the air.

Kate, Ted Hear Lure As WOR Romances Duo

Kate Smith and Ted Collins are the latest being lured by the gold being spun on the platter circuit. Negotiations are under way between WOR (N.Y.) and the duo for a disk jockey show to emanate this summer from Lake Placid, N. Y., from which point Miss Smith will also originate her upcoming Mutual co-op show.

Disk jock deal would be in addition to the coast-to-coast co-op program and it all hinges on whether WOR can wrap up a sponsor. WOR wants to spot it in the 12:45-1 p.m. segment. Miss Smith takes over the 12 noon to 12:15 period for her network show.

Platter show would highlight a Kate Smith Cavalcade of her top recordings through the years, in addition to other all-time bests on wax.

Meanwhile there's talk that the "Kate Smith Sings" show being dropped by General Foods is being eyed by the Atlantic & Pacific Tea Co. for possible sponsorship. Jelling of such a three-way deal would put Miss Smith right back on top of the kilocycle heap, with her income alone from the co-op show heading for a $300,000 annual minimum.

Martin Block Deal

Bid for Martin Block is being made for Mutual which is believed to be seeking him as the answer to rival ABC's Paul Whiteman.

The dicker has not been given the cold shoulder altogether. However, bidders are reminded that Block is contractually committed on an exclusive basis in New York and Los Angeles, respectively, by WNEW and KFWB, for which he airs locally. The assumption is that with the knowledge that the two prime markets are excluded automatically interest will drop.

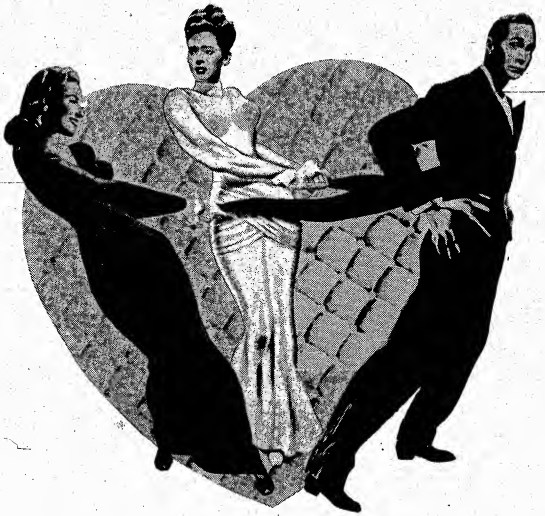
Additionally, Block came west to rest, he's always stated, seeking to combine an easier life with continued activity and less taxation. The added income and work doesn't fit in with his schedule that now includes running a publishing company, airing from home three hours daily for KFWB, making transcriptions for WNEW and his stint on NBC's "Supper Club."

KOGAN COL. MEX TOPPER

Sergio Kogan has been appointed Columbia Pictures manager of Mexico, as head of all distribution operations. He replaces Charles E. Roberts, resigned.

Roberts, with Columbia's foreign staff for over 17 years, is entering into a production and distribution deal with Mexican-National pictures.

A Honey of a Picture... a Honeymoon at the Box Office!



"Riotous comedy . . . will mean more than average at boxoffice!" — HOLLYWOOD REPORTER..."Audience fairly screamed!"—FILM DAILY . . . "Names to bill . . . and laughs for the customers!"—MOTION PICTURE DAILY . . . "Names for the marquee . . . a lot of laughs!"—MOTION PICTURE HERALD . . . "May well warrant extra playing time!"—SHOWMEN'S TRADE REVIEW . . . "Should please most audiences!"—EXHIBITOR . . . "Three well-established names for the marquee!"—BOX OFFICE . . . "Bright story . . . gags fly thick and fast!" — INDEPENDENT . . . "Brightly produced, directed, enacted by class talent . . . will click with audiences!" — DAILY VARIETY..."Crammed with amusing situations, sparkling dialog . . . will delight audiences!"—FILM BULLETIN

Eagle-Lion Films presents

FRANCHOT TONE

ANN RICHARDS

TOM CONWAY

"LOST HONEYMOON"

with

FRANCES RAFFERTY

CLARENCE KOLB · UNA O'CONNOR · WINSTON SEVERN

Original Screenplay by Joseph Fields · Music by Werner Heymann · Produced by Lee Marcus · Directed by Leigh Jason

BRYAN FOY
in Charge of Production

NATKE (British) and IATSE (U.S.) Working Out Anglo-Yank Accord

Reflecting top level producer-distributor efforts to reach Anglo-American pix trade harmony, trade unions in both countries are preparing to work out an extensive agreement covering, among other jurisdictional questions, exchange of technical workers and information. Formal talks are expected to begin at the end of this week when Tom O'Brien, head of the British National Assn. of Theatre & Kinematograph Employees, arrives in New York for confabs with Richard F. Walsh, prez of the International Alliance of Theatrical Stage Employees.

Despite uniform good relations between NATKE and IATSE in the past, minor irritations have cropped up over transfer of highly skilled technicians from one country to the other on production phases such as special camera and lighting effects. American producers working in England have been blocked from bringing over craftsmen by the British unions with the situation holding in reverse for British producers in America. Under projected NATKE-IATSE pact, exchanges may be worked out for specialized workers on a quota basis.

Effect of the exchange of workers is expected to prove of positive benefit to the English filmmakers whose productions have often been criticized for lacking Hollywood's slickness and technical perfection. Copy of American technique from first-hand inspection of Hollywood craftsmen at work may lead to marked improvement of British product's position in the world market. O'Brien, who is planning a short visit to this country, will also confer with Eric Johnston, Motion Picture Assn. prez, on Anglo-American film matters.

Meanwhile, Walsh has been engaged in working out similar exchange agreements with the Mexican film union, the National Cinematographic Industry Workers (STIC). On a recent trip through Mexico, Walsh also made a personal investigation of labor groups in Mexico who were agitating for a boycott of Hollywood pictures because of the studio strike. Walsh discovered a sharply split trade union situation with forces, allegedly dominated by the Mexican Communist party, sympathetic to the Conference of Studio Unions side in the Hollywood studio strike. Main body of the STIC, however, has expressed agreement with the IA's stand and appears willing to enter into employee-exchange agreements.

Fabian-UA

Continued from page 3

when offered the position, reportedly wanted to form a syndicate to buy control of UA from Chaplin and Miss Pickford. Latter, however, refuses to sell out, with Fabian consequently bowing out.

Belief that Vogel might turn down the job is predicated on the fact that he's nixed other offers during his long tenure with Loew's (since 1911), although none probably as inviting as the UA presidency. Among the jobs he's turned down, it's been revealed, was that of general manager of the RKO studios, which was offered to him several years ago when George J. Schaefer was RKO prexy. Position was subsequently taken over by the late Charles W. Koerner and is now held by Dore Schary.

Briefs From the Lots

Continued from page 9

drew one of the top roles in "Return of the Badmen" at RKO . . . Henry and Phoebe Ephron doing the screenplay for Warners' version of Norman Krasna's legit play, "John Loves Mary." . . . Charles Boyer will star for Universal-International in "The Mortal Coil," based on the Aldous Huxley yarn, "The Giaconda Smile," with Huxley doing the screenplay.

Next Trucolor western for Monte Hale and Adrian Booth at Republic will be "Under Colorado Skies," starting June 9 at Republic.. Anna Q. Nillson joined the cast of "It Had To Be You" at Columbia...Isabel Jewell, after two years in radio, returns to the screen in "The Bishop's Wife" at Goldwyn's .John Qualen, back from Mexico, will play Wallace Beery's pal in "Alias a Gentleman" at Metro.

ATA Back to Conv. Idea

After kicking the ball around for some time, American Theatres Assn. officials have definitely decided on staging a convention. Place and time will be fixed by directorate at a meeting planned next week when Ted Gamble, ATA's board chairman, planes in from the Coast. ATAers had been mulling the question of whether to substitute a national board huddle for a full-scale convention.

Slow Prod.

Continued from page 3

ing their pennies more now than ever. For this reason, majority of companies have pared their yearly output considerably, and even after settlement of pact between producers and actors there is doubt that shooting will pick up to any degree shortly thereafter.

Continued jurisdictional trouble between Conference of Studio Unions and the International Alliance of Theatrical Stage Employees also is contributing factor in slowing production practically to a walk. Monogram and Allied Artists last week reported that they would postpone all future production until new contract had been inked with SAG, and until such time as labor dispute with various unions and guilds had ceased. Other studios also are reported interested in similar move, particularly since many companies have large and impressive backlog and are in no need of any immediate production activity.

Only studio operating at full scale this week is Columbia, with nine films rolling, highest number it has had in nearly a year. Three of these went before cameras on Monday (19). Last year at this time, studio had only five features in work, and same number applied at beginning of year.

Metro and Republic are next, with five each, followed by Universal-International and Paramount, with four apiece. Paramount, however, is shooting one on its current schedule in England. Another studio to be active out of the country is Eagle-Lion, now filming one of its present two pictures in Mexico City, where entire feature will be shot.

Both Warners and 20th-Fox have only three at work and RKO is down to two, striking new lows at respective studios. Balance of companies now in production, including several indie producers, boast only one picture each.

Number of indies is down considerably from this time in 1946.

No Sock Stars

Continued from page 3

and, since their time, no new stars have appeared on the marquee to replace them.

Several top boxoffice names, such as Tyrone Power, Van Johnson, and others have shaped up as big money-makers for the exhibs but their popularity, too, has fallen off. As for the vets, such as Tracy, Miss Crawford and others, it's the pictures in which they're starred, rather than their names alone, that now draw the customers. Only exception, in addition to Miss Bergman, who's a surefire money-maker no matter what the picture, is Bing Crosby and he was a star long before the war started, it's pointed out.

Many of the once-great marquee names, such as James Stewart, Clark Gable, etc., apparently lost out during their years of military service. "It's a Wonderful Life," which returned Stewart to the screen, has been a consistent money-maker but its grosses in the small towns haven't compared with those chalked up by prewar Stewart pictures. Gable's first returning entry, "Adventure," emerged as a boxoffice flop in most situations and final judgment on his marquee value will have to await the release of his forthcoming "Hucksters."

Meanwhile, exhibs claim, while most of the majors have put out reams of publicity on their new stars, there's not a single one in sight that appears as though he might be able to hold his own at the boxoffice on his name alone.

Appleton Solo

Hollywood, May 20.

Louis B. Appleton, Jr., co-producer with Bernard Small of "Bulldog Drummond" films at Columbia, is going into indie production.

Plans filming "Warpath," a pioneer massacre story of Kansas. Small may join him.

3 New Theatres For L'ville Area

Louisville, May 20.

At least three new theatres have been announced for the Greater Louisville area, with construction to begin soon. Largest project is a Lincoln Park building, probably a 17-story structure, to include a hotel, department store, and a 2,000-seat film and television theatre. Site was bought from the government by Col. L. George Horowitz, of New York; Jules R. Endler, Newark, N. J. and Jack Shapiro, head of M. Shapiro & Sons Construction Co., N. Y.

A new drive-in, for which land has been cleared, will be ready for operation this summer on Bardstown Road, at Buechel, a suburb. New out-door project will accommodate 700 cars, with individual speakers for each car.

New film house will be built at 8th and Walnut for Williston Enterprises, Indianapolis, operators of a chain of theatres for Negroes. House will have 1,400 seats.

New Columbus, O., House Opened

Columbus.

Newest theatre in the Academy chain and eighth for this circuit, is the Esquire here which opened May 2. Robert Little is manager. House is second in this chain opened this spring. Theatre has push-back seats and is air-conditioned.

Handy Asks for Unity In Opening Memphis House

Memphis, May 20.

Speaking out against racial discrimination, his voice trembling with emotion, W. C. Handy, "Daddy of the Blues," took the occasion of a theatre opening here in his name to plead for unity of mankind.

Accompanied by J. Rosamond Johnson, another well-known Negro composer, Handy drove to Memphis to take part in the exercises dedicating the W. C. Handy, the elaborate new vaud-film house for his race, which has just been completed by Nate Evans and the Cullins brothers, Chalmers and Ed, who already operate the Idlewild for white patrons and the Savoy for Negroes.

Prior to appearing here, Handy had taken part in the dedication of the George Gershwin Memorial Library at Fisk University. On this junket the composer is accompanied by his two grandsons who attended the theatre opening as well as the baseball season preem and the Cotton Carnival. He next goes to St. Louis where he'll spend a week participating in the National Folk Festival.

Imported Films

Continued from page 5

many houses in key cities to the use of foreign films which never before had played this type product, Unger said. In surveying such areas as Baltimore, Washington, Atlanta, Dallas, Los Angeles, Kansas City, Chicago and New York, he pointed out that he personally encountered some 60 to 70 theatres that had been on a foreign policy anywhere from six months to 10 years.

Business in these art situations, Unger declared, is definitely on the upgrade. "It's been handed to us on a silver platter. There's no question that exhibs have lost a segment of their patronage. While millions have come back from overseas, figures show that sales are down." A certain portion of filmgoers, he said, after seeing five minutes of a Hollywood picture can write the script "as the story's invariably telegraphed; we have benefited because most foreign films are generally adult. Their stories and acting compensate for the lack of polish that American pictures have." Then, too, reviews of foreign pix by the critics, he said, have given overseas product a "terrific lift."

A Thumbnose Sketch—Phil Baker

By JOE LAURIE, Jr.

The date on the Stork's delivery receipt was Aug. 24, 1898, when he was flying over the town where sleeping sickness was first discovered, where the hands of the City Hall clock travel faster than the natives. Philadelphia, Pa. As Sir Stork circled over the home of the Bakers, he dropped his bundle and yelled "Take it or leave it!" And as mama and papa Baker gathered the bundle in their loving arms, the stork was heard to say, "You'll be sorry!" The coming of the baby brought up the $64 question, where to get that much dough to pay off the doctor? Everything turned out all right, because he was a self-liquidating baby. The Bakers named their baby Philadelphia, but everybody called them Phil for short.

When Phil Baker was six months old his parents decided to give him every advantage in life. They moved from Philadelphia. They moved to a flat on Stanton street, in New York city, for three reasons. The first reason was that Phil, when he got into show business, could say that he was raised on the East Side of New York city, like Al Smith, Jimmy Durante, Irving Berlin and Eddie Cantor. Second, he could use "Sidewalks of New York" for his introduction and bow music. And the third and best reason was because the Bakers were very, very poor. Stanton street in those days was to poor people what 10th avenue is to rich people today! There is a record of Phil going to Essex Street school, where he was the fastest boy in the slow group. So let us skip his childhood and two years of school. We do know that he had an unforgettable childhood; his father practiced all day on a cornet. The family moved to 72d street and First avenue, and Phil was now playing not only hookey, but harmonica and drums. He got 50c to play drums on Saturday night dances down on Grand street, and also played harmonica at an East Side restaurant during supper hour. His music set the customers' teeth on edge, and they could bite into the tough steaks! He was now about 11 or 12 years of age, almost as old as the steaks!

He could play piano by ear, and played it much better than by hand. He was an office boy for Carl Laemmle Imp. Co., for $5 a week, where he studied the art of avoiding work. At night he was a relief piano player at a small picture house—the Auditorium Theatre on Lenox avenue and 116th street, a hangout for future Gus Edwards' delinquents. They called him a relief piano player because when he stopped it was a relief. He was now 13 years old, and receiving $17 a week for both jobs. Receiving it but not earning it. Some of this money he spent on accordion lessons. He was tired of working, so went on the stage. His first partner was a fellow named Belzac. The Pantages Circuit billed them as Belzac & Baker, a piano and violin act. It was a great act. It should have been, as they were doing the famous Violinsky's act. They didn't know it; they thought they originated it. When they came east to play on the Loew Circuit, they were cancelled on account of it. The boys split, and the act went back to Violinsky. Phil saved $100 and bought an accordion, an Italian System box which had upside down progression. To this day Phil has his accordions made to order, as he can't play on a regular accordion, and is the only accordionist playing that type instrument. He now joined Ed Janis in an accordion and violin act. It was a novelty act; they worked! They wore fulldress suits with purple vests. The vests outlasted the act. They were together for one year.

Bernie & Baker Form Team

Between partners, Phil would go up to see his friend Ben Bernie, who was then working with Klass (Klass & Bernie). Phil would give an audition to Ben, while Ben was half asleep. One morning the Old Maestro nodded in his sleep, and Phil took it for an okay, so they became partners. That was in 1916. Bernie & Baker murdered audiences. They were a terrific hit, but could only get $275 a week tops. They decided they were a mutual detriment, so Phil enlisted in the Navy for World War I, and Joe Laurie, Jr., wrote a monolog for Ben, which he first tried at Bridgeport, Conn. He wired Laurie that he was hissed off the stage, and Laurie wired back, "Being hissed off in Bridgeport proves I wrote you a great act." While in the Navy Phil appeared in all the vaudeville houses in New York for bond drives. He was now talking besides playing the accordion. He felt nobody would dare hiss him with a Navy uniform on. The audience would yell "Anchor," "Anchor". Phil thought they were yelling "Encore," so would do more jokes. He was practically using a World War and Uncle Sam's money to break in a great single!

After the war, Phil decided he would do a single too (he saw Bernie's), and so did an act with songs, accordion and jokes. In 1918 Morris Gest booked him for the Century Roof. While playing Sunday nights at the Winter Garden, Jo-Jo (one of the best of the old-time singing waiters) talked to him from the audience. Phil got him up on the stage, where Jo-Jo sang a laughing song. It gave Phil an idea, and they worked the Fox and Loew circuits and the Century Roof at night. After Jo-Jo left, Phil used singers, furnished by the music publishers, to plug songs for them from a box. Phil had them tell some jokes, too, and it didn't cost Phil any money because the publishers paid the pluggers. Not that Phil cared for money; he only likes money because it soothes his nerves. In 1921 Lou Silvers, the noted musical director, talked Phil into giving his kid brother, Sid, a chance to sing and talk in the box. This was Sid Silvers' first stooge appearance! He remained with Phil for five years, and they were a terrific hit. Sam Harris and Irving Berlin saw Phil do an act at one of the Lambs Gambols and signed him for their third Music Box Revue (without Silvers). However, when the show went on the road, Sid took his usual seat in the box. But Silvers was after gold, so left Baker. He was replaced with Humphrey Muldowney, who in turn was replaced by Hank Ladd, then came Ward Wilson and Artie (Pickle-in-the-Middle) Auerbach. They all got the laughs, while Baker collected the dough. It was a case of Baker making his living on the wrong side of the cracks!

A Career With the Shuberts

Baker was with the Shuberts for six years, playing in "Artists and Models," "Passing Show," "Night In Spain" and "Pleasure Bound." He was in "Crazy Quilt" for Billy Rose, in Lew Brown's "Calling All Stars," and in Fisher's "Priorities." In 1918 he worked in Lew Leslie's night club, The Boardwalk, and also played a short engagement in the Little Club. In radio he has always been one of the tops—three years for Armour, three and a half years for Gulf, one year for Dole Pineapple, and now in his fourth year for Eversharp in "Take It Or Leave It." He also worked in pictures in "Goldwyn's Follies of 1936," "Gang's All Here" and "Take It Or Leave It" for 20th. To break up the monotony of success he backed Gregory Ratoff in "Cafe de Dance" and "Geraniums in My Window." The only record of these shows is in Phil's bankbook. He also made a two-sided recording; on one side he sings and plays; on the other side is an apology for making it.

Phil Baker is not a bad looking guy. I don't know if he is bald or not as I have never seen him with his toupee off. He has very bushy eyebrows, often hiding his small change in them. The only exercise he has is looking for his glasses, when he wants to read a form chart. He has four children. When you hold them one way they look like their mother, and when you hold them another way, they look like Phil, but you can't hold them that way very long as the blood would rush to their heads! The highest point in Phil's career was reached a short time ago, when his picture appeared opposite Bob Hope's in the Hobo News! He has been in the public eye and ear for a long time, and is among the tops among the practitioners of music and humor. He is a delightful companion, with a grand sense of humor—a verbal virtuoso. He has intelligence and delights you with his ease and warm hearted charm. He sweetens our lives with his musical lollypops and good humor. As for his loyalty and friendship, this guy PHIL BAKER is guaranteed not for YEARS, not for LIFE, but guaranteed FOREVER!

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Selznick's 'Blitz Exhibitionism' Not 100% New Idea; Producer Plans More

Hollywood, May 20.

Hollywood is currently more than a bit flurried with excitement and speculation over the "Duel in the Sun" gold rush. David O. Selznick himself insists that he has started a "revolution in the film industry," no less, with his multiple runs for "Duel," and adds that the smash, day-and-date 350-theatre showing of the film is being followed and charted by every astute producer, distributor and exhibitor in the business.

"This may be some exaggeration but there is no question but what producers, exhibs and distributors are looking with envy at the amount of quick dough piled up by the stunt. How many of them will try to follow suit and how many such multiple openings the film business will stand is still open to question. But Selznick, at least, is convinced that he has something of permanent use in the method, and announced last week that he is going to continue putting out pictures in what he calls "blitz exhibitionism." He said that "The Paradine Case," just finished shooting at the Selznick studios, will be given a similar multiple day-and-date opening and that the Selznick Releasing Organization will continue the releasing method in the case of future product.

Other Hollywood producers, however, feel that the stunt is one that can be used occasionally, but not to supplant present distribution practices. Idea generally is that public would go for mebbe six pix a year on this basis.

Critics, taking a crack at "Duel," have commented on the multiple run as a "new method of selling pictures," and Selznick, in statement issued by his flackery, says that never before in the history of show business has anything like this been attempted. Fact is, however, that the stunt is not entirely new. RKO some years back shoved out an Amos and Andy picture in more than 300 spots simultaneously, and "Cimmarron" was also given a smash day-and-date multiple opening.

Meanwhile the Selznick foreign department is making heavy use of the success of the multiple run stunt here to needle English distributors into jazzing up the conservative, routine booking system prevailing there. Their hope is for a sensational opening take in Great Britain.

The Selznick showmen contend that their "blitz exhibitionism" is a "dramatically more effective way to present a major film and enables the producer to get fullest value out of a high-pressure advance campaign, the one for 'Duel' having covered more than two full years."

New 187 "Duel" Bookings

Total of 187 more openings, day-and-date, are mapped in June for "Duel in the Sun." Film hits 20 Philadelphia theatres simultaneously, May 20. It then spreads to the Fox-Midwest, Commonwealth, Dubinsky and Dickinson circuits in the central sector of the country where 68 houses take over early in June. Blanketing Iowa, Tri-States chain, a Paramount-partner outfit, will preem "Duel" in 34 houses June 12. Minnesota Amus. Co. (also Par) gets the film June 20 for 65 openings.

Exib opposition to the system is definitely in the cards. Voicing the views of his confreres, Edward Lachman, prexy of New Jersey Allied, said last week that he considered the mass distribution as "unfair and discriminatory." Sam Rinzler, head of the Randforce circuit, labelled the New York innovation as a "raw deal." Rinzler declared that conversion of nabes for "Duel" hurt possibilities of the pic in subsequent-runs. "If distributors want to use that method, they should work something out to give any exhibitor a chance to play the film on those terms," Rinzler added. Other exhibs agreed with him.

Strangely enough, top execs of the RKO circuit, chief competitor to Loew's in the New York area, claimed entry of first-run "Duel" in the nabes had helped rather than hindered RKO's business. "We were glad to play in opposition to houses that advanced their prices far above our scale," one RKOer said. "Stairway to Heaven" which played most RKO metropolitan houses during the first week of "Duel" did better than average business, it was claimed.

Moreover, RKO execs who watched results on "Duel" closely saw future uses of the day-and-dates. They felt the experiment had proven the value of mass openings.

Day-and-dates serve another purpose, it's pointed out. Audience Research Institute, long ago, recommended the fast playoff of pix which could not count on good word-of-mouth. "Get the cash in fast on weak sister pix," ARI's slogan goes, "and day-and-dates is the fastest known to the trade."

U-Lloyd

Continued from page 8

bite left U only $20,000 net. In awarding Lloyd $40,000, plus $10,000 in fees for his attorney, Harold A. Fendler, court denied his claim to Universal's profit on their 1943 picture. In appealing to the Supreme Court, Fendler will argue that the coyright law provides for the recovery of both damages and profits.

During Fendler's argument for six figure damages, the presiding judge remarked: "The only thing is you must remember that this Court is not accustomed to dealing with figures that they deal with in Hollywood. 'They always have a couple of extra ciphers on anything they deal with out there." Fendler asserted in his appeal that this remark indicated "a prejudicial attitude" towards the amount of damages claimed by Lloyd.

Julian T. Abeles and Guy Knupp whom Universal brought to Los Angeles from N. Y., as special copyright counsel, with Mitchell, Silberberg & Knupp, were the legal brains for Universal. In denying Lloyd's damage claims, attorney Abeles argued that it was impossible to establish the extent of damages arising from a copyright infringement on basis of expert testimony introduced by the plaintiff. Abeles and Knupp introduced expert witnesses to the effect that there were no damages, or nominal damages at most. However, the district court upheld the lower court's determination of damages. Ground for Universal's appeal to the Supreme Court will be based on question whether such damages can be calculated.

Copyright suit involving "Movie Crazy" and "So's Your Uncle" is one of a series of three suits between Lloyd and Universal. One suit, which is still pending, is based upon Lloyd's charge that U infringed on his "The Freshman" in U's production of "Her Lucky Night." Third suit, involving Lloyd's picture, "Welcome Danger," and Universal's "She Gets Her Man," was dismissed on consent of the plaintiff after the defendant asserted that the copyright was defective.

Anti-Trust Suit

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souri Orpheum Corp., Warner Bros. Pictures, Inc., Vitagraph, Inc., Columbia Pictures, Inc., Universal Film Exchange, Inc., and United Artists Corp.

Lazarus Files Suit

Los Angeles, May 20.

Simon M. Lazarus, theatreowner, filed suit for $4,500,000 in L.A. federal court, charging 16 producers, distributors and theatre chains with violation of the anti-trust laws. Action involves four houses operated by Lazarus, the Rialto and Ritz in South Pasadena and the Monrovia and Lyric in Monrovia.

Charged with refusal to provide him with pictures on an equal basis with his competitors are 20th-Fox, National Theatres, Fox-West Coast Theatres, South Pasadena Theatres Corp., Loew's, Metro, Paramount Pictures, Paramount Film Distributing Corp., RKO Corp., RKO Pictures, Warners, Vitagraph, Columbia, Universal, Universal Film Exchange and United Artists.

Piccadilly Action Postponed

Chicago, May 20.

Piccadilly theatre anti-trust suit against the major producers and subsidiary chain houses was postponed until June 8, and case was placed in the hands of master-in-chancery, Ian P. MacDonald for further hearings.

Last hearing was in Chi federal district court last week, when case was postponed for additional information.

Picture Grosses

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KANSAS CITY

well on new policy of going it alone, $7,000.

Kimo (Dickinson) (550; 65)—"Bedelia" (E-L). Great $5,500 and top money for this little house. Last week, "Carmen" (Indie) (3d wk), $2,500.

Midland (Loew's) (3,500; 45-65)—"Mighty McGurk" (M-G) and "Boom Town" (M-G) (reissue). Fair $14,000. Last week, "Yearling" (M-G) (2d wk), $11,000.

Newman (Paramount) (1,900; 45-65)—"Blaze of Noon" (Par) probably the town's leader at moderate $14,000; but may be held for a second week. Last week, "Imperfect Lady" (Par), so-so $12,000.

Orpheum (RKO) (1,900; 45-65)—"Tarzan and Huntress" (RKO) and "Easy Come" (Par). Average $10,500. Last week, "Farmer's Daughter" (RKO) and "Accomplice" (PRC) (2d wk), solid $9,000.

Tampico (Dickinson) (750; 65)—"Ravaged Earth" (Indie). Light $1,200. Last week, "Baker's Wife" (Indie), $1,500.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043; 700; 45-65)—"Carnival Costa Rica" (20th). About par at $13,000. Last week, "George Apley" (20th), same, initiating Tower into first-run trio combo.

L'ville Biz on Skids; 'Imperfect' Minor 13G, 'Dishonored' Thin 12G

Louisville, May 20.

Business is taking a dip here this week, cause being anybody's guess. Product is not much better than average, and also some exhibs claim some patrons are broke after the 19-day race meet which ended at Churchill Downs last Saturday (17). Pleasant summer weather and heavy storm last Saturday didn't help downtown biz. "Imperfect Lady," at Rialto, and "Dishonored Lady," at Loew's State, will grab bulk of the coin, but both look light.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,200; 40-60) — "Farmer's Daughter" (RKO) and "Devi. Thumbs Ride" (RKO) (m.o.). Neat $4,500. Last week, "Kit Carson" (PRC) and "Last of Mohicans" (PRC) (reissues), $5,000.

Kentucky (Switow) (1,200; 30-40) —"Humoresque" (WB) and "Easy Come" (Par) split with "Nocturne" (RKO) and "Nora Prentiss" (WB). Fair $3,000. Last week, "California" (Par) and "Beginning or End" (M-G), $3,500.

Mary Anderson (People's) (1,100; 30-40) — "Love and Learn" (WB). Not up to hopes at medium $6,500. Last week, "District Attorney" (Col), $7,500.

National (Standard) (2,400; 40-60) —"Smash-Up" (U) (2d wk). Under par this week at about mild $6,000 after last week's lusty $11,000.

Rialto (Fourth Avenue) (3,400; 40-60) — "Imperfect Lady" (Par) and "Seven Were Saved" (Par). Minor $13,000. Last week, "Farmer's Daughter" (RKO) and "Devil Thumbs Ride" (RKO), wow $18,000.

State (Loew's) (3,300; 40-60) — "Dishonored Lady" (UA) and "Bulldog Drummond at Bay" (Col). Light $12,000. Last week, "Duel in Sun" (SRO) (2d wk); fairish $19,000 at $1.25 top, and way below hopes.

Strand (Fourth Avenue) (1,400; 40-60)—"Trail Street" (RKO) and "Beat Band" (RKO). Good $6,000. Last week, "Bedelia" (E-L) and "Child of Divorce" (RKO), $5,000.

MPEA-Germany

Continued from page 5

posts all gross receipts to the organization's account. In all three countries, however, the AMG exercises strict supervision over which pictures are to be shown. Whether the Army will go along with Maas in his request for the MPEA to distribute the Government newsreel in Germany, as it has been doing in Japan and Austria, has not yet been disclosed.

Jordan is expected to leave for Berlin sometime next week to start the ball rolling on agreements reached in Berlin last month between Maas and AMG officials. His duties are to be distinct from those of Harold Smith, former MPA manager in Europe whose appointment as MPEA homeoffice representative in Germany was announced last week. Jordan will supervise distribution, while Smith will serve as liaison for MPEA with military authorities on policy and cultural phases of MPEA operations.

Robert E. Vining, who has been in Berlin since January laying the groundwork for the MPEA to take over, is expected back at the homeoffice next month, when he'll be assigned a new position.

Humanitarian Award to Jimmy Byrnes As Variety Clubs End Biggest Conclave

Metro Releases

Continued from page 4

will be sold under a separate contract.

Listed among the new releases are some of the top budgeters on the Metro roster. May films include "High Barbaree," starring Van Johnson and June Allyson; "Yearling," which has already been shown in several key spots as a special; "Undercover Maisie," starring Ann Sothern, and "The Great Waltz," a reissue with Luise Rainer and Fernand Gravet. Scheduled for June are "Living in a Big Way," with Gene Kelly, Marie McDonald and Phyllis Thaxter, and "Dark Delusion," with James Craig, Lionel Barrymore and Lucille Bremer.

"Fiesta," Technicolor production starring Esther Williams and John Carroll, tops the July releases, with "Cynthia," starring Elizabeth Taylor, George Murphy and Mary Astor, also in for that month. August is expected to be a big month, with "The Hucksters" (Clark Gable-Deborah Kerr) and "The Romance of Rosy Ridge" (Van Johnson-Janet Leigh).

Although no release dates have been set, tradescreenings have also been scheduled for "Song of Love," with Katharine Hepburn, Paul Henreid and Robert Walker; "Song of the Thin Man," with William Powell and Myrna Loy; "Merton of the Movies," with Red Skelton and Virginia O'Brien; "10th Avenue Angel," starring Margaret O'Brien, Angela Lansbury and Phyllis Thaxter, and "The Unfinished Dance," with Margaret O'Brien, Cyd Charisse and Danny Thomas.

Liberty Execs

Continued from page 4

future date, Stevens reiterated, he would again try indie pix "seriously." He added that the Paramount merger provides the "best of everything including desirable production arrangements" where continuation of independence would take too much time away from actual picture making.

Ted O'Shea, head of Liberty distribution, has launched into a series of talks with Barney Balaban, Par's prexy, and Charles M. Reagan, sales chief, preluding his moveover to Par. Par's toppers want the company to assume O'Shea's Liberty contract with the latter working under Reagan. Discussions of a "clarification nature" continue Friday (23) with a definite discussion due then. O'Shea, in all events, will stick to Liberty for three-to-four weeks to wind up details on "It's a Wonderful Life." His 5-year pact has 3½ years to go.

$3,500,000 to $3,750,000 Stock

Liberty partners receive for their stock an exchange of Par common valued between $3,500,000 to $3,750,000. Jules C. Stein and Lew Wasserman, board chairman and prexy respectively of Music Corp. of America, get a 10% commission, one of the fanciest agent's deals in history.

Accompanied by Lester Koenig, his associate producer, Wyler and his wife will tour England, France and Belgium for two to three months by motor. He'll attend the Brussels Film Festival as a representative of the Academy of Motion Picture Arts & Sciences while remaining on the qui vive for likely scripts.

Under the new contract, Par will assume three Liberty properties: "It's a Wonderful Life," currently in release; "State of the Union," which Capra will make for Metro release, and "I Remember Mama," which Stevens will produce and direct for RKO with Irene Dunne starring. Deal also calls for Paramount acceptance of six story properties, contracts of three scripters, several Technicolor commitments and pacts with numerous cameramen, film editors and production execs.

Three writers are Jo Swerling, Anthony Veiller and Howard Koch. Stories are "The Wayward Bus," "Sister Carrie," "Friendly Persuasion," "No Other Man," "Glory Shoes" and "He Ran All the Way."

Hollywood, May 20.

Against a colorful production backdrop former Secretary of State James F. Byrnes was named the winner of the Variety Clubs International's Humanitarian Award for 1946. Setting was Stage Two at Warners' studio, with circus motif furnishing color for the windup of VCI's 11th annual and biggest convention.

Byrnes, unable to be present because of illness, was heard by the some 1,200 guests of Jack L. Warner, via recording, which transmitted presentation to Byrnes of the award for "contributing the most to humanity" during the preceding year. Presentation was made by Chief Justice Fred M. Vinson in Washington, with platter cut for later listening by the VCI delegates gathered in Hollywood.

Warner played lavish host to the Variety delegates during the final evening of convention. In addition to cocktails on Stage Four, the dinner and presentation on Stage Two, studio called upon its talent list for an hour show.

Winner of VCI's annual Heart award was Minneapolis Tent 12, which made the most impressive showing during past year in fulfilling national organization's charitable purposes. Tent 12 was selected by jury made up of Jack Alicoate, Pete Harrison, Arthur Ungar and W. R. Wilkerson for its gigantic effort in building a 100-bed hospital on the University of Minnesota campus and pledging $75,000 a year for its support. Tent raised $300,000 itself for the institution, which treat rheumatic fever and cardiac cases among the young, while balance of $1,000,000 necessary came from other civic-minded organizations.

Honorable mention went to one of the youngest of VCI's Tents, Grand Rapids, Tent 27, which, with membership of 60, at first pledged $1,500, then raised it to $2,500 to fight juvenile delinquency in that city. Because of its efforts, delinquency dropped 91% and the tent has pledged itself to raise $20,000 during current year to continue the work among problem youths.

The four-year-old Chicago Tent came in for mention when it reported that $52,000 had been raised to establish a clinic for rheumatic fever, to be known as the Hal Halperin Variety Clinic after the late head of VARIETY's Chicago office. If work is accomplished in time, it is expected the Chicago Tent will draw next year's Heart Award.

Week of Aug. 29 has been declared "Variety Week" by Paramount, it was announced by Charles Reagan, and during that period, company will permit special premieres for VCI Tents in every city where charitable organization operates. Free trailers and accessories will be furnished by National Screen and all proceeds will go to VCI charitable works.

In accepting his award from VCI, Byrnes said:

"Throughout this nation, wherever the Variety Clubs International has 'pitched a tent' they have won the good will of the people by their good works . . . Because I have had the opportunity to know of their good works, I ask the privilege of giving the honorarium which has been tendered me, to the welfare fund of the Washington unit of this organization."

Par Theatres

Continued from page 5

without first making it available to its partners at the highly deflated price.

Meanwhile, all majors are anxious to press hearings on their appeals before the Supreme Court passes on the Griffith and Schine cases which were coupled for argument by the court last week. Legalites would much prefer the nine judges to view the overall film picture first since that includes healthy spots along with those not so pretty.

Schine and Griffith examples, it's thought, are the weakest side of the majors' defense. Precedent set in those suits would probably affect the court's approach to the basic equity action.

Costlier Pix

Continued from page 3

peak during the next several months than at any time in recent years, with a boost in production almost double that originally announced for this year. Eagle-Lion last week announced a schedule of 10 top-budgeters for the 1947-48 season, an increase of two films over last year. And 20th-Fox this week announced a slate of five pictures for release between July and December that 20th execs claimed would top any similar group of films ever turned out by a major in any six-month period.

Today's Biz More Normal

The industry spokesman decried talk of a looming recession, however, declaring that "things are not really as bad as some industry executives think they are." It's true, he conceded, that grosses have fallen off badly in some situations but that's only because the "plush boxoffice conditions during the chaotic war years were taken as a standard." In fact, he declared, "maybe today's business is more normal than we think."

As proof that grosses have not fallen far below prewar levels, he cited the records of several films for 1938 and 1939. "Intermezzo" (UA), playing at Radio City Music Hall, N. Y., in October, 1939, pulled $97,000 in one week and at the same admission price sales currently in effect. VARIETY termed the gross "sock" at the time, but it wouldn't even be considered ordinary under the wartime-conditioned standards presently accepted as normal. "Mr. Smith Goes to Washington" (Col) raked in $105,000 a month later, with that week's gross considered "tops."

Other Broadway theatres, while charging lower admission prices, came nowhere near what they're pulling in presently, with the difference in ticket tabs hardly enough to account for the difference in earnings. Roxy, for example, charged a 75c top and any gross for the week above $55,000 was considered outstanding. Paramount charged a 99c top and its $43,000 gross during one week was labeled "nice."

It's impossible to say, the spokesman declared, that film grosses have fallen off because the public's money has been funneled off to other products, since good pictures turned out during the last year have continued to rake in earnings commensurate with wartime standards. "Nothing has stopped such pictures as 'Jolson Story,' 'Duel in the Sun' and 'Best Years of Our Lives' from pulling in tremendous grosses," he noted.

As a consequence, he pointed out, the industry has apparently realized that it's not time to become panicky or retrench, since even if bad times do loom ahead, good quality pictures will pay off more than ever. That's the reason, he declared, why the majors are putting in a bid now for big business via upped production—because "big business is still there, but only for good pictures."

Book Publishers

Continued from page 4

his contractual 40% of the reputed $300,000 film sales price whereas Viking Press, which did so much to initially exploit and the original book publication, got nothing.

With OPA ceiling off on paper and binding, the upped printing costs, and the like, it figures that the author of a $3 book, for instance, gets the same 45c. royalty (at 15%) as constitutes the publisher's margin of profit. The basic production cost of the book is 90c. The differential 90c. up to the $1.80 dealer's price is evenly divided, but whereas the author's 45c. is net—except for his 10% agent's commission—the publisher's 45c. margin must take care of overhead, advertising and promotion, and also the profit.

Cerf believes a fair participation of publishers in pix rights would be 5% on sales of well-known authors, and 10-15% in the case of new writers.

Publishers' participation in subsidiary rights at present, and their extent, are: book club, reprint, digest and anthology, 50%; and second serial rights, 25 to 50%. No participation in proceeds of first serial rights.

Cerf likens publishers' need to share in pix rights proceeds to that of the foreign market for films. That extra margin is the profit, and if publishers can't make a profit, authors won't be able to get books into print.

All-Inclusive Charity Hat-Passing in Theatres Again Nixed by ATA

Move recently launched to blanket charities in a single "Health Week" drive by exhibs now appears heading for the discard. Suggested by the Metropolitan Theatre Owners Assn, as the answer to requests by a number of charities for hat-passing campaigns in theatres, results of a poll taken by the American Theatres Assn. are definitely against the operation. Regional directors of the ATA, it's been learned, are nixing the idea as too impracticable to carry through.

Without the support of the ATA, there's not much chance of the lumped-together campaign being put over, its proponents concede. Idea cropped up once before, last year, when the ATA convention plunked for a single-drive annually. It was later dropped in the face of opposition by such major outfits as the Red Cross and March of Dimes.

Question was spotlighted again last week when Basil O'Connor, head of the RC, publicly blasted the solo-drive scheme as contrary to democratic concepts. With the plan probably landing in the boneyard, exhibs will probably be individually solicited by charities to permit collections on a local basis.

20th's 5 Pix

Continued from page 3

most of which was shot on actual location in Mexico and which was budgeted at more than $4,600,000, is expected to be released in December. Other three include "Bob, Son of Battle," slated for July distribution; "I Wonder Who's Kissing Her Now," Joe Howard biopic, which is earmarked for September, and "Mother Wore Tights," expected out in October.

Spyros Skouras, 20th prexy, reportedly gave production chief Darryl F. Zanuck carte blanche in costs for the group under the assumption that good pictures will always do business, despite boxoffice conditions at their time of release. Five films were screened on the Coast last week for Skouras and a group of homeoffice executives, including veepee over sales Tom J. Connors; sales chiefs William J. Kupper, William C. Gehring and Andy Smith; 20th International prexy Murray Silverstone; and ad-publicity director Charley Schlaifer.

Skouras and most of the homeoffice contingent returned to New York over the weekend and Connors is expected in today (Wednesday). Skouras indicated at the 20th stockholders' meet yesterday (Tuesday) that both "Author" and "Castile" will probably be roadshowing.

Chi Theatres Okay 3% Added Tax If Other Amusments Follow Suit

Chicago, May 20.

Reversing their stand against a 3% amusement tax, reps of 250 of the 350 film houses here said that they would cooperate with Chi's plans to tax admissions for additional revenue, provided that all other amusement enterprises were equally taxed.

Morris Leonard, attorney for Balaban & Katz and spokesman for the group, said that although most theatres have had a 10% decline in attendance in the past several months, that if nightclubs, skating rinks, dancehalls and racetracks were also taxed, pic houses would go along.

Thomas Rosenberg, attorney for the Chi Cafe Owners' Association said that the 3% city tax would make a nut of 25% before a customer even ordered. He claimed that 20% federal, 2% state sales, and the proposed 3% amusement, would drive the average patron away except for the few top spots. Rep of the cafe owners said, except for the Loop bistros, biz was off approximately 40% and that unless Congress gave relief from the 20% tax many would have to close in the next few months. He pointed out that the 3% tax on a 50 or 95c. ticket was of minor import, but a 3% boost on a $20 or $30 check, plus other taxes made a big difference.

Local leaders of the pic industry who presented the plan to Mayor Kennelly last week are John Balaban, of B&K; Ed Silverman, Essaness Theatres; James Costin, Warners; Jack Kirsch, Allied Theatres, and Arthur Schoenstadt, representing the Schoenstadt chain.

Ohio Senate Mulls Repeal of 3% Tax

Columbus, O., May 20.

Despite strong opposition, the Ohio House has passed and sent to the Senate the bill to repeal Ohio's 3% admission tax, which yields the state about $3,000,000 a year, in order to leave this field of taxation open to municipalities.

Under the bill, city councils would be permitted to levy an admission tax of whatever percent they desired against all amusement places within their city boundaries.

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Less Tenure For Films

Continued from page 9

week run. Other product at that time had a three-week average. However this year, after "Razor's Edge" (20th) wound up an eight-week stand early in January, it was followed by "13 Rue Madeleine" (20th) which stayed five weeks followed by "Boomerang" (20th), a three-weeker. Thereafter came "Carnival in Costa Rica," "Alexander's Ragtime Band" and the current pic, "Homestretch."

Ordinarily a house whose product holds for weeks on end, Winter Garden held Universal's "Seventh Veil" in the '46 period for eight weeks and RKO's "Tomorrow Is Forever" passed its 10th stanza the end of April. This season the same house has used an even five films for the identical distance.

Even the Music Hall's pix aren't staying as long this year. High water mark was hit last year with RKO's "Bells of St. Mary's" with a nine-week stand. This season's champion was Metro's "Till the Clouds" with seven stanzas. In all the Hall used four films in the Jan.-April period last year while this season five were preemed at the Rockefeller Center palace.

Par's 7-Weekers

With four films shown in as many months at the start of 1946, Paramount's "Stork Club" and "Road to Utopia" stayed seven weeks apiece at the Par. This year five pix preemed there and three only averaged a three-week run. It was at the Par, it's recalled, that manager Bob Weitman instituted his 55c early-bird weekday matinee bargain b.o. rate to stimulate business.

On the whole the figures bear out something that most Broadway exhibs have known for a long time—extended runs of the wartime b.o. bonanza days are over. High cost of living and in most cases, the high b.o. tap, is a deterrent to plenty of film patrons who attended more often when their pockets were bulging with defense plant coin in the war years. Even better pictures might not be a solution to longer runs, as most critics agreed 20th's "Boomerang" was a fine feature and yet it only stayed at the Roxy for three weeks.

Chi's Record

Chicago, May 20.

Breakdown of films shown in holdover houses here reveals that in the Jan. 1, 1946—May 1, 1946 period some 74 films played one week. Of these 52 ran two weeks, 31 held for three weeks while 15 chalked up a one month run. Only 26 passed the four-week mark. Nine ran five weeks, nine more remained for six stanzas, five held for seven weeks and two registered 13 week runs. Longest holdover was a 15-weeker.

For the same period this year only 63 pix teed off in holdover houses. Some 40 of these lasted two weeks, 24 ran three weeks, 16 stayed a month, 10 held for five weeks, six tarried six weeks and five ran seven weeks. Three films stayed two months and two lasted through 18 weeks' run. Of these last two they're still holding in their 20th and 21st weeks.

Frisco's Setup

San Francisco, May 20.

With the two Blumenfeld houses, the Orpheum and United Artists, showing eight films apiece for Jan.-April inclusive, staying power of pictures in local first run houses is somewhat inconclusive. RKO Golden Gate used 13 pix in the first third of 1947 while only eight were preemed for the same period last year. However the beginning of 1946 saw the house chalk up a record seven weeks with "Bells of St. Mary's" and this year no films have had notable extended runs with the exception of "It's a Wonderful Life" (RKO).

As far as the Fox, Paramount, St. Francis and State are concerned, it's difficult to strike a comparison between '46 and '47. Latter three were taken over about a month ago by Paramount from Fox-West Coast. Execs of the FWC circuit point out the decree has forced them to hold Metro and Paramount product over at its Fox that were n.s.g. from the teeoff.

Pictures were held, it was pointed out, for runs this year when last year they would have been immediately yanked because it was impossible to move 'em to a smaller house due to the decree. In general all houses agree biz is way off. There is a definite shortage of patrons and most of the potential customers are holding on to their coin for groceries.

Rank's SA Gross

Continued from page 5

balanced out proportion of Anglo to American films so that current releases are one-and-one-half of the British to two of Hollywood's.

Top grossing country in Latin America for British product is Mexico, which has turned in $267,671 for the year. Other leading lands in revenue are Argentina, $244,253; Brazil, $139,684; Cuba, $80,131; Chile, $70,494; Peru, $37,912; Colombia, $35,644; and Uruguay, $25,951.

Plotting a long-range plan of selling after it had closed with Rank for handling in the western hemisphere, U withdrew all British prints from Latin America at the outset of 1946. Company then laid out a three-month cooling-off period in which none of Rank's pix were played in any Latino house. Idea was to tone down the bad impression which previous British imports had created with audiences below the Rio Grande.

Pix were then released in blocks of three, starting in April, '46. Where the product previously had been handled by franchise holders or sold outright for each country, all films were channelled through U's exchanges in the Latin American countries.

TEAM ELLIOTT, SCHILDKRAUT

Hollywood, May 20.

Republic assigned William Elliott and Joseph Schildkraut to top roles in "Monterey," high-budget pioneer picture, with Andy Devine as comic lead.

Picture, based on a yarn by John K. Butler, is slated for summer filming, with Joe Kane producing and directing.

D.C. Exhib Pulls Prize 'Egg' Stunt

Washington, May 20.

FCC, which frowns on anything resembling lotteries, almost missed up on one here this week. But it stepped in after three days to nix the exploitation stunt dreamed up by RKO-Keith manager Sol Sorkin to hypo interest in "Egg and I."

Tie-in with local station WWDC, which is an around-the-clock airer, resulted in an egg-hatching contest, with listeners seeking prizes in best guess of exact second a sitting hen, placed near mike, would hatch. By the time FCC caught up with the guessing game, stunt had garnered enough notice in press and radio to broaden the Sorkin smile.

E-L Descends on Zanesville, O.

Eagle-Lion contingent pushed off yesterday (Tues.) from the home-office for Zanesville, O., to steam up bally preluding preem of E-L's "Repeat Performance," which opens at the Liberty theatre tomorrow (Thurs.). Heading the group is Al Schwalberg, veepee in charge of sales.

Group also includes Max E. Youngstein, top flack; Bob Condon, special feature writer, and field reps George Bennett and Peter Bayes. Jerry Pickman, assistant to Youngstein, preceded the others by several days. Zanesville opening was tagged because Richard Basehart, pic's starrer, hails from the town.

Mussman Mpls. Sales Mgr.

Bill Mussman upped by Paramount to sales manager at the Minneapolis exchange. He takes over the chores of Joe Loeffler, resigned several months ago. Mussman has been a salesman for Par since 1943 when he joined up in Minneapolis.

Raybond's Development

Site in the Westchester Sq. section of the Bronx, N. Y., has been acquired by the Raybond circuit for a recreation center, to include an 1,100-seat pix house. Bus terminal, roller skating rink and bowling alleys will also be housed in the structure.

Fred Sliter Improves

Albany.

Fred G. Sliter, vet film salesman for 20th-Fox who works out of its office here, recuperating from an attack of pneumonia at Memorial Hospital. He was stricken in Massena, N. Y., several weeks ago.

Finch to Eagle-Lion in Dallas

Dallas.

W. E. Finch named office manager for PRC, Eagle-Lion exchange here. He was former office manager of Astor exchange and prior to that was with Selznick Pictures. A. J. Mertz, owner of B&M Film Co., will replace Finch at Astor.

Homer Walters has purchased the Falls theatre in Marlin, Texas, from Donald Watson of Waco. Walters had been projectionist at house for years.

Charlotte House Gets Facelift

Charlotte.

Charlotte theatre has completed a program of remodernization and redecoration. House has remained open while the work was done.

RKO Ups Reagin in Memphis

Memphis.

R. V. Reagin, office manager and salesman, elevated to branch manager for RKO here after A. M. Avery resigned to become manager for new Flexer Drive-In Theatres circuit. Reagin started with Paramount in Atlanta, was transferred to Memphis in 1923 when company branch was opened here. Joined RKO in 1927 and with the company since.

Sussman Upped by Par in Mpls.

Minneapolis.

William Sussman promoted to Paramount sales manager here, it's announced by Ben Blotcky, branch manager. Sussman, who has been covering northern Minnesota, is filling a vacancy. His successor hasn't been named yet.

Iowa-Neb. Allied Reelects

Omaha.

All officers of Allied Independent Theatre Owners, Iowa-Nebraska division, were reelected. They are: Leo F. Wolcott, chairman of board; Howard E. Brookings, president; Tim Evans, executive secretary and treasurer, and George March, vice-president. Charles Niles remains chairman of information service.

WB Philly Exchange in New Bldg.

Philadelphia.

With more than 500 visitors making an inspection trip, Warners has opened its new two-story exchange building at 230 North 13th street. Visiting exhibitors and film officials from N. Y. included Jules Levy, Charles Baily, R. A. McGuire, Bernie Goodman, Roy Haines, Norman Ayres and I. T. Dolid.

Charlotte, N. C.

Theatre owners of North and South Carolina has decided not to hold a summer convention in June or July. Committee found hotels booked up at such likely points as Asheville, N. C., Wrightsville Beach, S. C. and Myrtle Beach.

Also it was decided that business conditions are such that it would not be profitable to meet at this time.

WB's Bona to Be Feted in St. Loo

St. Louis.

It will be a double-barrel anni celebration for Lester Bona, St. Louis branch manager for Warner Bros., on June 12. He will celebrate 40 years in the picture field (35 in distribution end), and also his silver anniversary with WB. It was 40 years ago that Roy Anderson, started as operator of the original Merry Widow theatre, a 100-seater here, and gave Bona a job as usher. When illustrated songs came into popularity Bona doubled as the warbler, and all for 50c weekly.

Asks 10G Pic Lien

Hollywood, May 20.

Suit for $10,000 lien on the first profits of film, "Women In the Night," was filed in L.A. federal court by Dan Milner against Southern California Pictures, William Rowland, Louis K. and Joseph Ancell.

Suit, filed by Ed Raidon for Milner, charges complainant is due that amount for services as film editor under an oral agreement.

Inside Stuff—Pictures

Twentieth-Fox, believing that "Miracle on 34th Street" can become a top grosser if given the right type of exploitation, has scheduled a ballyhoo campaign for the film that's expected to top anything the company has done since its job on "Razor's Edge" last winter. In addition to the natural tieups with Gimbel's and Macy's department stores in N.Y., the company has also effected tieups with almost every store on New York's 34th street.

Company has also worked out a deal with the 7,500 member-stores of the National Retail Dry Goods Assn., which is expected to blanket the country with "Miracle" publicity. Ad-publicity director Charlie Schlaifer and his homeoffice staff, including Rodney Bush, Stirling Silliphant and Sid Blumenstock, have already gone out on field trips to work out plans for key cities, which will feature spot campaigns slated to reach their peak just before the film opens.

Pat Casey, in bowing out as the film producers' labor contact, did so voluntarily, after bringing over Charles Boren from Paramount as his aide. He's been trying to get out from under for two years. Casey was put in the post by the late Sid Kent and Nick Schenck and when he told the Loew's prexy of his desire "to take things easier; after all, I'll be 73 in November," etc., Schenck (1) wouldn't believe the age and (2) told Casey, "I've just come back from the Coast and there isn't a guy in Hollywood much younger than you who looks as good as you do." Casey insists he'd rather "play a little now," and will continue as general adviser. He plans relinquishing his responsibilities come July 1. Casey returns to the Coast later this or next week.

Scheduled biopic of Babe Ruth by Republic, which Rep prexy Herbert J. Yates listed as one of the company's top films for next year, is still far in the future. Although Rep still claims to have the inside track on screen rights to Ruth's life story, negotiations have broken off because Rep wouldn't meet the terms asked, according to Ruth's attorney, Melvyn Gordon Lowenstein.

No negotiations at all are now pending with Rep Lowenstein said. Several other companies have also evidenced interest in a possible picture on the Babe's life, but all these deals are still in the primary talking stages. Lowenstein declined to state what price is being asked for the rights.

Maxwell Geffen's plan of agenting film rights for authors whose books appear in his digest mag, Omnibook, gives him the jump on the scribblers' regular agents. That was demonstrated when he concluded his first deal, sale of Robert Penn Warren's Pulitzer prize novel, "All the King's Men," to Columbia Pictures for approximately $200,000. William Morris office regularly agents Warren. Under Geffen's arrangement he picks up for $10,000 an option on any novel published in Omnibook. He promises the author a share of the profits on any picture deal, and in the case of Warren he is giving him an equal split of $100,000 plus a percentage of the profits on the pic up to an additional $100,000.

With "Whispering City" (E-L) and its French-Canadian counterpart, "La Forteresse" (E-L), listing 39 production credits and 35 players' credits for each dual language version, certain credits were omitted in the VARIETY review last week because of space restrictions. If all had been included, this would have taken about a column of space. For the record, the following are the music credits: "Quebec Concerto," theme, by André Mathieu; other music composed by Morris C. Davis; musical supervisor, Jack Shaindlin; musical direction and arrangements, Jean Deslauriers; at the piano in the symphony sequences, Neil Chotem. VARIETY review only mentioned Deslauriers.

Excerpts of Nikolai Virta's screenplay, "The Battle of Stalingrad," forthcoming Soviet film, bitterly attacks Britain's wartime Prime Minister Winston Churchill, who is charged with failing to open a second front with enough celerity. Following a Moscow conference attended by Churchill and American Ambassador W. Averell Harriman, the celluloid Stalin turns to the audience and remarks that the U. S. and Britain "want us to be bled white so they can dictate the terms later." Churchill was characterized as the chief thorn in Russia's side and the late President Roosevelt was described as being unable to override the British leader's policies. Film as yet has not been released.

After batting around four different titles for the last several months, Metro has finally decided on "Romance of Rosy Ridge" for the new Van Johnson-June Allyson starrer. Picture is scheduled for release in August. "Romance" had been the film's original title but, since Johnson plays a new type of role in the picture, Metro executives had wanted to get away from the "romance" angle. Other suggested titles were "Wild Harvest," "Missouri Story" and "Night Raiders." Problem was left up to the sales staff at the recent national sales meet in New York, with the latter selecting the original title.

Art Cinema in Pittsburgh had a double bill of oldies last week that revealed an interesting sidelight. Pictures were late Leslie Howard's "The Scarlet Pimpernel" and "The Return of the Scarlet Pimpernel," starring James Mason. Both of the films were made in England. A Smoky City newspaperman dropped in to catch the twin-feature and noticed a familiar-looking face playing a non-speaking bit in the Howard picture. It was Mason, who was just getting started in pix in England at the time.

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YEAR'S CASUALTY LIST: 36 SHOWS

On a Wilder Note

Appointment of Frances Farmer Wilder as president of the Assn. of Women Broadcasters, being announced this week, projects into the limelight one of the keener minds among femmes in the industry. In her new capacity, Miss Wilder, who is consultant on daytime programs for CBS, will seek to establish a uniformity of standards among the 1,000 women in broadcasting and to improve programs and standards with which they're concerned.

Of equal significance, however, is the fact that the appointment is viewed as the initial official act directed toward the emergence of Miss Wilder as one of the dominant femmes in the industry and projecting her into a more prominent role in the CBS picture. Many recall, for example, that in her CBS capacity her exhaustive study into daytime programming contributed in no small measure toward the new concepts in thinking among agencies and clients as to untapped markets, etc., which only recently paid off in the round-robin of cigaret-sponsored daytime shows.

It was back in 1938 that Miss Wilder first came into national prominence for her activities as Director of Education for the Columbia Pacific Network. In 1943 she originated and gathered all the material which was presented by KNX in Hollywood on the "These Are Americans" series dedicated to bettering relationships of Mexican-Americans with their Coast neighbors.

Miss Wilder was brought east by CBS in 1944. In her capacity as AWB prexy she succeeds Alma Kitchell.

ABC, Eyeing $10,000,000 Expansion, Cues Queries on Financing Means

In contrast to NBC and somewhat paralleling CBS' position, there's considerably less of a static quality about the ABC operation at the moment. This particularly holds true in regards to "what the future holds." ABC, for example, has set its sights on five television stations, which will require an expenditure of anywhere from $5,000,000 to $10,000,000. Which means that Ed Noble is going to need money. And just how he'll go about recapitalizing is cueing plenty of speculation.

There's been talk that Noble may invite an outsider in (name most frequently mentioned has been that of Marshall Field, III) offering him 30% or so of the stock for a sizable chunk of cash, or he could go to the banks or insurance companies for a loan. And again, he may decide that market conditions will warrant floating that long-delayed stock issue, inviting the public in at $16 a share.

At any rate, the network, to angle for that kind of coin, has had to build up an impressive showcase, to fill the evening gaps on commercial programming and to make the books look healthy. By its own momentum since its NBC divorcement and by assorted showmanship hypos it's made an impressive showing.

It's been attracting wider audiences and perhaps has suffered less than any of the other webs during the period of sponsor belt-tightening. If, as some maintain, it has maneuvered special rates or deals to woo additional business, the fact remains, it's conceded, the network can paint a rosy picture toward attracting the kind of coin it needs.

Some of the ways in which ABC's big push toward the bigtime is making headway have been detailed in a letter the web has dispatched to advertisers. It reports that ABC, "in a sharp upswing in the face of a general downward trend" in network business, has inked half a dozen new accounts in recent weeks, including Noxema, General Electric, General Mills, National Biscuit Co., the Entertainment Unions Committee (AFL) and Morrell Red Heart Dog Food.

Network time sales for the first four months of this year are 10.14% greater than for the same period of 1946, according to ABC execs. The increase in actual billings for the period plus the firm's non-cancellable business is placed at $1,347,699.

Raleigh Lowering Boom On Too Costly Skelton Show

Hollywood, May 20.

Raleigh's big whoosh is blowing hot on the Red Skelton show and despite its high rating there'll be some pruning done on the budget. Dave Forrester's 30-piece orchestra, said to cost around $3,000, will be dropped for a smaller crew.

It's all on account of slowing sales. Show, not a package, is costing client $12,500 weekly. Skelton will not be affected by the pruning process.

Squirrel Food Stuff

Mutual is playing around with the idea of a network disk jockey show—but with wacky, instead of straight gab, interludes.

Web is eyeing Zero Mostel to jockey the stanza.

WQXR Heads For $1,000,000 Gross

New York's longhair station, WQXR, which hit a new income high in 1946 with an $800,000 net take, is likely to go way over the $1,000,000 in 1947, according to sales figures for the year's first four months. During this period, WQXR business showed a 42% increase over the same period last year, with March the peak month with a 55% improvement over last year.

Hugh Kendall Boice, indie's vice-prexy in charge of sales, explained rise on basis of renewal of old contracts and the return of advertisers to the air where they were forced off because of wartime shortages. One of the big deals closed during this period was the one-hour across-the-board time purchase by the N. Y. Yankee baseball club.

Radio Columns for AP, N.Y. Times Cue Latest Newspaper Awareness

New feeling existing around the Associated Press, N. Y. offices as to radio's stature as an entertainment medium, plus the entrance of the N. Y. Times into the daily radio columning field, has had the effect of stirring up considerable enthusiasm within the trade.

AP is blueprinting plans for a daily coast-to-coast wire service column which will review radio premieres, just as in the case of legit, etc. Mark Barron, who formerly did the Broadway beat for AP, will do the column. Trade figures it's one of the bigest breaks yet in terms of recognition of radio as a mature medium that will open up newspaper space around the country.

N. Y. Times column, which started Monday (19), is a straight reportorial job on what's new in radio.

NBC Monday Reshuffle

Now that Lever Bros. is definitely keeping Lux Radio Theatre on CBS, NBC has decided to give the Monday night 9:30-10 period being exited by Benny Goodman-Victor Borge to Mars Candy for its "Dr. I.Q." show, with switchover effective on July 7. "I.Q." is now in the 10:30 Monday time, with NBC announcing imminent sale of the latter period.

MANY WON'T RETURN IN FALL

By GEORGE ROSEN

Fadeout of the 1946-'47 broadcasting season finds the heaviest casualty list in programming annals, with a total of 36 shows given the sponsorship heave-ho. It's a cinch that a good many of the personalities canceled out won't be back in the fall, certainly not under the inflated-price scale that prevailed during the outgoing season.

With but few exceptions, stars and properties that have been dropped, including top calibre names and a flock of shows in the $10,000-$15,000 weekly talent bracket, remain uncommitted for next season. However, in view of the fact that few new names or ideas have emerged it's considered likely that some of them will be back under new commercial auspices when the fall curtain goes up—if they trim their prices.

Chief factor in the wave of cancellations, of course, was the return to an evaluation of programming on a cost basis, with sponsors latching on to cheaper priced shows if the higher-bracketed packages weren't paying off. And in most instances they weren't paying off.

Top names either canceled out or being dropped by the season's end, who have as yet failed to wrap up new deals, include Ginny Simms, Dinah Shore, Benny Goodman and Victor Borge, Joan Davis, Bob Burns, Alan Young, Eddie Bracken, Rudy Vallee, Jack Haley, Kate Smith as a singer (her upcoming co-op show on Mutual is a daytime commentary stint), Don Ameche, Danny Thomas, Ann Sothern ("Maisie"), Frank Morgan, Parkyakarkas, Roy Rogers, Mel Blanc (who is on the market, with Colgate undecided on picking him up), Kenny Baker and Kenny Delmar, whose solo effort on CBS has been dropped by American Home Products.

Swinging Over

Frank Sinatra was dropped by Old Gold, but he's returning to the "Hit Parade" show in the fall. Hildegarde, dropped by Campbell Soup, is going to transcribe her new program. Morton Downey was dropped by Coca-Cola because of the sugar shortage, along with the "Spotlight Bands" show, but he returns in the fall under the same auspices, with the coke outfit spreading itself wide on a threefold programming deal. Meredith Willson, dropped by Canada Dry, takes over for Ford as replacement for Dinah Shore.

Other shows canceled out during the '46-'47 semester include "Information Please," dropped last week by Parker Pen; Kraft Music Hall, which will be replaced (Garry Moore being mentioned as a possible successor); the brace of pix adaptation programs (Cresta Blanca's "Hollywood Players" and Squibb's "Academy Theatre"); "That Finnegan," "McGarry and His Mouse," "Pot o' Gold," "Gregory Hood," dropped over the weekend by Petri Wine; "GE House Party," which has remained on sustaining; "Affairs of Ann Scotland," the Nash-Kelvinator musical show, and commentator William L. Shirer, dropped by J. B. Williams Co.

Status of Abbott & Costello is still in doubt. If Camel's via Wm. Esty agency can find a suitable comedy show, they'll be replaced.

PETRI DROPS 'GREGORY' IN WINE MARKET DIP

Petri Wine bows out of sponsorship of "Gregory Hood," with the Monday night Mutual show cancelling out after May 26 broadcast. Wine outfit tried to juggle its budget in a move to keep the show on (for a low-budgeted show it has consistently been an audience puller and rated one of the better per cost evening program buys), but collapse of the domestic wine market necessitated the coin belt tightening.

Agency on the account is Young & Rubicam, which built the show for Petri. In view of 9.2 rating, it's likely that Y & R will snare a new bankroller.

CBS' Name Cupboard Holds Very Slim Pickin's for Fall; Cues New Long Range Web Concept on Programming Needs

On top of the Jimmy Durante-Rexall switchover to NBC, CBS yesterday (Tues.) was dealt another cancellation blow when Eversharp, via Milton Blow agency, served notice on the web it was moving the Sunday night "Take It Or Leave It" show over to the same 10 p.m. period on NBC. Latter spot is being vacated by Procter & Gamble's Drene show. "Take It" moves over on July 27.

That gives Blow the full 10 to 11 Sunday night period on NBC, with the agency's Adam Hat account buying 10:30 to 11 for the new Eddie Dowling-emceed amateur show.

CBS will be practically bereft of top name personalities next season. When the fall rolls around the web will be minus Jimmy Durante, Kate Smith, Jack Carson, Joan Davis, Ginny Simms, Frank Sinatra, and Dinah Shore. All are checking off the network this season, due to cancellations, switchover, etc. Viewed strictly from the vantage point of the publicity dept. which thrives on publicizing names, it leaves them with Arthur Godfrey, Fannie Brice, and a couple of others.

With Durante, Carson and Sinatra going to NBC (plus predictions that Dinah Shore will probably wind up in the fall teammate to Sinatra on "Hit Parade"), it virtually clinches NBC's cornering of the top talent market.

Switchover of Rexall's Jimmy Durante show from CBS practically upper-cases NBC's "Network of the Stars" tag line clear across the board.

All of which has had the effect of creating some apprehension at CBS. True, the web has "Lux Radio Theatre" (and it's now certain that it will return to CBS in the fall despite revived talk of NBC considering it a choice plum for its Monday night strip), but the fact remains that CBS recognizes it's a far cry from the days when it, too, could flaunt a flock of names. Only two years ago it had Fred Allen. Originally even Bing Crosby was under contract to the network.

It accents anew the programming concept being laid down at CBS; that, in effect, it must take a long-range view toward programming in the development of CBS-packaged shows, so that once they are sold they remain properties of the network. Case in point is Godfrey's "Talent Scout" show, just sold to Lipton Tea, with Godfrey on the ascendancy as a personality. But it's strictly a long-range proposition. What concerns the network is the more immediate problem of one network (NBC) monopolizing the talent roster.

Allen Stooge, No Doubt?

It's one thing to carry a portable radio into the Yankee Stadium to keep tabs on how the Dodgers or Giants are doing. But trying to conceal a midget receiver at the Jack Benny broadcast to tune in on the Gene Autry CBS opposition show is something new in the books.

One guy in the studio audience tried it when Benny originated from Studio 8H in N.Y. last Sunday (18). The usher pulled an NBC veepee routine on him and gave him the heave-ho.

Disk Deals Stir Up the Sleeping Giant Petrillo

Flock of bigtime disk jockey deals, particularly the Paul Whiteman 60-minute cross-the-board show on ABC, is reported to have stirred up James C. Petrillo's wrath all over again. And now that Tommy Dorsey has pacted a similar daily platter show for Lou Cowan, it's expected that the AFM boss will swing into action soon in a all-out renewal of his fight against records as opposed to use of live musicians.

Sources close to Petrillo say that he's biding his time until the ABC show gets rolling for a few weeks, at which time he'll move in with a demand that every station carrying the show will have to use standby musicians. Since Whiteman will be the first coast-to-coast disk jockey, Petrillo, it's said, will jump right in to prevent a succession of such network shows.

That such an edict as that reportedly contemplated by Petrillo could raise havoc with such disk jock ventures is conceded by the trade. The AFM prexy has long been an ardent foe of platter spinning programming on the indie stations on the grounds that it's been one the chief factors toward eliminating use of live musicians.

In the case of Whiteman, there's been talk of a compromise that might be effected between ABC and the AFM chieftain.

John Nesbitt Playing Hard to Get in GF Bid For Kate Smith CBS Slot

General Foods wants John Nesbitt for the CBS noontime spot Kate Smith is vacating for her move next month to Mutual, but the commentator, who did the "Passing Parade" news spot on the John Charles Thomas Westinghouse show last season, is playing hard to get.

GF's negotiations with Nesbitt via Benton & Bowles have been on again, off again, for weeks. At one time when the deal looked pretty hot, it suddenly went cold as a result of Nesbitt's dickering with Foote, Cone & Belding to take over for "Radio Reader's Digest" for Hallmark. That blew over and the GF-Nesbitt talks were on again. Then the gabber hopped east from the Coast for more conversations with B & B and GF reps. But still they couldn't get down to terms. Nesbitt, it developed, was still looking around.

At last report, GF had several other prospects for the lucrative CBS five-a-week spot, and was going to ink one of them in short order if Nesbitt didn't make up his mind soon. Because time is running out.

K&E SETS WILLSON AS SUB FOR DINAH SHORE

Kenyon & Eckhardt has finally decided on the new half-hour show to replace Dinah Shore on CBS. It's a musical stanza with Meredith Willson and his orchestra, similar to the Willson "Sparkle Time" show which was on the network for Canada Dry earlier in the season.

Show tees off June 15. In the fall Willson will take the show on tour, geared to Ford-Lincoln-Mercury sales promotion, playing concerts in key cities as well as smaller towns.

It's a $7,500 package.

Ford will definitely expand its programming in the fall with an institutional program, probably along dramatic lines.

Calmer's New Sponsor

In addition to dropping "Information Please" Parker Pen has also cancelled out on the Ned Calmer Saturday and Sunday news strips, effective June 15.

However, Luden's picks up where Parker leaves off, picking up Calmer on the following week.

Looks Like Congress Hot-Foot May Now Bolster DX 'Voice of America'

Washington, May 20.

The House Foreign Affairs subcommittee conducting hearings on the State Dept.'s "Voice of America" overseas broadcasts voted approval this afternoon (Tue.) of the appropriation to finance continuance of the project. Vote followed a late-morning appearance before the group by Gen. Dwight D. Eisenhower, who gave the shortwave all-out support. House now is expected to give the appropriation its okay also, since Rep. Taber has backed down on his fight against the broadcasts.

Washington, May 20.

The State Dept.'s controversial "Voice of America" DX broadcasts will probably continue to be heard next year, but just how near they came to extinction only the State Dept. and the Congress know.

There is now increasoing evidence on Capitol Hill that the "Voice of America" will probably be implemented by a larger proportion of private talent in the future. One of the recommendations, which may find expression in legislation expected shortly in the Senate, will call on Government to buy or make use of some programs tailored by the licensees themselves for overseas consumption.

As result of a five days' hearing last week before a House Foreign Affairs Subcommittee on legislation authorizing the establishment of an information and cultural program within the State Dept., prospects look good for a return of a slice of the $31,000,000 which the House Appropriations Committee refused to approve for this purpose earlier in the month. Rep. Karl Mundt (R., N. Dak.), chairman of the subcommittee, wound up hearings on the enabling legislation here yesterday (19) and hopes to have a House vote this week. Meanwhile, Senator Joseph Ball (R., Minn.), who will handle the budget request for OIC in the upper house, has indicated willingness to appropriate some monies for overseas information activities and the "Voice" broadcasts. A bill authorizing State to engage in this work is expected to be introduced in the Senate this week to match that fathered by Rep. Mundt in the lower house. Once enabling legislation for OIC has been approved in both houses, State is assured of some funds for 1948 operations. Up to now, the department has been running the OIC on an interim basis without a specific mandate from the Congress.

New Developments

Meanwhile, these were the developments:

1. Rep. John Taber, principal foe of the State Dept.'s handling of the DX shows and Chairman of the House Appropriations Committee which eliminated the entire OIC appropriation, had a change of heart Saturday (17). Taber said he would go along with the principle but not the principals of the overseas program. He promised to restore a part of the cut if State would screen out some "wild-eyed, New Deal" undesirables; if the Government "would stick to facts" in its newscasts; and if private commentators and companies were responsible for the lion's share of what went over the shortwave mikes.

2. Hot on the heels of a vigorous condemnation of the "Voice" broadcasts from Sigma Delta Chi, na-

(Continued on page 34)

FM GRANTS TO NOBLE, FLAMM CITED AS 'UNFAIR'

Washington, May 20.

Radio Projects, Inc., subsidiary of the Newark (N. J.) Star-Ledger, filed a protest with the FCC today challenging the qualifications of ABC network board chairman Edward J. Noble and WPAT (Paterson, N. J.) board chairman Donald Flamm to become licensees of FM stations. Radio Projects was one of several unsuccessful FM applicants in the N. Y. metropolitan area.

Protest, which charged the FCC was unfair in giving N. Y. 13 FM licenses and Northern N. J. only three, was filed by Attorney John Sirica. It was Sirica who, as counsel for a House select committee investigating FCC in 1944, uncovered the story of the conspiracy by Noble to force Flamm to sell WMCA, N. Y. Flamm later sued Noble and won a judgment for $350,000 damages.

Adam Hats Grabs B'cast Rights to Zale-Graziano

Adam Hats has bought the broadcasting rights to the Zale-Graziano fight in Chicago.

It'll go over NBC, July 16, in the 11 p. m. (EDT) slot, with Sam Taub and Bill Stern announcing.

WORL (AWOL) Puts Up Fight

Washington, May 20.

At least four other would-be broadcasters are ready to put up a battle for the radio slot which station WORL, Boston, has been ordered to vacate by August 31. FCC doled out this drastic penalty on the ground that stock transactions made in WORL in 1937 had not been correctly reported to the government.

Meanwhile, still showing signs of fight, WORL last week declared the FCC ultimatum was both unjustified and illegal and demanded a rehearing on the entire matter. WORL attorney John Southmayd argued that the Supreme Court decision upholding FCC's right to yank the license of WOKO, Albany, for concealment of stock ownership did not apply to WORL, as FCC plainly meant it to. In the case of WORL, Southmayd declared, there is no evidence that Sanford Cohen and Harold Lafount "wilfully and deliberately" concealed their purchases of controlling interest in the station. Before FCC has the right to question the moral character of these men, it was argued, the Commission must hold another hearing going into their qualifications.

WORL also took the view that the FCC ruling is invalid since only three out of four FCC members voted to delete the station. This is less than a quorum of the seven-man Commission. Only three FCC Commissioners heard the oral arguments. Station also made much of the fact that all the FCC lawyers and two of the Commissioners who tried its case were no longer with the Government, with the result that the decision was reached by persons who had no first-hand knowledge of the facts.

COHEN EXITS TARCHER, GROVE BIZ IN POCKET

Harry Cohen is exiting the J. D. Tarcher agency to set up his own agency, taking with him the Grove Laboratories account, which represents $1,000,000 in billings and has been one of the Tarcher mainstays.

Cohen's checkout also results in Jerome Sill leaving the agency (although not to go with Cohen), since Sill had been working on the Grove biz.

KLZ's Commercial Manager

FRED MUELLER

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Wherein Mutual Shows A Lot Can Happen To A Network in One Year

Editor, VARIETY:

In the May 14, issue of VARIETY, the BMB figures for the four networks (as of March, 1946) were published with a footnote which stated that the Mutual figures were inflated by the inclusion of 33 dual affiliates. This footnote failed to take into account a number of very important balancing factors which show that the BMB March, 1946, figures actually greatly understate Mutual's present audience.

For one thing, it was completely overlooked that when advertisers use dual affiliates in connection with any network program, they are benefiting by the audience or audiences credited to each one of those dual affiliates. There is no such "inflation" involved in the case of any program using the full Mutual network with all the dual affiliates—any more than there is inflation when an advertiser is using the full ABC, CBS or NBC networks with duals.

Another point which was overlooked is that in actual practice no advertiser buys every single station on any network—even so-called "full network" users have certain exceptions in their lineup. The BMB plan of operation provides for an individual tailor-made audience count to be supplied to each advertiser, based upon the stations he is actually using, thus eliminating any so-called inflation from the figures of Mutual or any other network.

It should be made clear, too, that so much has happened in the past 14 months since the BMB survey was made that the figures are bound to understate Mutual's audience. Since that time, Mutual has made greater strides in improving its coverage and facilities than any other network. Specifically, Mutual has increased the number of its stations from 294 to 421 (401 on the air).

Among the stations whose services are not represented in the BMB fig-

(Continued on page 35)

An Open Letter to Fred Allen

Hollywood.

Dear Fred:

Now that the shouting and the tumult have died away to a sullen mutter, I wish you would reconsider your hasty decision to refuse an NBC vice presidency. Maybe you don't need NBC and maybe NBC doesn't need you any more than they need blood, but we, the ulcerous and balding gentry of the backspacer would like to infiltrate the higher echelons with an individual here and there who could arrange local Elbas for the Little Napoleons with the Blue Pencils.

I haven't had the dubious pleasure of meeting your NY Comstocks, but the Hollywood detachment are a fascinating group. How they manage to take time from their real business of writing on washroom walls would puzzle the greatest efficiency expert who ever put wheels on a charwoman's bucket. While we have shows out here (due to the fact that we rarely use words of more than one syllable and the acceptance boys can read only two or three meanings into them) some of our jousts with them have been pure fantasy. Years ago one of my pet projects was a book on radio censorship to be called "IDIOTS DELETE," and recent occurrences have tempted me to revive the idea. Here's a sample:

In a script a few weeks ago we had Fibber in a state of confusion. He reported to Molly that he had been down in the basement where he had put a new handle on his skates and sharpened the snow shovel. To the normal mind, unaccustomed to looking for sediment in holy water, this would appear to be an innocuous sort of statement, hardly likely to arouse the libido of an Iowa matron or promote depravity in the young. But the fey little characters upstairs were not deceived. By mental (if you'll pardon the expression) processes known only to smut chasers of rank, they saw through our shallow pretense of innocence and recognized the line for what it was; a hidden incitement to immorality and an esoteric invitation to a witches Sabbath of lewdness.

They said, and I quote: "The implied action of 'sharpening skates' is a variation of 'seeing a man about a dog' and is thus a toilet reference. Please eliminate."

How they ever brought themselves to use the vulgar term "eliminate" (a definitely scatological word) can be explained only by a Freud, Jung, Adler or Brill. But how they arrived at their conclusion of bathroom inference is a brilliant example of the workings of a censor's mind. I can see how they did it because I have a dirty mind too, but the assumption that the radio audience is sharp enough to grasp these sinister implications is really disturbing. If we are to be blocked at every attempt to corrupt the public's morals and are unable ever again to subtly promote adult delinquency, what's the use of going on?

That's why we need network officials like you. We've got to have some vice in our vice-presidencies. Some of us would like to see you in one of those big leather chairs with a busty secretary, pushing buttons and comedians around and holding a position com-Menser-ate with your influence on the public.

Please think this over, chum.

I'd ask you to answer by return mail, but "mail" is a four-letter word, and even though this is not going thru continuity acceptance, I don't want to cheat.

Warmest regards,

Don. Quinn.

Reprinted from DAILY VARIETY

GRAY ON CARPET AGAIN FOR SOUNDING OFF KEY

Barry Gray, WOR's (N.Y.) erstwhile all-night disk jockey now doing an afternoon cross-the-board show on the station, was brought up on the front office carpet again last week.

It appears that for the past few weeks Gray had been giving a daily ribbing to the Dr. Tobey afternoon program on the station, with result that not only Dr. T. complained, but so did the sponsor.

Front office cautioned Gray to lay off.

Clears in Clear July 7

Washington, May 20.

FCC last Friday (16) shoved back date of the final round of hearings on clear-channel broadcasting to July 7, but indicated that it may postpone the sessions to an even later date.

The bigtime broadcasters had asked for a reprieve until October 15 because of the illness of their counsel, Louis Caldwell.

'Pass the Talent 'Round' Pool Idea Mulled for N.Y.

Possibility of an informal citywide pool for talent may evolve from a recent social get-together of program directors and allied personnel of New York's indie and network stations. What started out as a kaffee-klatch idea to have the boys meet and know one another, and at most exchange ideas and suggestions, now has taken a more tangible turn. Prominently discussed was a shuttle or segue of promising new talent from nets to indies, or from one indie to another, when an audition uncovers some bright talent for whom there is no immediate spot on the net or indie in question. Directors informally agreed to let others know when such a situation arose, on chance the other could use the performer. Combined action, it's believed, will greatly encourage new talent.

Following up this line, a steering committee was organized to suggest discussion points at future get-togethers, now tentatively set for once a month. Committee consists of Jim Gaines, WNBC; John Hayes, WQXR; Ted Cott, WINS, and Seymour Siegel, WNYC.

Also discussed was a setup for pooling information on public service time requests, to save the necessity of separate investigations into the worth of a project every time such a request is received.

Get-together is also to be enlarged, with New Jersey stations serving the metropolitan area to be invited to future meets.

WOR Nixes Union

WOR, N. Y., white-collar workers turned thumbs down on unionization yesterday (Tues.) in an NLRB election. Vote was 33 for the UOPWA's Radio Guild (CIO), six for the AFL Office Workers' Union, and 51 for no union.

Studio attendants and porters felt differently, however, majority of 17 who balloted favoring affiliation with the CIO Radio Guild.

UOPWA immediately announced it would file with the NLRB today (Wed.) an unfair labor practices protest of the election, charging management with intimidation of the affected employees.

How Summer Replacements Shape Up

Radio's summer semester is shaping up promisingly, with agencies and sponsors turning healthily to new talent and new formats in place of the tired old standbys dusted off in former seasons. Although a number of warm-weather fill-ins are yet to be set, those now slated reflect a partial trend toward experimentation, promising a greater crop of new items for sponsors' fall shopping lists. The four networks this summer are faced with the task of building 25 summer sustainers to occupy "hiatus time" which sponsors are relinquishing for the off-season period.

Program	Sponsor	What Happens	Date
AMERICAN BROADCASTING CO.			
Kenny Baker	Procter & Gamble	"Welcome, Travelers"	June 30
Boston Symphony	John Hancock	Pop Concerts (S)	April 22
Bing Crosby	Philco	Hiatus	June 18
Danger, Dr. Danfield	Knox Co.	Deadline Mystery	April 20
Jimmy Fidler	Carter Prod.	Not yet set.	
Gangbusters	Waterman Pens	Hiatus	June 14
I Deal in Crime	Hastings	Sponsor dropping. Stays on sustaining.	
Lassie	Red Heart Dog Food		June 8
Henry Morgan	Eversharp	Lights Out	July 23
Drew Pearson	Lee Hats	Not yet set.	
Louella Parsons	Woodbury	Not yet set.	
Sherlock Holmes	Semler	Hiatus	July 7
Sunday Evening Hour	Musical Digest	Pop concerts (S)	June 8
Theatre Guild	U. S. Steel	Not yet set.	
Walter Winchell	Jergens	Not yet set.	
Paul Whiteman Club	National Biscuit; Camels, Wesson Oil, Nescafe		June 30
COLUMBIA BROADCASTING SYSTEM			
Blondie	Super Suds	Not yet set.	
Fannie Brice	General Foods	Gordon Macrae (following 8-week hiatus).	Aug. 1
Jack Carson	Campbell Soup	Hiatus	July 2

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NETS CALL TUNE ON OWN SHOWS

Top 15 and the Opposition

Only two shows in opposition to the Top 15 in the new Hooperatings (May 19) succeeded in copping a 10 or better. It's the old Tuesday night parlay of Hope-McGee-Skelton that leads off in the 1-2-3 spots, with none of the three shows having any sponsored network competition.

PROGRAM		OPPOSITION		Total Network Competition
Bob Hope	26.9	......		7.9
Fibber & Molly	24.8	......		8.5
Red Skelton	24.1	......		—
Lux Radio Theatre	22.3	......		13.2
Amos 'n' Andy	24.0	......		15.5
Fred Allen	19.5	......		10.3
Screen Guild Players	19.0	......		11.5
Jack Benny	18.8	......		8.3
Bergen-McCarthy	18.3	......		13.6
Walter Winchell	18.2	......		19.8
Mr. D. A.	17.6	......		12.8
Bing Crosby	16.6	10.3	The Big Story	22.1
Duffy's Tavern	13.8	10.1	Frank Sinatra	16.8
Phil Harris	13.6	......		15.7
Truth Or Consequences	13.5	......		15.8

Camels Not for Schnoz's T-Zone, Stays with Rexall, Moves to NBC

Hollywood, May 20.

After much dueling in shady office nooks and hotel suites, Jimmy Durante stays put with Rexall for another year at least, but moves bag and baggage over to NBC next fall. Duelists were Ayer's Hay McClinton and Esty's Tom Luckenbill and the winner's hand was raised by Lou Clayton, who looks after the business destinies of The Schnoz.

It has been an open secret that Durante was unhappy with his Friday night time on CBS and had been sold pretty thoroughly on the benefits, rating-wise, at least, of airing his antics over NBC. Luckenbill had Abbott and Costello's Thursday night time to offer and for a time it looked like the winning trick until the Ayer crowd got busy over at Radio City. NBC would be most happy to have Durante on its network and there was a nice void on Friday night, soon to be vacated by Alan Young, cut to his order. Durante and Clayton gave in grudgingly only after NBC's promise to try to open up a 10 p. m. spot by shuffling around the Friday shows.

Friday has been anathema to Durante, but Ayer also happens to hold a contract with Jeems, which had its confusing facets but nonetheless enforceable. Controversy over its legality arose when Garry Moore was given his oral release, the pact being with Durante and Moore as a team. That meant a new instrument had to be drawn, and to help it along Durante expressed himself as being "morally obligated" to Rexall for a pleasant association.

Luckenbill withdrew gracefully after issuing the statement that he negotiated with Durante under the impression that he was at liberty to make a deal away from Rexall. The covering disguise over his disappointment in not landing Schnozzola for his old Camel alma mater was easily penetrated and now he has to start dealing all over again for an Abbott and Costello replacement. In the forefront of contenders is Joan Davis. Esty has until May 29

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'Info' Needs Encyclopedia On Latest Cost Data

With A & S Lyons agency offering "Information Please" around, reaction of some of the agencies to the $12,500 price tag once more reflects the general trade attitude that prices will have to come down.

"Info" at that price is considered too steep a figure, with opinion expressed that unless Dan Golenpaul shaves the talent nut he'll be up against some tough peddling.

"Info" has just been dropped by Parker Pen.

Canada Indies Start Fight On CBC 'Monopoly'

Vancouver, May 20.

Concerted campaign got under way yesterday (Mon.) to fight the Canadian Broadcasting Commission by 89 independent Canadian radio stations. Stations are announcing their participation in "community station week" Coast-to-Coast on all station breaks. Large newspaper ads are also being used.

This is being done to attract public attention to current meetings of Parliamentary radio committee at Ottawa. Main intention of stations is to draw attention to the fact that CBC acts both as judge and jury on all radio matters under the Broadcast Act of 1936. As reported earlier, they hope to have separate authority for private stations.

In Halifax yesterday (Mon.), Major W. C. Borrett, managing director, CHNS, Halifax, said in a speech that the time had come to divorce CBC from regulatory powers over private stations. He asked that changes be made in the radio act so that "CBC should not be in the position of being responsible for making the regulations under which all radio stations operate, while competing with them for audience."

LEVER DEAL FOR FITCH PURCHASE LOOKS SET

Negotiations for the purchase of the Fitch Co. by Lever Bros. is nearing completion. It's been known for some time that makers of Lux and other soap products have been shopping around for an established line of hair and scalp conditioners.

Several months ago it was reported that the Fitch Co. passed through a sales recession but the volume of business has picked up in recent weeks. Fitch recently renewed Alice Faye and Phil Harris for next season.

Manhattan Lunch Act Spreads; Maggi McNellis Now Teamed With Sheldon

Now that the breakfast shows are firmly entrenched in the programming picture, the luncheon cycle is moving in on radio. Maggi McNellis, who is giving up her WNBC (N. Y.) daytime show and an assured income of $20,000 a year, is teaming up with Herb Sheldon for a WJZ (N. Y.) luncheon program which will emanate from a midtown Manhattan restaurant.

Program tees off next month in the 2-2:30 period, with the ABC flagship station trying to yank it out of the "sustainer" column before preem date.

It's the second in the Manhattan luncheon cycle, WOR's "Luncheon At Sardi's" got under way several weeks back.

AGENCIES IN CHANGE OF HEART

Some of the top agencies have long shunned network-developed shows and, in acquiring outside packages on behalf of clients, have stipulated that they have complete control of the program. Now, however, they are succumbing to the better part of wisdom and having a change of heart.

Young & Rubicam agency, for one, never relaxed in its demand that it takes over control of package shows, with the right to name its own producer, etc. But in acquiring the CBS-built Arthur Godfrey "Talent Scout" program for Lipton Tea, Y & R for the first time has found itself yielding to an equally-adamant network on the grounds that "this is our baby; we built it up; nursed it along, and know what makes it click."

The move is of particular significance, and will be watched closely by the trade. For it comes at a time when the networks are stepping into bigtime major programming on their own, as particularly evidenced by the flock of top-priced programs developed by Davidson Taylor & Co. at CBS, for peddling to agencies and clients.

That the webs are holding their own in competing with the agencies in developing new shows is an acknowledged fact. And some of those self-same agencies that have steered clear of programs peddled by the webs have been creating some client dissatisfaction and losing billings because of the quality of their own programming. Some attribute it to a combination of complacency on the one hand and arrogance on the other.

It's not only a case of the networks strengthening their position in the wide-open programming sweepstakes, but preventing recurrence of incidents in the past where agencies have bought web-built shows, on which considerable coin and effort had been expended, only to move it over to another network.

WOR HANDS NEW FEMME GABBER STINTED SHOW

WOR (N. Y.) was handed something of a jolt last week when Florence Pritchett moved into the Martha Deane afternoon spot only to find that three of the show's four sponsors were bowing out the picture. As result, program's solo commercial today is Sweets Co.

Other three bankrollers, Krene, N. Y. Herald-Tribune and Plant-Life, pointed out that their contract was with Martha Deane, not for the time segment, and that they were exercising their right to cancel.

Miss Pritchett, who's been given given the "house" name of Barbara Welles, is down for a weekly guarantee of $250. She gets 20% of all commercial commitments, and with Sweets Co. spending $500 a week, it gives her an initial weekly take of $350.

Fate of Second BMB Study in Lap Of NAB as Board Convenes in D. C.; Webs-Assn. 'Schism' to Be Formalized

Washington, May 20.

Broadcast Measurement Bureau, scapegoat of every National Assn. of Broadcasters' board meeting to date, gets another going over when the board meets here tomorrow (Wednesday) and Thursday. Big question is whether the board will approve a second BMB study in 1948.

The way it looks here, many bigtime broadcasters are plugging to return BMB to inactive status for the next year. Tipoff came in a weekend wire from KFI (Los Angeles), general manager William B. Ryan, a board member. He wired Hugh Feltis and NAB prexy Justin Miller, protesting solicitation of station memberships for BMB in 1948 until the board has a chance to study the idea. Ryan reminded Feltis and Miller that the NAB board meeting in San Francisco last January only "mildly" endorsed the work of BMB and refrained from plugging for a 1948 study.

But BMB prez Feltis, according to a spokesman here, has been pounding broadcasters' doors for the past month, though he has met with only "moderate success" getting subscriptions for a second survey next year. Bulk of the licenses, the same

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CBC's 70G Deficit

Ottawa, May 20.

CBC will have to trim its sails via cuts in personnel and service unless it finds a source of additional funds, execs of the publicly owned net declared yesterday (19) in reporting a 1946-47 deficit of $70,000.

A. B. Dunton, chairman, and Augustin Frigon, g.m., appearing before a Commons committee, pointed out that radio artists' fees have jumped 60% since 1940, while the annual set owner's license fee which represents CBC's mainstay has remained at $2.50. They predicted a '47-'48 loss of $265,000 and urged the government to assume the cost of collecting license fees as a means of pulling CBC out of the red.

Pet Milk in Pet As 'Parade' Move Leaves Sour Taste

Pet Milk, whose contract with CBS expires this fall, has been putting up a terrific squawk over its current 9:30-10 Saturday night time slot, particularly in view of what's been happening in the preceding 9 to 9:30 period now that "Hit Parade" has moved over to the Saturday 9 p.m. period on NBC.

It appears that the Lucky Strike show has also taken over its audience to NBC, matching its last CBS rating of 13.3 with a 13 plus on its first NBC program. As long as "Parade" was on CBS, the Pet Milk show was guaranteed a healthy carryover audience, but apparently the awakening came when the new CBS Bill Goodwin replacement show came up with an initial rating of 3.5. And the Pet Milk show dropped 3.1 points. All of which contributed toward making the Pet Milk client very unhappy—with a resultant demand made last week that it be given a more favorable time slot—or else.

"Parade" was slotted 9 to 9:45 on CBS, with Pet Milk's "Saturday Night Serenade" occupying 9:45 to 10:15, and with the switchover to NBC, Pet Milk asked for the 9-9:30 segment. CBS turned the bid down, giving the client 9:30 to 10 and putting the new Goodwin sustainer in.

In view of the wide open noncommercial spaces on the Saturday night CBS schedule, it's considered probable that the web won't risk losing another client but will proffer a new time period.

Code Off Until Fall

The full NAB membership will have to wait for next October's annual convention at Atlantic City to look at the new Standards of Practice. The code committee, working at full speed, is still unable to complete acceptable programming and commercial standards in time for scrutiny by the NAB Board of Directors, meeting in Washington this week (21-22). Mutual veepee Robert Swezey is due to give the board a progress report on the code, though no official action will be taken. Principal bone of contention is likely to be a tentative provision for sanctions against broadcasters who violate the code.

Ken Dyke, NBC vice-prexy in charge of programming standards; Roger Clipp, WFIL, Philadelphia; C. T. Lucy, of WRVA, Richmond, and Robert Swezey have been given responsibility for drafting the final code document. They were appointed at a code powwow in N.Y. last week.

WNEW Segues From Jockeys to Whodunit In Block Programming

Aiming for sharply hypoed nighttime audiences, WNEW, N. Y. indie, is setting up an evening series of mystery shows, in an unusual lineup. Station will program a different mystery each night, five nights a week, for a new kind of horizontal type block programming cross-the-board. Series will start June 2 in the 8-8:30 slot. Station has bought five transcribed mystery shows, and is junking sponsored music programs to make way for them. It will carry the mysteries sustaining for a time, although having bought them both ways.

Shows bought are "Mr. Ace," with George Raft, from Paragon; "Strange Wills," with Warren William, from Teleways; "Mystery House," from Harry S. Goodman, "Haunting Hour," from NBC Recording Division, and "The Avenger," from Charles Michelson. Cost is close to $1,000 per week.

Station's belief is that nighttime programming now requires a different technique from disk shows formerly used, and is trying to move away from the music setup. Show in the 8 p.m. slot now has 1.6 rating, station hoping to go up to 6 or 8 with its mysteries. Gain would probably be at network expense.

'Sloppy' Shows, Too Much Studio Laughter Chief NBC Affiliate Gripes

NBC teed off its second annual series of regional parleys for production and program managers of the net's affiliates with a three-day round of talk sessions in New York last week in which the web wisely let the visiting firemen share the stage. Outlanders liked that. They even got a chance, in a windup panel meeting, to air "What Stations Want from the Network." But about all they found to complain about was that production on some of the net's Coast shows were "sloppy" and that there was too much studio laughing.

What the 50 programmers for 40 eastern and midwestern stations thanked NBC most for was the opportunity to hear each other's problems. They felt the conference idea was a wise move on the net's part because, as one put it, "it gives the program boys a little more status than they've had in the past. Usually only the top dogs get invitations to network and industry affairs."

In sessions in which the station programmers themselves participated, topics such as community public service, live programming on local stations, and—a new topic—record programs and disk jockeys, were kicked around.

Similar three-day sessions are in the offing at Chicago and in Hollywood. Central Division parley opens in Chi tomorrow (22) with Menser and Thomas C. McCray, national program manager, on hand to greet 50 midwest programmers.

WMEX Ruled Out of Boston Roost By FCC on Questionable Dealing

Washington, May 20.

WMEX, Boston, was the only bidder left out in the cold here last week when FCC handed out tentative FM permits in Boston. Franchises went to WEEI-CBS, WHDH, WNAC (Yankee Network), Templetone Radio Manufacturing Corp., WCOP, Harvey Radio Laboratories and Unity Broadcasting Corp. (International Ladies Garment Workers Union).

FCC ruled WMEX out of the running because of "questionable financing" and a program format topheavy with horse-racing shows, commercial religion and spot announcements in foreign-language programs handled independently by timebrokers.

Harvey Radio Labs and ILGWU were the only non-AM licensees given FM tickets. Two of the winners—Harvey and Templetone Radio Manufacturing Corp.—are manufacturers of radio and television equipment. The FCC awards absorbed all seven available FM slots in the Hub, though two more channels will be opened to the competition beginning July 1.

FCC pegged the liquid and current assets of WMEX at $42,435 with liabilities at the hefty figure of $44,475. Since stockholders have pledged only a total of $39,000 to underwrite FM, FCC concluded that WMEX might be able to build the station but does not have enough chips to operate it in the public interest. Net profits (after salaries to officers) for the station as of Dec. 1945 were $1,263.

WMEX's program format, FCC found, was unbalanced and not designed "to meet the needs of its listening audience." The government's findings pointed to as many as nine-horse-racing programs broadcast daily during the track season. About eight hours a week, the Commission said, were turned over to foreign-language brokers who jammed as many as eight spots in a nine-minute program. In line with many earlier decisions, Commission also looked down its nose at the station's practice of selling religious shows.

In okaying a permit for the Yankee net station WNAC, the Commission said it was overlooking fact that its signals would cut into those of Yankee's nearby perc in Worcester. FCC added that "the interest of the listening public would be well served by granting the network an FM origination point in Boston . . . the talent and commercial center of the area."

Commissioners Paul Walker, Clifford Durr and Edward Webster did not participate in the proposed decision.

ILGWU's Lead in FM

The AFL-International Ladies Garment Workers union, which chalked up its fifth FM permit in Boston last week, is now way out ahead among labor groups in radio. Union is rumored likely to pick up a sixth and final FM franchise in Philadelphia when FCC acts on bids for the Quaker City sometime in the next three weeks. ILGWU already holds permits for Los Angeles, St. Louis and Chattanooga.

Nearest competition comes from the CIO's United Auto Workers with two FM licenses in Detroit and Chicago. Only other union permittee is CIO's Amalgamated Clothing Workers in Chicago. This union surrendered a permit in Rochester, is among the bidders for New York City FM.

Merle Jones Quits WOL

Washington, May 20.

In an unexpected move, the Cowles Broadcasting Co. last week announced "with regret" resignation of Merle Jones as manager of Cowles Washington station WOL (Mutual). Cowles vice president in charge of engineering T.A.M. Craven will act as WOL manager until a successor is named.

Jones came with Cowles from CBS where he served from 1938 to 1944 as general manager of KMOX, St. Louis and as CBS western sales manager. He was earlier with KMBC, Kansas City, Mo., as salesman and regional sales manager.

Hold My Broom

Hollywood, May 20.

New quarter-hour program idea is being tried on indie KLAC here, a potpouri of virtually everyone and everything at the station. Called "Studio Frolic," it is an off-the-cuff daily roundup of all station help and their ideas. All idling announcers, engineers, traffickers, stenos and even the porter, are incorporated in the 4:45 to 5 p.m. clambake which Dick Haynes hurriedly whips up daily and emcees.

Frank Papp Also Doing A 1-World Flight For 13-Wk. Church Series

Taking a cue from Norman Corwin's "One World Flight" technique, Church World Service, official relief and reconstruction agency of the Protestant and Orthodox churches of America, has made a deal for an NBC radio team to record on-the-spot interviews in 17 European countries to form the basis for a series of 13 radio programs. Latter will be produced by the Joint Religious Radio Committee for airing over 500 U. S. stations.

Interviews, which will be designed to show how Europeans are reconstructing their war-ravaged areas under leadership and funds supplied by the CWS, will be recorded by Frank Papp, NBC producer-director of public service shows, and Noel C. Warwick, recording engineer. Pair expect to sail for Europe Saturday (24), taking both wire and tape recording equipment.

Papp and Warwick will visit DP camps, war prisoner camps, child feeding centers, youth camps, schools, hospitals and clinics, churches and theological seminaries. In addition to recipients of CWS aid, those interviewed will include field workers, church leaders, relief officials and theological students.

Recorded material will be worked into shows taking the form of documentaries, dramatic programs and interview series.

FREELANCE SWEETS TO HEAD DIRECTORS GUILD

New York local of the Radio Directors Guild (AFL) voted in an entirely new set of officers, headed by freelancer William Sweets as president, and four new council members, in a membership session attended by about 100 guildsmen Monday (19) night. Sweets succeeds Ed Byron, also a freelance.

Other officers named were Joe Mansfield, NBC, vice president; Perry Lafferty, freelance, secretary, and Mitchell Grayson, freelance, treasurer. Frank Papp, NBC, and Carl Eastman, freelance, were re-elected to the council. New members chosen were Roger Bower, Mutual; Larry Harding, CBS; Leo Hurwitz, freelance, and Tom Bennett, NBC. No close contests developed in the balloting.

First membership meeting under the new regime is slated June 9.

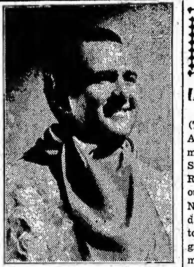
Salary Hike Voted For Westinghouse Stations

Fort Wayne, May 20.

Salaried workers and supervisors of Westinghouse radio stations, have been granted a general pay increase, ranging from a flat $5 a week to 7% per 40-hour week in the lower brackets, with proportionate adjustments for supervisory employes, retroactive to April 1. This affects about 250 employees at WOWO, Fort Wayne; KDKA, Pittsburgh; KYW, Philadelphia; WBZ-WBZA, Boston-Springfield, Mass.; and KEX, Portland, Ore.

Paul E. Mills, acting station manager who announced the increase, said this is the second given to Westinghouse broadcasting personnel within a year, and follow the national pattern set several weeks ago by the parent company.

Pittsburgh—Syd Eiges, local boy who made good, is coming home on Thursday (22) to deliver an address before the journalism students at University of Pittsburgh, his alma mater.



CHIQUITO

To the patrons of New York's swank El Morocco, Chiquito and his rhumbas are as familiar as the world-renowned decor of the club itself . . . and, as a regular performer over Lang-Worth's 450-station network, his distinctive rhythms and vocals have won for him a tremendous national audience.

LANG-WORTH, INC., NEW YORK

ABC Wants to Crack Tough Sat. Ayem Nut With Big Program Push

Saturday a.m. is a generally neglected time in network programming. It's been traditionally regarded as a poor buy by advertisers. The only web that's been able to do much with the period is CBS.

ABC now wants to move in, seeing the Saturday morning air as a fertile, untopped field for their next concentration of sales effort. The period presently is solidly sustaining on ABC except for Martin Agronsky's co-op commentary at 8 a.m. and Benjamin Moore paint's "Home Beautiful" quarter-hour at 10. Not a segment of the four-hour stretch had a rating as high as 3.0 on the last Hooper report.

Fact stems, it's felt, more from neglect of the period than from a limitation on the number of listeners that can be attracted, since it's usually a time when the whole family usually is home, and could pay off if properly programmed and aggressively promoted.

That's been demonstrated, ratingwise, in CBS' "Adventurers' Club" for Sheaffer Pens and "Theatre of Today" for Armstrong Cork, each of which copped 6.9 on the second April Hooper, ranking them close to the leaders in the Monday-Friday daytime stakes. Cream of Wheat's "Let's Pretend" pulled a 6.6, despite competition of NBC's "Teentimers Club," which drew a runnerup 5.4.

NBC's only other sponsored Saturday a.m. stanza is Brown Shoes' "Ed McConnell," last tabbed with a 3.5 Hooper. Mutual's Saturday mornings are wholly sustaining.

It all adds up to a wide-open opportunity, as ABC programmers see it, with the Saturday a.m. offensive is due for an early kickoff.

Perkins Leaves BBD&O For WHDH Program Post

Boston, May 20.

George M. Perkins, former account exec at BBD & O, in N. Y., has been appointed program manager at WHDH, Boston. He resigned as exec in charge of "Cavalcade of America" program for DuPont to take the new job with the Hub indie.

Perkins made his radio debut at WSYR, Syracuse, in 1930 while still a sophomore at Syracuse Univ. He joined WFBL, Syracuse, as asst. program manager in 1933, and two years later was program manager. In 1943 he joined Foote, Cone & Belding in N. Y., handling the Lucky Strike account. He joined BBD & O in 1945.

Chi Hotels Buy Air Time

Chicago, May 20.

Aftermath of action of several weeks ago in which actors found Chi hotels actually soliciting their biz is the campaign by hotel association to get more people in Chi hotels. Unique radio program will inform listeners in 11 key cities within a 400-mile radius when rooms are available.

Spot announcements will be made up daily or weekly depending on a projection chart showing how many rooms are empty. Association claims that this is the first time that any hotel group has used radio in such a manner. Spots will start this week.

From the Production Centres

IN NEW YORK CITY . . .

Ezra Stone breakfasting with "Dorothy & Dick," WOR, tomorrow (Thur.)....CBS' Adrian Murphy on a month's vacation in Bermuda.... Alan Devitt into the cast of "Katies' Daughter." Eileen Palmer into "Romance of Helen Trent." Royal Beale with "Our Gal Sunday." Warren Stevens with "Young Widder Brown." Pat Ryan, Frank Butler and Richard Keith on "Front Page Farrell"....Beverly M. Middleton checked out of his berth as assistant to Col. Harry C. Wilder, prez of four upstate N. Y. and Conn. stations, to join the French & Preston agency as radio director, effective Monday (19)....Paul Denis, N. Y. Post's radio columnist, to get this month's award (for fighting intolerance) from the WNYC program, "One More River," next Sunday (25)....Lucille Ball guesting tomorrow (Thur.) on "Radio Reader's Digest," next Tuesday (27) on Bob Hope's show, and May 29 on "Kraft Music Hall"....Milo Boulton, emcee of "We the People," and Spencer Bentley, radio-legit thesp, opening a deluxe sandwich drive-in spot near Asbury Park this summer between jobs. Stand will be named The Lavendar Bull—won't sell liquor.... Esther Gaffney, ex-Ziegfeld girl now thesping on WMCA and WOV, changing her moniker to Carol Ryan....Evelyn Bourne has moved from CBS Television to replace Jean Parker, resigned, as secretary to Herschel Williams, CBS director of commercial program development....George N. Wallace has shed the "acting" from his title as manager of network sales promotion in NBC's ad-promotion office....Warren Cordell, head of A. C. Nielsen's index research dept., tabbed with a vice-presidency.

Kenyon & Eckhardt's Bill Lewis home nursing a rash of poison ivy.... Dozen artists from leading bands saluting Art Ford, WNEW disk jockey, in a two-hour midnight "testimonial" concert at Town Hall Saturday (24) ....Ruth Ashton back from a tour of the nation's atomic energy producing centers where she gathered material for a CBS documentary, "Sunny Side of the Atom," to be aired June 30....Morton Downey's new coke show via CBS calendared for a teeoff Oct. 3 in the Friday, 10:30 p. m., slot ....Win Elliot, "County Fair" emcee, being profiled by Satevepost....Bea Wain has signed to do six successive guestshots on the plattered "Frank Parker Show," which her hubby, Andre Baruch, emcees....Ken White, Denver Post's radio editor, dashing about to make every minute of a two-week visit here produce copy....DeSoto, which thumbs-downed a transcribed Judy Garland show, due to sign for a live fall show any minute.... WNBC execs mulling Arnold Caplan's quiz package, "The Boss Is On the Spot," emceed by Leo Cherne, which had a trial airing on the Mutual net several months back.

Clayton Collyer, radio's Superman, preached to the congregation of the Methodist Church, Greenwich, Conn., Sunday (18), subbing for the regular pastor. Collyer's long been a Sunday School teacher at nearby High Ridge, N. Y.....Ira H. Knaster, ex-WNEW staffer, doing some mag pieces on radio....Betty Stamm, who did "Who's New In the News" on WNYC, to be promotion mgr. for Green Hill's Summer Theatre at Reading, Pa..... CBS looking for freelance scripts for its new program, "The Rooftops of the City," slated for half-hour spot on the network's evening schedule in June.

Bill Cullen says it's Bill Cullen, not Collins, on CBS' "Winner Take All." ...VARIETY muggs to compete with other radio trade press writers for golf trophy Saturday (24) at Donald Flamm's Aldecress club in Alpine, N. J.

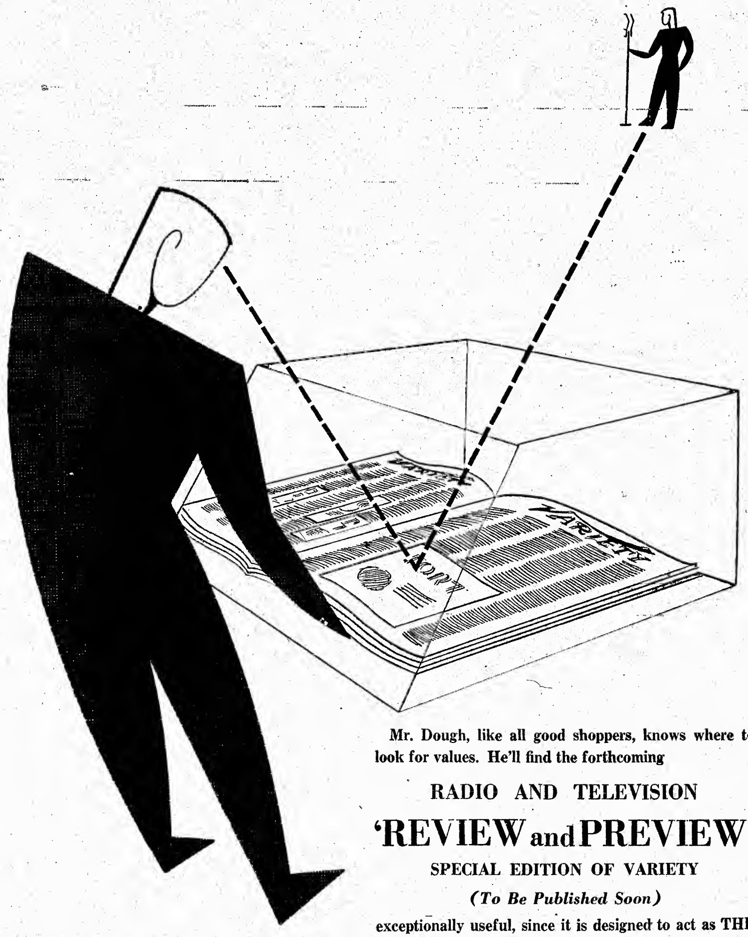
IN HOLLYWOOD . . .

Ted Bates has taken an option on the Bill Goodwin show so it must be Colgate that's interested....Harry Von Zell looks like the leading candidate from here for the Phil Baker vacancy....ABC has ambitious plans to keep the Philco spot warm while Bing Crosby is loafing. Among the stars contacted for guest shots are Bob Hope and Jack Benny....They'll tell you at CBS that Tom Luckenbill was ready to buy the Sweeney and March comedy team for Camels if it could be moved to NBC....Thompson's "Corny" Jackson teamed up to win the Southern California Veterans' tennis title. In this case a vet is any racquetter over 45....Lever Bros. bought a second half-hour on the Coast for Trim and is shopping for a show to spot on CBS. Last week "Monte Cristo" was bought for a ride along the Don Lee web....ABC and Harry Owens are talking a disk jock deal featuring his Hawaiian music....KECA extended Frances Scully's "Star Gazing" to half an hour and has 22 participating sponsors lined up. For the daily stint she'll include records and thus becomes the first femme jockey on these frequencies....Martin Gosch acquired radio rights to James Thurber's "Secret Life of Walter Mitty" and is shopping around for an actor to play the name role. He'll then put it on wax and submit it around.... Having practically exhausted the library of Sousa's military marches, Mark Warnow is composing his own and the initialer, "Hail, America," gets its air premiere on "Sound Off"....Don Quinn and Phil Leslie were given new writing contracts for "The McGees" that are coin toppers for a two-man team....Tom Harrington around for 10 days to inspect new shows and talent....Tested for 13 weeks and failing to lure a sponsor, KFI signed off Leo Guild's "Wizard of Odds"....Producers are nursing a slow burn at Bulova because the stop watches they were promised for sneaking in a product mention turned out to be plain wrist watches....Art Marquette and Martin Straus (Eversharp) taking time out in Beverly Hills from business problems....Earl Ebi, producer of the Charlie McCarthy show, and his script girl, June Pauly, take the vows May 21....Clarence Menser due out next week for program parleys with NBC coast affiliates....Hi Brown, producer of "Inner Sanctum," flew out to produce United Jewish Appeal program...."Adventures of Bill Lance" takes the summer fill for "Gangbusters." J. Donald Wilson, who wrote and directed the gumshoe epic on CBS, is now Coast program director at ABC and he'll select the best scripts of that series for the reprise....Bob Hope has under submission a dozen orch leaders as replacement for Desi Arnaz next season.... Gene Carroll pulled out of "The McGees" for a disk jock job in Cleveland.

IN CHICAGO . . .

Marilyn Day of "Call Me Mister" guesting on the June Baker show and "Melody Lane"....Norman Blackburn, of Hollywood office of J. Walter Thompson, conferring with Chi office....John Akerman back from two weeks in Florida....Robert B. White, ABC supervisor of Agriculture, returned from New York after handling details of "American Farmer" broadcast origination in Ithaca....Sarah Vaughn guests on the Studs Terkel show....Olan Soule will be speaker at Northwestern Univ. Radio Group luncheon....Jeanine Roose and Ann Whitfield, Phil and Alice Harris' radio daughters visited the "Junior Junction" program while in town....Three network shows will originate at Columbia studios in June in Chicago, "Church of the Air," "Wings Over Jordan" and "Of Men and Books"....Dolph Nelson is now producer-director at NBC Central Division ....Jack Galbraith leaves for two-week fishing trip in Arkansas....Karl Sutphin and Gerry Vernon of ABC along with Gil Berry in Ottumwa, Iowa, to discuss plans with John Morrell Co. for promotion work on "Lassie" show which debuts June 8....Ell Henry appointed publicity director for Evanston July 4 celebration at Dyche Stadium....Gordon Downey of KDTH, Dubuque, visiting Mutual's midwest headquarters.... Al Meyer of KCSJ, Pueblo, Col., in to sign affiliation papers with Mutual. Station begins broadcasting on July 1.

Mr. John Buyer Dough is ALWAYS shopping . . . .



Mr. Dough, like all good shoppers, knows where to look for values. He'll find the forthcoming

RADIO AND TELEVISION

'REVIEW and PREVIEW'

SPECIAL EDITION OF VARIETY

(To Be Published Soon)

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VARIETY the showcase for Radio

'Voice of America' Controversy Gets Adult Airing on ABC 'Town Meeting'

The adult side of radio had its innings last Thursday (15) in the blunt, outspoken discussion of the controversial "Voice of America" broadcasts which took up "America's Town Meeting" session on ABC. The varied, confused pattern of American thinking—provincial, international, liberal, reactionary, bold, fearful—was set forth in unrestrained terms as two sides argued whether the "Voice" broadcasts should be continued. If no converts were made, at least a good deal of true patriotism as well as prejudice had an airing.

Senator Carl A. Hatch (D., N. M.), of the Senate Foreign Relations Committee, and Ralph E. McGill, editor of the Atlanta Constitution, argued for continuance of the "Voice." Rep. John Taber (R., N.Y.), chairman of the House Appropriations Committee (which recently eliminated the $31,000,000 the State Dept. needs to continue the "Voice"), and Frank Waldrop, Washington Times - Herald columnist, were against. Taber was for some sort of program, but not as the "Voice" was at present constituted; Waldrop wanted the whole business dropped. The Hatch-McGill plea was couched on so much higher a plane than the Taber-Waldrop line that the difference was embarrassing. It showed the difficulty of getting any important Government move thrashed out in a spirit of fairness and disinterest.

Senator Hatch cited Secretary of State George Marshall's plea for the "Voice's" continuance as his chief argument. The "Voice" was the only weapon by which the truth about America could be transmitted, he said. The fact that the Russians want it killed, is best proof of its efficacy, as well as answering any charges that it is pro-Soviet. The Senator's talk was a little stiff and formal in delivery, and too dry and statistical in content, to be completely successful. He was better in the give-and-take period that followed.

Rep. Taber's criticism was directed against the nature of the broadcasts rather than the program itself. His complaint also concerned the setup of the State Dept. running these broadcasts. Asst. Sec. William Benton, he said, had mismanaged the program. He hadn't rid himself of certain unsatisfactory people and ideas in his dept. The "Voice," Rep. Taber claimed, was doing more harm than good, because it presented a partisan opinion on U. S. events. It represented the party in control of the White House; it favored labor; it was the voice of subversive elements trying to destroy the U. S. It didn't build goodwill.

McGill didn't bother to present a speech of his own, but piled right into Rep. Taber's views in an impassioned, moving style, so that his talk was easily the best of the hour. Rep. Taber's instances were distortions, if not utterly false, he said; his charges of subversiveness and disloyalty were silly, ridiculous. He denounced the attack on Benton as petty, and the whole line of reasoning trivial. The "Voice," by telling of the American way of life, in its cities, on its farms, was offsetting anti-U.S. propaganda overseas.

Waldrop maintained that the program was "terrible." No one can run a propaganda mill successfully in peacetime, he said. His reasoning, sprinkled with cheap digs, was that the "Voice," at the least, was a waste of money, and at the worst, was a provocation for Russia to retaliate bloodily.

All the speakers, of course, were sold on democracy. The question of what constituted democracy, or how best to "sell" it, however, wasn't settled at the hour's end. *Bron.*

SHELL SHOW
With Bob Gibson's Band, Pam Corrigan, Charles Norman, Walter Pim
45 Mins.; Wed., 8 p.m.
SHELL OIL CO.
2GB, Melbourne

Back on the air again after wartime span shutout following Australian pooling of gas, this show is lacking plenty in entertainment value presently. Will probably be whipped into shape soon on more faster tempo, plus up-to-date gags. This one is sadly lacking in comedy. It's the type that went out with hobble skirts. Given good comedy routines the going should be easier for fans to listen to.

Bob Gibson is a pretty big name in Aussie bands. His combo is pretty nice, but the support is sadly lacking. Couple of guest stars are aired weekly. Ones on the bill the night show was caught were William Herbert, Aussie tenor, now on his way to London, and the Russian duo pianists Nisselle and Ilster. Neither made good radio material.

Lifted out of the present rut via a smartly paced routine, given surefire gags, plus the right melodies for general ear appeal, show should go places and cop fans. Right now its gears are not meshing correctly. *Rick.*

RUTH ETTING
With Merle Alderman Orch, John Connelly, announcer
Producer-Director: Raymond Katz
Writer: Gini Stewart
Sustaining
15 Mins., Monday, 9 p.m.
WHN, N. Y.

Current annum is likely to be recorded as the year of the comebacks. Sparked by Al Jolson's yeoman work in "The Jolson Story" film, a flock of oldtimers retaining talent have taken on new boxoffice values.

Ruth Etting is now on the crest of that wave. She recently started her re-emergence into showbusiness with a pair of guest shots on the Rudy Vallee program, followed it up with an engagement at the Copacabana, N. Y., and is now furthering her cause with a sustainer on this Loew-owned indie.

She's still a top singer with pipes and personality stemming from an innate know-how. Songs retain the warmth that made her disks top sellers in the 20's and provide a heartwarming excursion into nostalgia.

On initial session, Miss Etting, backed by her bandleader-husband Merle Alderman, gave a colorful account of herself, both in song and banter. A carefully written series of intros and informal chatter buttressed her vocal offerings into a session of genuine charm.

However, Miss Etting, a bulwark of a bygone era, might have attempted to create to a greater degree the atmosphere of the era she represents. Her concessions to modernity with her "I Love You for Sentimental Reasons" served to break up the feeling of nostalgia that she created. Offerings such as "Mean to Me" and even the "Summertime" from "Porgy and Bess" put her in the proper settings. The big moments, however, come at the beginning and end when she warbles her themer "Shine on Harvest Moon." *Jose.*

BY A NOSE
With Duncan Fader, David Pigot, Graham Allen, Jim Robertson, Danny Gallivan, Jack Purcell
Writers: Lou Dropkin, Felix Leon
Producer-Director: Stephen Ker Appleby
30 Mins.; Wed. (30), 8 p.m.
Sustaining
CBC Maritime Network

First in a Canadian Maritime Network Workshop series originating from Halifax, this stanza also was the first aired production to come out of a dramatic workshop set up in Halifax a year and a half ago by Stephen Ker Appleby, former Broadway and Hollywood thesp. Cast of the piece was composed entirely of local talent, the leading role being taken by a 17-year-old high school boy, Duncan Fader, who had studied with Appleby only a month. Judged by bigtime U. S. network standards, the result was thin and uneven; but in the light of these factors it seemed a rather unusual achievement.

Story, scripted by two U. S. writers, was a fantasy, set in New York, about a Central Park carousel horse named Pat (Duncan Fader) who talked with a dees and dem accent and learned how to escape from the carousel "by centrifugal force"; Tommy (David Pigot), whose "gramps" owned the carousel, which was losing money, and who conspired with Pat to make some money to save it; and a bookie, who tipped Pat and Tommy off to the big dough in steeplechases. Pat, with Tommy up, saves the carousel for "gramps" by running and winning a race at Belmont, coming from behind in the homestretch when the racetrack band strikes up "Poet and Peasant," Pat's favorite carousel tune.

Simply unfolded and wholly unpretentious, it was a whimsically diverting, pleasingly novel little slice of fantasy. Perhaps the major error in its production was the attempt (well done as it was) to simulate a Clem McCarthy broadcast of the Belmont race. It was so realistic as to shatter the fantasy maintained up to that point. Otherwise the effort came off well, the portrayals of Pat and Tommy being especially noteworthy.

JUST A DREAM
Martin Wolfson, Norman Rose, Joe Boland, Harold Dyrenforth, William Taylor's orch.
Writer: Milton Robertson
Director-Producer: Mitchell Grayson
30 Mins.; Sun. (18), 9 p.m.
Sustaining
WMCA, N. Y.

Topnotch directorial skill of Mitchell Grayson (who produced the "New World A-Coming" and "One World or None" series for this N. Y. indie), combined with a forceful, graphically written script and persuasive acting, notably on the part of Richard Widmark, made this one-shot one of the most effective presented to date in the current flood of dramats being aired in behalf of the United Jewish

(Continued on page 38)

LANNY ROSS

"Posssesor of one of the smoothest voices we have heard in a long time." —Cincinnati Times Star.

"You have not heard 'Mamselle' until you have heard Ross sing it." —Cincinnati Enquirer.

Management
WILLIAM MORRIS AGENCY

MARY JANE WALSH
With Joel Herron Orch, Bill Edwards, announcer
Writer: Bill Mogle
Director: Milton B. Kaye
15 Mins.; Tues. and Thurs., 9:30 p.m.
Sustaining
WHN, N. Y.

Mary Jane Walsh, singing comedienne, who registered as a Broadway fave with George M. Cohan in the "I'd Rather Be Right" legiter, and is currently stand-in for Ethel Merman in "Annie Get Your Gun," has a sustaining 15-minute stanza in the 9:30 p.m. WHN slot Tuesdays and Thursdays. Show is a refresher that should have little trouble in building up listener attention.

Session caught Thursday (15) night was a good example of what can be done with a brief program. Miss Walsh, who has a pleasing, soothing voice both on songs and chatter, registered high decibels on both. Her gab neatly ties in as introductory for reprise of song numbers she's done in her former Broadway musicals—and from her it sounds good. Teed off with "It's a Good Day," and for change of pace she segued into "What's the Use of Wondering" from "Carousel." Joel Herron orch was spotlighted for "Night and Day." Miss Walsh followed with nifty version of "The Eagle and Me," from the musical, "Bloomer Gal."

Program breezed along at merry pace, tightly scripted by Bill Mogle, with able direction by Milton B. Kaye. *Edba.*

SATURDAY SPORTS REVIEW
With Bill Campbell, Charles Ashley
15 Mins.; Sat., 6:30 p.m.
Sustaining
WCBS-CBS, N. Y.

Rounding out its national sports coverage under the regime of Red Barber, CBS net is spotting this late Saturday afternoon resume covering the day's highlights. Session features straight sports news with sportscasters from various CBS affiliate stations handling the weekly chore on a rotating basis.

On last Saturday's stanza (17) Charles Ashley gave comprehensive results of the intercollegiate track meet at Boston. Bill Campbell, Philadelphia sportscaster, covered the main events in baseball, golf and racing with a punchy, economical style. This makes another show that fans can dial in for a comprehensive look-see into the latest in the sports picture. *Herm.*

UN's Air Newsreel

United Nations radio committee is performing a sock public service job in plattering the UN's daily deliberations into tightly edited 15-minute shows and making them available to all stations on a gratis basis. Formerly, shows picked up from Lake Success directly were filled for the most part with knotty procedural questions that made sense only to a Philadelphia lawyer. This air newsreel succeeds in capsuling the substance for the average dialer and skips by the parliamentary formalities.

During the final week of the General Assembly proceedings (12-16), the UN newsreel digested the hot debates on the Palestine Commission of Inquiry and, judging from the fuller reports in the daily newspapers, gave a remarkably full and scrupulously fair account of the sessions. Basic content of the platters are composed of excerpts from the delegate's speeches, with an announcer supplying a narration for continuity purposes. During the Palestinian debate, unfortunately, heavy foreign accents of some of the delegates made following their points a bit difficult. But enough got through to give these shows the drama of real history in the making. *Herm.*

Primer for Democracy

How a little jingle can have a mighty punch is perfectly illustrated in "Little Songs on Big Subjects," a series of musical jingles which WNEW, N. Y., commissioned to preach the virtues of tolerance, fair play and Americanism. Series of six tunes (five are one-minute in length; sixth runs two minutes) are as smart a combination of showmanship, salesmanship, artistry and propaganda as one would wish. It's public service with a flair.

Dished up tastefully in lyric, song and production, as tunes rather than preachment, the jingles appeal to the ear as well as to mind and heart. They're a tribute to a smart station and the combined minds that conceived them. There's a professional air about these spots. They have a conciseness and body that make them hit hard and fast in their one-minute span, for a solid impact.

The music is rhythmic, swingy and melodic. The lyrics are simple, uninvolved, for the average listener. Song-writing team of Hy Zaret and Lou Singer (they wrote "One Meat Ball," etc.) have turned out tunes that are "commercial." The Jesters (3) sing them with notably clear diction—so important in a case like this. Excellent orchestrations by Roy Ross, and finished overall production by Ted Cott, insure a masterful job.

The messages are all the more potent for the sugarcoating. "Brown-Skinned Cow" sings the message of racial tolerance ("You can get good milk from a brown-skinned cow. The color of the skin doesn't matter no how"). "Close Your Eyes and Point Your Finger" (the two-minute spot) discusses blood. ("Any place on the map you point your finger to, there's someone with the same type blood as you . . . Each type of blood is just as good, not better than the rest.")

"I'm Proud To Be Me" is a gay, little waltz about personal tolerance ("I'm proud to be me, but I also see, you're just as proud to be you"). It makes its point with some amusing rhyming ("That's just human nature, so why should I hate ya"). Good humor runs all through the tunes. "What Makes a Good American" sings a song on Americanism ("I don't care where you're from, I do care what you are"). "Columbus Said" preaches the virtues of national minorities ("Both native born and foreign born, have made our country great"). The "Close Your Eyes" number is also disked as one-minute program material.

Series is planned for airing one each day, spaced at intervals. Makeup makes disks capable of being heard over and over again, for months. WNEW aired the first one Wednesday (15). Institute for Democratic Education is taking them for distribution gratis to all stations, with belief that 900 U. S. stations will be carrying them in time. Almost 200 asked for them, before broohures went out, on strength of presentation at recent Columbus confab. Decca is reported planning to record them for commercial sale, and Simon & Schuster is working on a 60-page book, containing lyrics, music, and illustrations by Roger Duvosin. Jingles cost WNEW $1,800 for arrangements, orchestra, talent and pressings (100). Institute will carry on from there.

What all this amounts to is, WNEW has turned singing commercials into folk songs and has come up with the ideal primers for democracy. More wattage to it. *Bron.*

THE RIGHT TO LIVE
With Katharine Hepburn, Dana Andrews, Elliot Lewis, Norma Jean Nilsson, Frank Lovejoy, Hanley Stafford, Lorine Tuttle, Viola Vonn
Writer: Alan E. Sloane
Director: Himan Brown
30 Mins.; Sun. (18), 10:30 p.m.
Sustaining
WNBC-NBC, N. Y.

This third in a series of network shows on behalf of United Jewish Appeal had a poignancy and bite that was undeniable. It was a grim, unrelieved story of the disaster that overtook a Polish Jewish family trapped by the Gestapo in occupied France—impressive in the telling, urgent in its message, and depressing in its overall effect for the perversity of a world that could bring such things about.

It showed a family broken up, with the father sent to the gas chambers, the mother escaping to safety by leaping from a train, and a child hurried away to safety by friendly nuns. At the close it brought mother and daughter miraculously together again, pointing out only the more strongly that for every displaced child who finds its mother there must be thousands in Europe who haven't or ever will.

In a heartrending story such as this, so well told, one can't carp at minor, false, sentimental touches in scripting. As for the acting, Katharine Hepburn, who did the narration as well as portraying the mother in the dramatization, did a very good job. Despite her usual flat voice, her portrayal carried deep emotional appeal in a performance that increased in conviction and stature steadily throughout the half hour. Dana Andrews, in a relatively minor part as the father, was not as successful.

Samuel Goldwyn, at the program's close, made a simple, moving appeal for financial help for UJA. Network, stars, musicians and others contributed services and time gratis, as earnest of their feeling that displaced kids, even displaced grown-ups, have "the right to live." *Bron.*

VARIETY MATINEE
With Fred Conger
Writer-Director-Producer: Conger
60 Mins.; Mon.-Fri., 3:30 p.m.
Participating
WREN, Lawrence, Kans.

This afternoon half hour of records and chatter makes Fred Conger the Lawrence, Kans. entry in the disk jockey sweepstakes. It's quite a switch for Conger, who joined WREN late in 1946 after leaving the radio department of the faculty at Purdue Univ.

Mostly, the hour is a conventional record show, but Conger seeks to enliven it with a few weekly features of his own devising. "Two Men's Families," a five-minute stint which kids soap operas, is a Wednesday regular, for example. Stuff is pretty broad, and likely much of it is lost on the non-serial listeners.

Question is whether a record show should be played straight, or have a bit of variety injected, as in this case. In Lawrence the Conger method is a fair answer, and it's helped along by his chatty manner. For a more metropolitan spot, it might better be straight. *Quin.*

Follow-up Comment

Entertainment unions' second AFL-financed variety show to combat anti-labor legislation hit the ABC air last Thursday night (15) in smartly tailored, star-spangled glamor, revealing top showmanship technique. Eddie Cantor, Dinah Shore, Danny Kaye, Gregory Peck, Hattie McDaniel and Ken Carpenter mixed skits and songs into a bright, breezy stanza. As with the initial show, it was heavily laden with the sponsor's propaganda, but the triphammered "commercials" weren't quite as pronounced. Cantor's pseudo - soap opera, "Life Can Be Horrible," sponsored by "Pomeroy's Pants Patches," kidded the real thing amusingly, but laid on the those-dirty-manufacturers stuff a bit too crudely to be most effective. Carpenter's "commercials" were much more to AFL's point.

Jacqueline Billingsley, the Stork Club boniface's subdeb daughter, was a well-poised guester with the Fitzgeralds Sunday morning. As a switch, Pegeen Fitzgerald pulled a Sherman Billingsley and gifted his daughter with some Elizabeth Arden goodies. . . . Phil Harris tripled on the Jack Benny, his own (Alice Faye) and Fred Allen programs Sunday night and was none the worse for wear. Harris, now definitely typed as a minus-IQ character with an exaggerated sense of ego and alcoholic capacity apparently has pyramided the role into surefire payoff. Incidentally Al Jolson was boffo with Benny, ringing the bell with two songs. Coincidentally, the running gags on Norman Krasna's moosehatrack and "Larry Parks" bid fair to become household idioms.

Mutual Insurance of Omaha's "Brighter Tomorrow" Sunday night show on Mutual, over which Gabriel Heatter presides, has developed into an entertaining package in recent weeks. It was particularly evidenced Sunday (18) night in the back-to-back sequencing of the story of the Nebraska boy who hitch-hiked to Warm Springs, Ga., the hard way (in a wheel chair), and the genesis of the Barter Theatre in Virginia. Show parlayed warmth, humor and heart, with Charles Paul's integrated music and Ted Corday's exacting direction clinching the overall production. That midway Heatter commercial, however, is still off-base.

Credit Young & Rubicam agency with an honest effort to erase the stigma of escapism attached to daytime serials. On the Y & R-produced "Second Mrs. Burton" show there is now a capsule "Family Counselor" insert which parlays good taste with logic in linking the serial with "let's-face-it" realities. As, for example, Shirley Wolff's contrib last week on "What Makes A Woman Glamorous?" which debunked the cosmetic routine as the be-all-and-end-all for glamour, but rather, that beauty comes from within; from the development of a personality, the outside interests, community activities, etc. Good, sound logic, not too far fetched, not too much preachment. Definitely a step upward.

Looks Like Bard Is Here to Stay

Next season might well be Shakespeare's biggest in radio history. Indication that the Bard's works may enjoy a measure of popularized revival in the drama field via radio comparable with the recent fads for Chopin and Tchaikovsky in music abounded before and following the Theatre Guild's presentation of "Macbeth" on the ABC network May 11.

In advance of the broadcast, Guild had to assign extra staffers to handle the flood of requests for studio tickets. Vanderbilt, where it was aired, seats only 568, but 650 spectators were squeezed in for the show. Only broadcasts outdrawing this performance in ducat demand were the dramats starring Ingrid Bergman and James Mason.

It was the first time in the Guild's history that the producers had ventured to offer a Shakespearean drama on the air and they were unsure of the response. As it turned out, the resulting mail wasn't greater in volume than that drawn by other stanzas, but it had two unusual features: 99% of the letters praised the bringing of Shakespeare to the air and the way the drama was presented, and a large percentage of the letters were ecstatic in their appeals for more of the same. A great many of the writers were high school and college students and teachers.

Homer Fickett, who directed the "Macbeth" airing, was highly encouraged by the response and said he hoped to do more of the Bard's plays. "It demonstrated," he declared, "that Shakespeare is a practical thing to do on the air."

Many of the listeners who wrote in, to U. S. Steel (the sponsor), and to ABC as well as to the Guild, commented on the effectiveness of "Macbeth's" sound effects, which they felt gave the performance even more realism than the stage version.

Noteworthy is the fact, too, that none criticized the condensation of the drama and the fact that, for radio purposes, words had to be put in the mouth of Banquo's ghost.

Wis. Solon Who'd Bar Congressmen as Radio Ops Invites Doghouse

Washington, May 20.

Freshman GOP Senator Joseph McCarthy, of Wisconsin, may find himself in the doghouse with his party leadership as the result of a bill he introduced yesterday (19) forbidding Congressmen or their wives from owning radio stations.

McCarthy, who had pledged himself to introduce the measure during his campaign fight with Bob LaFollette last summer, apparently did not know just how many of his colleagues are station licensees. The junior Wisconsin Senator told VARIETY that LaFollette's holdings in WEMP, Milwaukee, had been a hot campaign issue and one used to his disadvantage in the election.

What McCarthy did not know was that Senator Robert Taft (R., Ohio) has long controlled WKRC, Cincinnati. Senator Arthur Capper (R., Kan.) holds permits for WIBW, Topeka, and KCKN, Kansas City, Mo. In the House, Reps. Lyndon Johnson (D., Texas), Dwight Rogers (D., Fla.), and Harris Ellsworth (R., Ore.), are station owners. And GOP Rep. Alvin O'Konski is pushing hard for a grant in his home state of Michigan.

McCarthy's bill provides that "no member of Congress who passes on appropriations and makes rules of conduct for the FCC should be allowed to receive any license for a radio station granted by the FCC."

Merryman's New Setup

With Philip I. Merryman, manager of the planning and development division of NBC, having checked out of the network to form the new firm of radio consultants with H. V. Anderson, of New Orleans, he has set a deal whereby he's being retained by NBC as a consultant.

New partnership arrangement stems from Merryman's awareness of the confusion and uncertainty among hundreds of station owners over television and FM techniques and their effect on AM broadcasting.

'BASEBALL JACKPOT' SNARES 17 SPONSORS

St. Louis, May 20.

What is believed to be the largest number (17) of co-bankrollers of a radio program in the midwest have been snared by WTMV, East St. Louis and WEW-FM, St. Louis for the current baseball season. Tagged the "Baseball Jackpot" the quizzer deals with baseball events.

On the air just before the start of all games, home and abroad, of the champion Cardinals, the program is reaching a large audience in the Mississippi Valley. Seven of the co-sponsors are located in St. Louis; four in St. Louis County and the other six in East St. Louis, Collingsville, Edwardsville, Alton, Belleville and Granite City, all in Illinois.

TAUB, PALANGE TEAMUP

Sam Taub and Angelo Palange, who were a sportscaster team for a score of years until about 10 years ago, are uniting again on a half-hour sports roundup program. Show, titled "Sports Snapshots," will be sponsored by Peerless Camera Stores over WINS, N. Y., Thursdays, 8:30 p.m.

William Warren is the agency.

CBS Okays Producers On Rival Network In Special Labor Show

Unusual instance has cropped up of a network permitting two of its top producers under exclusive contract to spread themselves in order to do a show slotted on another web. It involves the 60-minute AFL labor show on ABC June 6, as the windup of the union's $400,000 splurge into bigtime programming to fight the Hartley-Taft Bill.

With the show having a three-way (N. Y.-Hollywood-Washington) origination, the union figured it a natural for Robert Shayon to do the show from the east, and William Robson from the Coast.

Both, however, are exclusive CBS producers. But with the cream of the writer-director-producer talent in the field joining forces to support the labor programming, CBS chimed in with an okay, despite the ABC affiliation.

Reser's Cliquot Club Reprise

Harry Reser, former leader of the Cliquot Club Eskimos, who now conducts his own orch booking agency, has cut 26 weeks of transcribed shows for Cliquot Club.

Psychiatrist Scoffs At 'Lunatic Fringe' That Sees Radio Harming Kids

N. Y. Radio Executives Club members closed their season last week with a nice taste in their mouths. Radio, they were assured, isn't harming the country's children, but is frequently helping them. Authority for this pronouncement was Dr. S. Harcourt Peppard, psychiatrist and director of the Bureau of Child Guidance, N. Y. Board of Education. Of 14,000 children examined by the bureau this year, said Dr. Peppard, not one child's problems could be laid to radio. Sole complaint is that some children listened to the radio too much—a matter up to parents to regulate, he submitted.

"I do not believe in protecting children against all emotional situations and crises," the psychiatrist declared. "Children must learn to face things, not by listening to horror programs, but by listening to programs with adventure, excitement and suspense."

Dr. Peppard divided critics of children's radio programs into two categories: 1. the "lunatic fringe" who, now that they have no prohibition, always want something to protest and never really listen to children's programs; 2. those "who want the radio to bring up their children for them," who won't be bothered with knowing what their children listen to or read, and who arbitrarily forbid their children to "listen to that program—it's bad for you."

Frisco Votes 'Tune Out'

San Francisco, May 20.

Six of the nation's top kiddie blood-and-thunders were hit last week by a boycott instituted by the Lafayette District, P.T.A. here. The membership of 318 pledged itself to tune out programs and boycott products represented by "Tennessee Jed," "Hop Harrigan," "Sky King," "Tom Mix," "Lone Ranger" and "Cisco Kid."

Action is the first taken by parent group to curtail the activities of network or local shows which, it's claimed, is teaching "nothing but death and violence." In taking its stand the P. T. A. organization declared that radio shows beamed to children should "concern themselves with life instead of death."

WGN has more listeners* in the Nielsen Radio Index Chicago station area between 12:00 noon and 6:00 p.m. than any other Chicago station.

*Families listening a minimum of six minutes per week.

A Clear Channel Station... Serving the Middle West

WGN

Chicago 11 Illinois 50,000 Watts 720 On Your Dial

MBS

Eastern Sales Office: 220 East 42nd Street, New York 17, N. Y.
West Coast Representatives: Keenan and Eickelberg
235 Montgomery St., San Francisco 4 • 411 W. Fifth St., Los Angeles 13

Read it twice .... you won't

TOMMY

believe it the first time!

DORSEY

DISC JOCKEY SHOW

on transcription available now everywhere!

TOMMY DORSEY, most popular bandsman of them all, can be your disc jockey. Name the station . . . name the product — the TOMMY DORSEY disc jockey show is yours every week for five solid hours of solid selling!

TOMMY DORSEY on transcribed bands emcees the show, personally selects and introduces hit phonograph records. Not only that — top names appear as guest stars. We said top names, and that's just what we mean.

HERE'S THE SHOW that'll capture and hold the major share of the available audience for any station five full hours every week, regardless of broadcast time.

NATIONAL, REGIONAL, LOCAL ADVERTISERS:

Make Tommy Dorsey your star salesman and watch him sell and sell and sell! Here's your chance to dominate *any* market at an extremely low talent cost. Buy the whole five-hour strip, or any part of it on as many stations as you want.

Sells as full-, half-, or quarter-hour strips as well as spot announcements. Big as it is, the cost is small. Better wire or phone today to be sure of getting this outstanding show for your station or product. First come, first served.

(**ASIDE TO STATION MANAGERS:** Only one station in any market can own this valuable franchise. If you don't book it, you'll have to buck it . . . five full hours every week.)

NOW AND FROM NOW ON THE BEST IN TRANSCRIBED SHOWS

LOUIS G. COWAN, INC.

NEW YORK: 250 West 57th Street, N. Y. 19
(*After June 1st: 485 Madison Ave.*)
Circle 6-4863

CHICAGO: 8 S. Michigan Avenue
Chicago 3
RANdolph 2022

Consultants Cushion Selves In Other Biz on Lean Times Threat

Washington, May 20.

Radio engineering consultants, who have been living off the fat of the land during the past two years when hundreds of new AM and FM stations were authorized are now trying to store up shekels in anticipation of lean times ahead. Principally, they are going into the business of manufacturing radio equipment as a hedge against the day when bids for new stations fall off.

For example, Frank McIntosh, engineering consultant, who is also a distributor of Muzak in Cincinnati, recently set up shop as a manufacturer of amplifiers in nearby Bethesda, Md. Weldon & Carr, a D. C. and Dallas, Tex. firm, has provided for the future by going into the business of turning out phasing equipment in Texas. Jansky & Bailey, a Washington team, is manufacturing electronic parts in a new building in uptown Washington, and Everett Dillard, pioneer FM engineer, has been manufacturing radio crystals in both Kansas City, Mo. and Hollywood.

Detroit—Harry Wismer was selected one of four men in Michigan press and radio for the VFW Ernie Pyle award by the Michigan headquarters, Veterans of Foreign Wars. Presentation was made Friday (16) at a special luncheon in Detroit attended by 75 VFW leaders. Awards are presented annually.

Tabernacle's 375G Deal For WKBW (Buff.) Set For Final Signaturing

Buffalo, May 20.

Consummation of the sale and delivery of WKBW by Buffalo Broadcasting Corp. to Broadcasting Foundation, Inc. (Churchill Tabernacle) is under way currently. Final contracts are reported agreed upon by BBC and are now in the hands of Churchill group for final negotiations. The sum of $375,000 is announced as the cash involved, with the Tabernacle releasing all of its claims against BBC which have been in litigation for some time.

According to Dr. Churchill, the station will be operated on a commercial basis with adequate time reserved for broadcasting religious services. The ABC hookup will be retained.

SCHLOSS' PITT POST

Pittsburgh, May 20.

O. M. (Pete) Schloss has been appointed director of radio actitivies for Pittsburgh Post Gazette and Toledo Blade, newspapers owned by Paul Block, Jr., and William Block, sons of late Paul Block. At present they operate WWSW here.

Schloss has been with ABC station relations department for some time now.

Main Attraction

Every field of entertainment has its Main Attraction. In *radio*—in *Detroit*—it's WWJ, pioneer radio station of the nation. To what may this position of leadership be attributed? First, WWJ brings Detroiters the world's greatest entertainers through its 20-year-old NBC affiliation. Then, it presents the best of the home-town talent with a widely-diversified, ever-interesting array of programs. Finally, through its continued presentation of public service features, WWJ has won its way permanently into the hearts and homes of the millions in its community. It is this combination of the three elements of good radio station management that attracts the largest radio audience in the Detroit market to WWJ . . . and results in most gratifying results for its advertisers, day in and day out.

Basic NBC Affiliate
Associate FM Station WWJ-FM
Television Station WWJ-TV

WWJ
950 KILOCYCLES
5000 WATTS

FIRST IN DETROIT . . . Owned and Operated by THE DETROIT NEWS
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

HARRY SALTER
MUSICAL DIRECTOR
"Scotland Yard," NBC; "It Pays to Be Ignorant," CBS
Direction
WILLIAM MORRIS AGENCY

GI Vets Win In Rochester Bid

Rochester, May 20.

A hard-earned victory is being celebrated here as a result of the FCC's proposed decision early this month to grant the Veterans Broadcasting Co. of this city a license to operate a 5,000w station. VBC's 38 stockholders, 37 of whom are World War II vets, won an uphill battle over seven of Rochester's leading citizens, who had in a competitive bid for the city's sole remaining AM wavelength, and who had the backing of the powerful Gannett newspaper interests.

It was a victory for promising youth (none in the vet group is over 40), equipped with some radio know-how, over middle-aged, formidable community pillars (including Raymond N. Ball, next to Frank E. Gannett probably the most powerful man in this area). Town's consensus following a three-day FCC hearing here last September was that the vets' chances were pretty slim. The vets sweated it out for eight months before they learned that their determined battle had been won.

Elated group immediately pitched into planning how they could get their station on the air, by Aug. 1 if possible, by Sept. 1 at the latest. Transmitter equipment was ordered last week. Next important hurdle to get over, the vets feel, is to win affiliation with the ABC network. Call letters have not yet been assigned the station, the vets originally wanted WVET, now hope to get WGIJ (for GI Joe).

Vets' group is headed by William B. Maillefert, who will check out of his present job as head radio buyer and supervisor of radio media at the Compton agency in New York in July to become general manager of the station. Station manager will be John S. Houseknecht, who until recently was radio traffic manager and business manager for Compton. Thirty-four of the 36 other vets in the outfit are Rochester residents.

Harry Butcher Know-How Paying Off at KIST On a Community Level

Santa Barbara, May 20.

Harry Butcher's KIST is more and more integrating itself into the community pattern and for a new outlet is making an appreciable dent in community habit.

Top coverage to date was the recent municipal election, when Butcher not only cooperated with the Junior Chamber of Commerce to get out the vote, but turned in one of those all-night station runs. Salesmen, off-duty technicians and volunteers covered the city's 65 precincts, with the news bureau working out of city hall. Not until 6:25 a.m. was the result of the mayoralty - city council contest known, but KIST was still pitching away on returns.

Butcher's years of know-how as a CBS veepee and overall radio background are paying off on a community level.

Indianapolis.—Richard M. Fairbanks has been elected president of WIBC, operated by Indianapolis News, effective May 1. He was a director of the station since 1944.

Inside Stuff—Radio

Mutual has hit upon a plan utilizing special events coverage as a means of handling a bit of "promotional plus" to sponsored shows which, after their teeoff, ordinarily provide little opportunity for free-wheeling promotion. Idea, worked out via Jack Paige's special events department, was launched a little over six months ago when special airing was given a "25th century style show" in which noted designers predicted fashions for five centuries hence. Show got in plugs for the "Buck Rogers" program. Publicity payoff pleased sponsor and agency.

Since then Mutual has worked the plan half a dozen times. When Todd Russell, emcee of "Double or Nothing," did a broadcast on the opening of Edison's desk, "D or N" got a plug. Russell aired finals of the Atlantic City beauty contest and got the queen finalists to play the "Double or Nothing" game. Basil Rathbone did a special broadcast testing the occult and "Exploring the Unknown" got credits. Victor Lindlahr gave radios to vets in an aired program from a vets' hospital, giving Lindlahr's show a boost. International Assn. of Fire Chiefs aired a panel discussion prominently mentioning MBS' "Crimes of Carelessness" program. Now, following the same idea, Mutual is prepping a nationwide bubble-gum chewing contest, with finals to be judged by the "Juvenile Jury" panel.

Adopting the crusading spirit of metropolitan dailies, CBS has completed an expose of quackery in medicine and will put its actual findings on the air May 25 in a program called "Menace in White." To get the lowdown on the operations of the shady practitioners, net's Stuart Novins, assistant director of department of public affairs, thumbed through mountainous files, tagged along on police raids and for "color" posed for a time as a patient. Novins adapted his own expose and also directs.

For the first time in Hollywood radio history open opposition—not competition—will highlight the operation of two indie stations when, by early summer, Warners' KFWB and Dorothy Thackrey's KLAC unleash disk jockey stables in a daily cross-the-board race. KLAC has denied any intention of bucking the Warner outlet but readying is obvious. Warner station will daily have Maurice Hart, six to seven a.m.; Martin Block, 10 a.m. to one p.m.; Bill Anson, one to four p.m.; Gene Norman, 10 p.m. to midnight, and on Sundays added feature, Peter Potter. KLAC is preening for the following: Dick Haynes, six to nine a.m.; Al Jarvis (Block's arch rival), nine a.m. to one p.m.; Bob McLaughlin, two to four p.m., and Don Otis, from seven to eight p.m., and repeating from 11 p.m. to one a.m. All are top or fairish local names, so the trade is waiting for the fur to fly.

WOL, the Mutual outlet in Washington, has the State Department boys on the kind of spot where they don't want to say "yes" and can't say "no." WOL news bureau has offered the department the full wire recording of a press conference by Rep. John Taber (R., N.Y.), chairman of the House Appropriations Committee, in which Taber larrups the quality of the "Voice of America" shortwave broadcasts and tells why they are strictly n.g. in his opinion. Department is still withholding decision on whether to accept the recording of the voice of "the man it loves."

Soft-pedal is about to be applied to CBS' background music and sound effects. It was ordered following a huddle last week of net programmers with veepees Davidson Taylor and Edward R. Murrow in which the subject got an hour-long kicking around. Feeling of both staffers and many listeners, it was reported, was that music and sound effects had tended to become overloud, impairing clarity of spoken words and destroying desired effects.

The gloomy outlook on the Coast among newcomer indie station operators has some thinking salvage-wise while their babies are aborning. A more recent instance is that of a newly okayed station that has not yet taken to the air. Its owner is already seeking a partner—presumably to share the headaches believed to be certain to come.

In an unusual repetition of a broadcast, "Cavalcade of America" will repeat "The Stirring Blood" on its June 2 program, as a public service for the medical profession. Program was originally heard in March.

Lee Bowman will act the lead role from the Coast and Surgeon-General Parran will be piped in from Washington.

'Voice of America'

Continued from page 26

tional men's journalistic fraternity, State Dept. released on Sunday (18) an equally strong endorsement from its Radio Advisory Committee. The committee urged more funds for overseas broadcasts and widespread use of the press, pix and libraries to extend the voice of America abroad. The committee wanted private agencies used wherever possible, with Government to take over where they stopped. Committee members included among others: Mark Ethridge, former NAB prexy and publisher of the Louisville-Courier Journal (WHAS), Ky.; Gardner Cowles, Jr.; Roy Larsen, president, Time, Inc.; Don Francisco, J. Walter Thompson and former head of CIAA's radio division; Sterling Fisher, NBC public service counselor; and CBS veepee Ed Murrow.

3. A long parade of Government's top brass, including Secretary of State George Marshall; Ambassador to Russia W. Bedell Smith; Undersecretary of State Dean Acheson; and Secretary of Commerce W. Averill Harriman, lent their support to the Voice of America in testimony before the Mundt subcommittee here last week. Marshall repeated earlier urgings that America "spread truth abroad," particularly to "offset Russia's clever propaganda service" in the European countries. Marshall told the committee he would probe Congressional charges that his agency was "mishandling" the programs but expressed confidence in Assistant Secretary of State Bill Benton, who has masterminded the shows.

4. Benton told the friendly Mundt subcommittee that if he was denied the funds, FCC Chairman Charles R. Denny, Jr., had said he would have to ask Congress for money so that FCC could keep the transmitters going until the private broadcasters decided how much they could continue on their own.

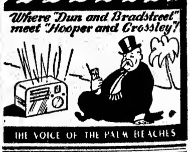
Ty Tyson Day in Det.

Detroit, May 20.

Next Monday (26) will be Ty Tyson Day in Detroit, Mayor Edward Jefferies made it official with a proclamation honoring the veteran sportscaster's 25th anni with the Detroit News station, WWJ. Tyson's calendar for the occasion calls for an appearance on the WWJ "Coffee Club," a telecast of a Detroit Tiger baseball game via WWJ-TV (also to be carried over WWJ-FM), and a banquet in his honor to be attended by the mayor and other civic biggies, local sports figures, scribes and announcers.

CBS WJNO

Where "Dun and Bradstreet" meet "Hooper and Crossley"!



THE VOICE OF THE PALM BEACHES

OSCAR ROSE'S

RADIO BROADCASTING AND TELEVISION:

An Annotated Bibliography

Clothbound, $1.25 Postpaid

Outlines the contents of nearly 1,000 books and pamphlets under many headings. Tells what has been written and where to find it.

H. W. WILSON COMPANY
960 University Ave., New York 52

WBAL Recruits Balt. School Supt.

Baltimore, May 20.

Dr. David E. Weglein, retiring superintendent of Baltimore city schools, was named public service counsellor of WBAL today. Appointment was announced at special luncheon of leaders in local educational and civic circles by Harold C. Burke, station manager, who received a plaque commemorating 20 years of outstanding service in the field of broadcasting from William Hedges, NBC veepee.

Plans for wide participation in public service were announced to coincide with opening of elaborate new WBAL studios within a month.

ON VICTOR RECORDS

Beryl Davis

Ask

BENNY GOODMAN

KFI Cuts NBC 'Big Story,' Airs 'Apology' for Net Program's Crime Twist

Hollywood, May 20.

It was turnabout for show-cutting NBC on the night of May 14 here. The net's local affiliate, KFI, cut into the network's time with its own repudiation of the net for the latter's failure to comply with the station's policy on crime programs. Eliminated was the net's chimes and the station's own identification slug immediately following "Big Story" program (from 6 to 6:30 p.m. PST) as KFI inserted its objecting statement.

In the inserted statement, KFI declared: "The preceding network broadcast, a crime program, was not anticipated by this station. It is KFI's policy that no crime program will be broadcast over this station prior to nine p.m. We will make every effort to prevent a recurrence. Murder and crime are not for the children's audience. That is our slogan."

The station stated later in a followup to the press that it had warned the network three weeks ago against any such occurrence. It appeared certain that if the engineers or others of the station listening had been prepared for the unexpected murder content near the show's end, it would have been cut off the air there.

In a touche followup the next day, KFI announced to the trade and the public that starting May 19 it would have a new public service program, "Calling All Cars," a five-minute take on missing persons, wanted criminals, stolen cars and other bulletins, airing from 10:55 to 11 p.m., seven nights weekly.

Mutual

Continued from page 26

ures are such great markets as Birmingham, Little Rock, Fort Wayne, Portland, Me., Atlantic City, Reading, Flint, Charleston, W. Va., Savannah, Bakersfield, Shreveport, Rome-Utica, Bangor, Alexandria, La., and Billings. In addition to these full-time affiliates, we have added Charleston, S. C., Altoona, Winston-Salem, Mobile and Montgomery as daytime outlets.

When the BMB ballots went out, the network included 33 dual affiliates. We are fast replacing them with full-time affiliates. As of today, only 19 of these duals remain.

Since January, 1946, 10 Mutual stations, including Minneapolis-St. Paul, Washington and Jacksonville, have gone into operation with increased power, and 42 affiliates now hold construction permits for increased power. Among them are Kansas City, Pittsburgh, Indianapolis, Buffalo, Atlanta, Canton and Miami.

Remember that the BMB-quoted audience figures do not reflect complete coverage or potential audience but only those who tuned in during one week in March, 1946. The total radio homes in counties in which Mutual had a measured BMB audience amount to 29,700,000 (which compares with our quoted audience penetration of 19,160,000).

In counties covered by new Mutual affiliates added since BMB measurements were made, there are an additional 1,800,000 radio homes unduplicated by coverage from any other Mutual stations. Others have been added as a result of power increases and frequency improvements, and a fair estimate of what all these improvements and additions have meant to the network in terms of coverage is 2,500,000 radio homes. There is no nationwide measurement of program penetration available at the present time by which BMB audience figures could be brought up to date.

At the time Mutual joined the industry in sponsoring the BMB, it was fully realized that such a survey could not be expected to measure the coverage and circulation of a network which was growing at the rate of 100 stations per year. But we supported, and continue to support, BMB, because we believe in an industry-wide measurement bureau representing both buyers and sellers of time, and because we believe that BMB—if properly supported by all concerned—will eventually develop measurements and techniques to present the complete up-to-date facts about station and network audiences. We are confident that such measurements will prove out and fully support our claims for the tremendous improvements made by Mutual in the past couple of years.

E. P. H. James,
Mutual Broadcasting System.

COAST AFRA PREPS FOR NATIONAL CONVENTION

Hollywood, May 20.

American Federation of Radio Artists here will name its delegates to the forthcoming national convention by month's end. Committee was selected this week to name the 104 who will attend or have proxies at the New York conclave, Aug. 14 to 18.

Same committee will also come up with nominees for election to office to replace present 18 incumbents, including the board.

From Suds to Soaps

Cincinnati, May 20.

Awaiting FCC approval of its FM application, WSAI has purchased the former Price Hill House property, one of Cincy's famed beer gardens of yesteryears, as the site for a 500-foot FM tower, to be used later for television. Location is on a 300-foot hill overlooking the downtown area.

W.E. Moves Bracken

Stanley Bracken, veepee in charge of manufacture, was moved up to the post of executive veepee in charge of operations for Western Electric last week after William F. Hosford resigned as director and veepee in charge of company operations. Hosford steps down May 31, retiring from active duty after 47 years with W. E.

Directorate also named H. C. Beal, engineer of manufacture, as a director and veepee to succeed Bracken. F. J. Feely, who stays as manager of Buffalo plant, becomes engineer of manufacture, besides his former duties.

CIRCLING THE KILOCYCLES

Des Moines—Dale Morgan, director of special events for WOL and Mutual in Washington, will return to Des Moines to head the special events and news department of KCBC. Morgan joined KSO, Des Moines in 1931, and when that station was sold he became associated with KRNT where he built up a large following with his "inquiring mike" routine. He went to WHOM, New York, from Des Moines, and from there went to WOL.

Pittsburgh—O. M. "Pete" Schloss, formerly with the Blue Network (now ABC) as a station relations rep and six years with the McCann-Erickson agency in N. Y. as space buyer and director of time buying, has been named director of radio for the Pittsburgh Post-Gazette and Toledo Blade, of which Paul Block, Jr. and William Block are co-publishers. The Post-Gazette owns WWSW (AM) and WMOT (FM), both in Pittsburgh. Schloss will assume his new duties next month.

Columbus.—Work on a $250,000 construction and improvement program for WHKC, Columbus, has started, to increase its power from 1,000 to 5,000 watts and provide for FM broadcasting. Three new transmitting towers are being erected and the studios downtown are being remodeled.

Arkansas City.—Listeners in southern Kansas and northern Oklahoma are being entertained by a new program, "Spinning Tops," every Saturday afternoon by KSOK in Arkansas City, Kan. Bob Reel, popular record emcee in that section, holds forth as disk jock on the show, which plays the top 10 tunes of the week, plus Reel's info on all the artists featured during the program.

Pittsburgh—Jack Swift has been appointed chief editor of the KDKA news room. He succeeds Francis Fitzsimmons, who resigned to take a new position in San Francisco. Florence Sando, femme commentator at WCAE, has had her six-day-a-week schedule reduced to five and has been assigned to the producership of Baron Elliott's half-hour Sunday night musical, "Penthouse Party." Johnny Kirby has landed another commercial spot on KDKA, as the tenor soloist on Bernie Armstrong's "Singing Strings" every Wednesday evening.

St Louis—Charles Stookey, Farm Editor of KXOK, is celebrating his 18th anniversary in radio gabbing. In St. Louis since 1932, Stookey was the first gabber to use a pack transmitter to broadcast the National Corn Husking Bee in Grundy County, Ia. in Nov. 1931. His current program "Town and Country" has been on KXOK since Aug, 1944.

St. Louis.—KXOK copped the National Safety's Council's Award of Merit for exceptional service to safety. The station has been broadcasting a safety program tagged "So It Can't Happen to You" for more than seven years in co-op with the St. Louis Police Dept.

7,382 LETTERS FROM ONE ANNOUNCEMENT!

NO OFFER...NO PREMIUM...NO GIVEAWAY!

We have a local program called "The Unseen Advisor" every night at 7. After six consecutive years of sponsorship, our client felt that he had saturated his market and gave up the show. In April, we made the following announcement: "We are thinking about discontinuing this program. If you want it to stay on, write us a letter." We made that announcement ONCE. That is all we said.

We received 7,382 letters and 33 telegrams — from that ONE announcement.

The letters came from 42 counties in 5 states, representing a population of 8,456,593 with retail trade of $2,978,273,000.

We think this is the greatest response to a single announcement on one station in the history of radio. We believe this proves beyond question the tremendous audience WIP delivers.

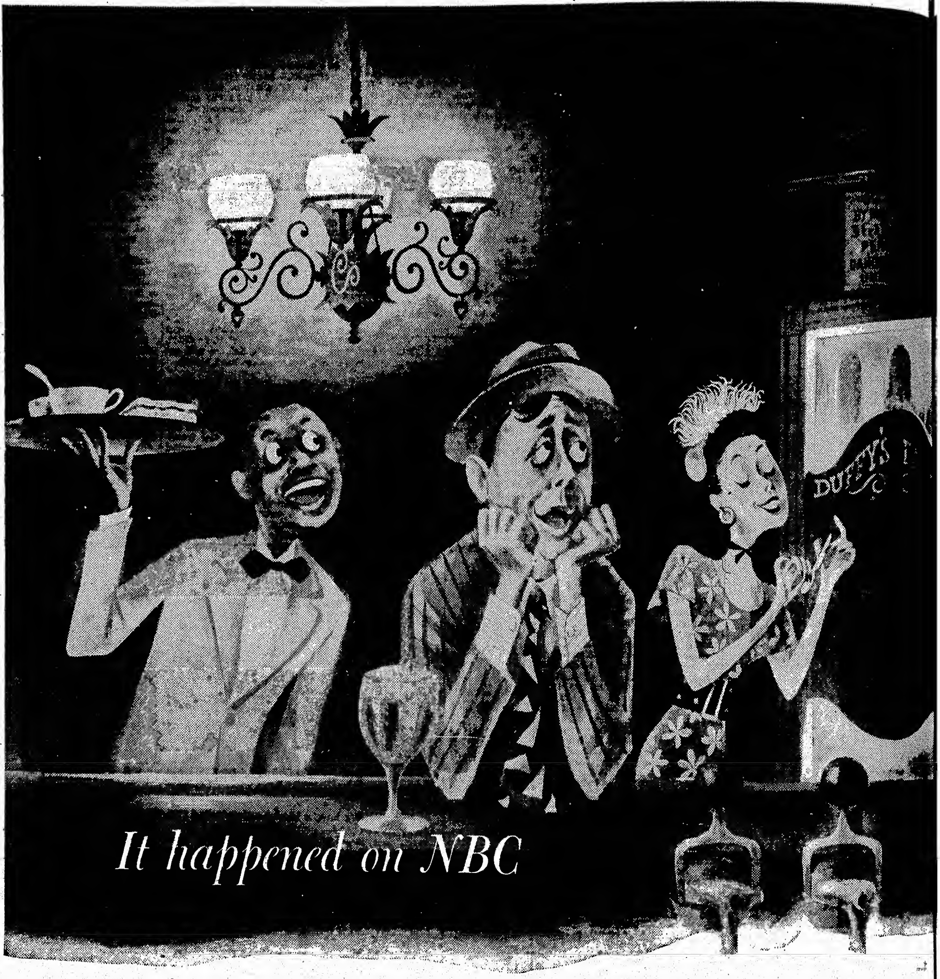
Yes, we sold the show.

Back to the man who had it in the first place!

WIP
WIP-FM

PHILADELPHIA • 610 K. C. • IT'S MUTUAL
Represented Nationally by GEO. P. HOLLINGBERY CO.

P. S. Do-Re-Mi, a musical quiz show at 2.30 P. M. across the board, has been averaging 800 letters a week. It's for sale!



STORY OF MR. MALAPROP ★ "No, no, no! You guys don't get it. You just ain't Archie!" Ed Gardner, then a producer of big time radio shows, was speaking to a group of actors, each of whom had just auditioned unsuccessfully for the role of Archie, manager of Duffy's Tavern. One of the actors suggested that Gardner himself try out for the role of his own creation. Gardner stepped to the microphone and began talking.

The actors nodded in unison. Gardner was right—he was Archie. Thus Archie was born with a silver foot in Gardner's mouth. Gardner proved to be a master at putting a round adjective in a square phrase. The things Archie says, Noah Webster never said.

Other members of this Wednesday night cast include Clifton "Brains" Finnegan, a simple minded youth with an IQ that barely registers; Miss Duffy, "daughter of the

AMERICA'S NO. 1 NETWORK

establishment"; and Eddie, the waiter, whose most difficult task is listening to Archie boast of his romantic coops with females of the opposite sex. Patrons include famous guest stars of radio and screen, who are invariably the objects of—(1) Archie's romantic attentions—or (2) Archie's mal mots. Canny Duffy, of course, has never been seen in the tavern since it opened in 1941.

How to operate a tavern? Locate it on the East Side of a gifted comedian's imagination. Swing wide its doors in millions of American homes via the powerful facilities of the NBC Network. Reserve its tables for the vast NBC audience. Give it a sponsor who is a pioneer radio advertiser—Bristol-Myers Company—and make it possible for listeners to step from Duffy's Tavern to the office of Mr. District Attorney. The result: a half hour when the elite meet to eat and a nation listens to laugh.

NBC ... *the National Broadcasting Company*

A Service of Radio Corporation of America

Fate of BMB

Continued from page 27

sources report, say they have received little or no service out of the first survey. Miller was drawn into the battle because he is both the NAB chief and a BMB board member.

So far as the NAB is concerned, the No. 1 topic at the board meet appears to be the switch of networks from active to associate status. NBC is expected to lead the web exit, which will cost the association about $70,000 a year in revenue and deprive the nets of active participation on the board. Once the web status is clear, ABC is expected to join NAB.

More grief for the association is expected via its finance committee, headed up by Clair McCullough, WGAL (Lancaster, Pa.). Committee met today (Tuesday) in advance of the board session to consider paring headquarters expenditures. Any move to hike dues was considered bad medicine at this time. In addition, labor problems and BMI and ASCAP matters are expected to highlight the meeting. Board must also approve new bylaws to streamline operations and take cognizance of the new work handled by exec veepee A. D. Willard.

Salt Lake City—Craig Rogers, former traffic manager at KALL, has been upped to program director for the station and the Intermountain Network. Nat Berlin of the same station has been named director of continuity. Al Collins has switched from KALL to KNAK, where he handles two disk shows and an advice to housewives half hour.

How Summer Replacements Shape Up

(Continued from page 26)

Program	Sponsor	What Happens	Date
Joan Davis	Lever Bros.	Hiatus	June 30
Dick Haymes	Auto-Lite	Lawyer Tucker	June 12
Dinah Shore	Ford	Meredith Willson	June 15
Durante-Moore	Rexall Drug	Pat O'Brien (to NBC)	June 27
Frank Sinatra	P. Lorillard	Not yet set.	June 4
Family Hour	Prudential	Chas. Fredericks	June 8
Percy Faith Orch.	Coca-Cola		Aug. 17
Ellery Queen	Anacin	To NBC	June 1
FBI, Peace & War	P & G	Hiatus	July 3
Hour of Charm	Electric Cos.	Woody Herman	July 13
Information Please	Parker Pens	Dropped	
Kate Smith Sings	General Foods	Dropped	
Lux Theatre	Lever Bros.	Hiatus	June 30
Mayor of the Town	Noxzema	Moves to ABC	
Mel Blanc	Colgate	Not yet set.	
N. Y. Philharmonic	U. S. Rubber	CBS Symphony (S)	May 18
Ozzie & Harriet	International Silver	Silver Theatre	June 8
Readers' Digest	Hallmark	Not yet set.	
Jean Sablon	Hudnut	Show stays; he vacations Aug. 9 to Sept. 13.	
Screen Guild	Lady Esther	Hiatus	July 14
Ginny Simms	Borden's	Arthur's Place	June 20
Thin Man	General Foods	Hiatus	June 6
This Is Hollywood	P & G	Hiatus	
Vox Pop	Lipton Tea	Off May 27—Godfrey's Talent Scouts starts July 22.	
MUTUAL BROADCASTING SYSTEM			
Capt. Midnight	Wander Co.	Show stays; sponsor takes hiatus	
Double or Nothing	Pharmaco	Show moves to CBS; sponsor will replace.	
Gregory Hood	Petri Wines	Cancelled	May 26
Juvenile Jury	Gaines Dog Food	Hiatus	June 1
Quick as a Flash	Helbros Watches	The Abbotts	June 8
Shadow	Balm Barr; Carey Salt; D. L. & W. Coal	Show stays; sponsors take hiatus	June 1
Treasure Hour of Song	Conti Castile	Not yet set.	
NATIONAL BROADCASTING CO.			
Abbott & Costello	R. J. Reynolds	Not yet set.	July 3
Fred Allen	Standard Brands	Hiatus	June 29
Amos 'n' Andy	Lever Bros.	The Police	July 8
Aldrich Family	General Foods	Hiatus	July 3
Don Ameche	Procter & Gamble	Cancelled	July 20
Bandwagon	Fitch	Rogue's Gallery	June 8
Jack Benny	Lucky Strike	Jack Paar	June 1
Burns & Allen	Maxwell House	Frances Langford	June 12
Bob Burns	Whitehall	Cancelled; Ellery Queen goes in.	June 1
Borge-Goodman	Socony-Vacuum	Cancelled	June 30
Judy Canova	Colgate	Hiatus	
Eddie Cantor	Pabst	David Rose and Georgia Gibbs	June 26
Cavalcade of Amer.	DuPont	Hiatus	May 5
Charlie McCarthy	Standard Brands	Alec Templeton	June 1
Dennis Day	Colgate	Hiatus	
Date With Judy	Tums	Not yet set.	
Duffy's Tavern	Bristol-Myers	Tex & Jinx	July 2
Fibber McGee & Molly	Johnson's Wax	Fred Waring	June 15
Great Gildersleeve	Kraft	Not yet set.	
Jack Haley-Eve Arden	Sealtest	Eve Arden	July 3
Harvest of Stars	International Harvester	Show stays; Melton vacations.	
Bob Hope	Pepsodent	Phillip Marlowe	June 16
Kay Kyser	Colgate	Hiatus	
Life of Riley	P & G	Hiatus	July 5
People Are Funny	Raleighs	Not yet set.	June 13
Quiz Kids	Miles Lab.	Not yet set.	
Red Skelton	Raleighs	Sigmund Romberg	June 10
Truth or Consequences	P & G	Hiatus	July 12
Alan Young	Bristol-Myers	Cancelled	June 6

(S) Sustaining.

Schnoz

Continued from page 27

to notify A & C one way or the other and there's an outside chance that A & C may be back at the old stand next season. So far Luckenbill has found the prospects cheerless.

Durante and his package partner, Producer Phil Cohan, are the only ones set so far on the new season and Jimmy has indicated that he'll start on NBC with a clean sweep. There'll be a guestar policy but no permanent stooge to replace Moore. The Rexall summer replacement dramatic piece co-starring Pat O'Brien and Lynn Bari, also moves down the street to NBC.

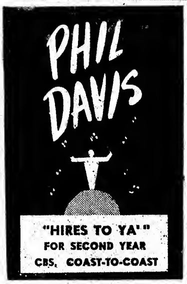
CBS Gets Good With Bad

No sooner had CBS got over its handsprings over the wave of $5,000,000 in new fall billings (Campbell Soup, Chesterfield, Coca-Cola, et al.) than it got word over the weekend of a couple of half-hour cancellations.

It involves Jimmy Durante moving over to Friday night at 8:30 on NBC in the spot vacated by Alan Young, and Parker Pen dropping "Information Please" and giving up the Wednesday night time.

Parker Pen's dropping of "Info" didn't exactly come as a surprise, in view of the fact that the bottom has fallen out of the pen market. J. Walter Thompson was the agency on the account.

Kansas City—WDAF, air outlet of the Kansas City Star, was the recipient last Wednesday (14) of an award from the Navy Dept. A certificate of achievement for the station's co-operation in World War II and the postwar period was given on behalf of the bureau of naval personnel.



Mgt. LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—9:30 p.m., EDST
M-G-M—"This Time for Keeps"
"It Happened in Brooklyn"

Radio Reviews

Continued from page 30

Appeal. This particular stanza was presented in support of the United Service for New Americans and was keyed to I Am An American Day, but its overall theme was the plight of Europe's Jewish DP's.

As with other stanzas recently broadcast in the UJA drive, "Just a Dream" highlighted the Nazi persecutions, the Allied "liberation," and the desperate condition now, two years hence, of hundreds of thousands of DP camp internees. In this case, the story went further, depicting the arrival in America of one of these DP's and his discovery that the opportunity to become a citizen gives him a place in the world again and dispels the ghastly "dream" of Nazi tortures.

"Dream" was packed with more dramatic punch than some similar shows which have had wider airing and name casts, mainly because it refrained from long-winded preachiness and put over its case with tellingly credible incidents, enacted with simple, passionate feeling. Sound effects were excellent; music was not as effective throughout, however, as it might have been. *Doan.*

WHILE BERNS ROAMS
With Bill Berns
Sustaining
15 Mins.; Sat., 12 (Noon)
WOR, N. Y.

Bill Berns, on a round-the-town migratory stint, has an interest-laden assignment in which he has on-the-spot interviews with various personalities which are etched on a wire recorder for subsequent broadcasts. He displays a high degree of savvy for the interesting and out of the ordinary items, and consequently chalks up a listenable session.

Berns has an easy, informal approach to his material and invests his interviews with humor when occasion calls for it.

However, some of the items he covers could stand the entire 15-minute session. On session caught (17) he made a brief stand at the Refugee Reception Center in New York, in which he talked with the director of the institution and one of the newcomers in this country. In his too-brief stint, he could only catch a sampling of the inherent drama contained at this hospice. He used this interview as a plug for I Am An American Day, falling the day afterward, which made a good editorial tieup. He also took off briefies on the crowd at the Yankee stadium, and interviewed two members of a bagpipe band. *Jose.*

Dallas—Clyde Mosteller, formerly of the WFAA staff, has resigned to become chief engineer of KBYE, Oklahoma City.

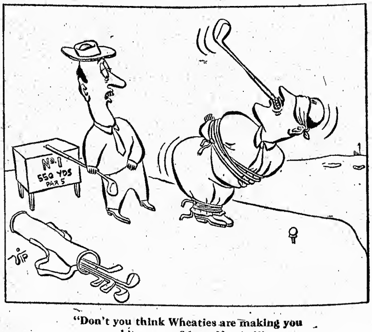
WRUN's Monthly Citations

Rome, N. Y., May 20.

WRUN, the Rome Sentinel's station, has instituted a pair of monthly awards—one to a citizen, the other to an organization—to call attention to outstanding community service in the Utica-Rome area served by the station.

First "Citizen of the Month" citation went to J. Lyle Stillman, Rome's city engineer who organized a local citizens' council and served as its temporary president. Initial "Organization of the Month" award was won by the Oneida County Committee To Maintain the Rome Air Depot. Bradley C. Barnard, Sentinel prez, and Emlyn Griffith, assistant director of WRUN, presented the kudos in a broadcast ceremony.

COMEDIANS OF EXTINCTION
—Not Getting Laughs—
Are Switching
To Our New Top GAGWRITERS
20 Now Available
WRITE
NATIONAL LAUGH WEEK FOUNDATION
347 Madison Ave. New York City



"Don't you think Wheaties are making you a bit overconfident, Norvin?"

*EXPANDING COVERAGE for "Expanding Mid-America"

National Representative: John E. Pearson Co.

KCMO

Kansas City, Mo. • Basic ABC for Mid-America
*50,000 Watts Day—10,000 Watts Night—at 810 kc—NOW NEARING COMPLETION.

Don't Look Now, But Coaxial Cable's Rate Tag May Be Hanging Out Soon

Washington, May 20.

New York, Philly and Washington, D. C., television broadcasters, who have been hitchhiking free rides on the A.T.&T. coaxial cable link between these points for the past year, may soon be put on notice as paying passengers. According to hush-hush talk by video men here, the phone company last week told FCC it will be ready to review video rates on co-ax service "within the next few weeks."

Although it will come as bad news to struggling video broadcasters, already faced with costly program budgets if sponsors are to be lured on the pix waves, industry sources said the rates might not be put into effect until late 1947 or even early 1948. The telephone company, it was reported, earlier gave RCA and DuMont assurances to this effect. Right now, co-ax transmissions are labelled "experimental" and FCC will have to be convinced that the service is ready to go commercial.

(Continued on page 42)

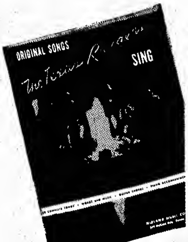
N.Y.-NEW'K TELE SLOTS GET FCC FINAL STAMP

Washington, May 20.

Final franchises for video operation in the Manhattan-Newark area were signed, sealed and delivered by FCC here last week. With no kicks coming from the only rejected tele bidder—The Debs Memorial Fund station WEVD—FCC made final a proposed decision giving video slots to ABC-WJZ; Bamberger Broadcasting Service (WOR); the New York Daily News and Bremer Broadcasting Corp. (WAAT), Newark. FCC Commissioner Clifford J. Durr voted to deny the News.

Concurrently, the Commission tabbed for hearing bids of the Daily News Television Co. and Pennsylvania Broadcasting Co. (WIP) for video transmitters in Philly. Both are after the city's fourth and last remaining tele slot.

Making the best even better!



NOW— along with "The Texas Rangers"

A sure-fire give-away or self-liquidating offer! Attractive 48-pages of *Original Songs The Texas Rangers Sing* and scrap-book album. Provided sponsors of "The Texas Rangers" *at cost!* Write for full details.

The Texas Rangers
AN ARTHUR B. CHURCH PRODUCTION
PICKWICK HOTEL, KANSAS CITY 6, MO.

Does Macy Tell Gimbel?

Perils inherent in television commercials for the retail stores were amply illustrated in the windup session of the Birdseye show over WNBT (NBC, N.Y.) last Thursday (15) night.

Seems that Harriet Van Horne had as one of her guests the assistant toy buyer of Macy's, Raymond Le Kashman, who demonstrated Macy's toys. It being Thursday night, Gimbel's was open until 9 p.m., with its demonstration tele sets going full blast. Result: Gimbel's customers watching the sets saw an actual demonstration of Macy merchandise.

Ex-GIs to Take Over Sponsored Show On DuMont in Pro Bow

Ex-GI graduates of the American Theatre Wing's television course are slated to make their professional bow next Wednesday (28) night over WABD (Dumont, N.Y.) in a half-hour comedy dramat sponsored by Mueller Macaroni. Agency is Duane Jones.

Vets, all of whom have had previous experience in some branch of show business but very few of whom have had previous tele experience recently completed the 10-week seminar in video, plus an advance course, all under the supervision of Harvey Marlowe, ABC television production chief. They'll handle all phases of the Mueller show, including production, direction and acting under the guiding hand of Walter Ware, the agency's tele director.

Show selected is "All Men Are Created...", penned by Bernard Karlen and Barbara Leondar and adapted for video by the ATW group. If the vets make good on the program, it's expected to lead to good jobs in the industry for most of them, in view of the current lack of experienced tele personnel for the many new stations now in various stages of construction.

KFI TELE TOPPERS AIM FOR OCTOBER KICKOFF

Hollywood, May 20.

Ronald Oxford and Charles Brown both of KFI, returned here this week after a month's tour of the country's active television operations. Brown, station's tele director and program manager, and Oxford, exec video producer, will now kick up the station's own tele activities with an eye to getting it on the air by October or November as the number three entry on the local scene.

Station is now getting dribbles of equipment from RCA and, because of weather conditions, must have all of its installations atop Mt. Wilson complete by November if hoping to get ito actual operation before next Spring.

Tele Acad Names Group To Study Theatre Video

Hollywood, May 20.

R. H. McCollough, television director for National Theatres and construction - maintenance - purchasing head for Fox-West Coast here, has been named chairman of the theatre committee of the Academy of Television Arts and Sciences.

He will head the group checking theatre-video developments and assist Academy toppers in setting up standards for theatre-housed television.

MILLER'S WFIL TELE POST

Philadelphia, May 20.

David J. Miller, Jr., former chief studio engineer for the Philco Radio and Television Corp., has been named assistant chief engineer in charge of television for WFIL.

Miller, a veteran of 15 years in radio, will work with Stowman and Louis E. Littlejohn, WFIL chief engineer, on the installation and ultimate operation of WFIL's television station, for which a construction permit has been granted by the FCC.

Television Reviews

THE MAGIC CARPET
With Mr. and Mrs. Frank Clinton
Producer-Director: Bud Gamble
15 Mins.; Fri., 8:30 p.m.
ALEXANDER SMITH CARPET CO.
WABD, DuMont, N. Y.
(Anderson, Davis & Platte)

Search for new, inexpensive and easy ideas for production is still video's main preoccupation and this show is just another indication that the medium will have to direct its energies into more creative channels before it makes the grade. New format for the Alexander Smith Carpet show is built around parlor-room sleight-of-hand tricks and will feature a roster of w.k. magickers. Nothing's wrong with this idea that some imaginative production couldn't cure.

As it unfolded on the preem (16), however, show was a carelessly assembled bag of tricks with only an occasional flash of interest. Frank Clinton's stunts were okay, even if a bit conventional, but the performance lacked sufficient pace to carry through the full session. Handling of the cameras didn't help matters either with switchovers from long shots to closeups frequently taking place just at the point where they obscured the illusion.

Staging of the plugs, moreover, made no attempt to exploit video's possibilities, and as a result they ended up being less effectual than straight radio commercials. It's no help having the cameras staring coldly at a femme announcer as she runs through a typical spiel in behalf of the bankroller. Almost any illustrative material would have improved the situation. *Herm.*

SWIFT HOME SERVICE CLUB
With Tex McCrary, Jinx Falkenburg, Martha Logan, Sandra Gahle, Walter Florell, others
Producer: Lee Cooley
Directors: Tom Hutchinson, Ed Sobel
30 Mins.; Friday, 1 p.m.
SWIFT
WNBT-NBC, N. Y.
(McCann-Erickson)

New Tex McCrary-Jinx Falkenburg show marks the first regularly-scheduled daytime video program

(Continued on page 42)

$1,400,000 Budget Set for N.Y.-D.C. Construction by Greenlighted WOR

What's in a Name?

With most other television broadcasters assigning call letters of their new stations to honor their network or one of their officials, Bamberger has come up with one of the most novel station names yet for its Washington outlet—WOIC. And it's supposed to mean exactly the way it sound, a pun on "oh I see."

No call letters have yet been selected for the company's N. Y. video outlet but WOR-TV looms as the most likely contender.

Bamberger Broadcasting (WOR, N. Y.), which last week received its final okay from the FCC for construction of a N. Y. television station, has budgeted its N. Y. studio and transmitter erection at $1,000,000. In addition, according to Jack R. Poppele, WOR veepee over engineering and prexy of the Television Broadcasters Assn., another $400,000 has been set aside for video construction in Washington.

N. Y. transmitter will probably be located at 444 Madison avenue, site of WOR's radio transmitter, Poppele said, but the station's field staff is currently testing other locations as well. Exact date for the start of operations will depend on whether the Madison avenue site is found acceptable. Since the WOR studios are not large enough for tele, the company is also shopping around for potential studio sites. Poppele

(Continued on page 42)

Kenneth Stowman Named Prexy of Newly-Formed Tele Assn. In Philly

Philadelphia, May 20.

The Television Assn. of Philadelphia, organized last month to hypo interest in video industry, last week elected Kenneth W. Stowman, Director of Television for WFIL, as president.

Other officers chosen: Vice-president and chairman of the program committee, Rolland V. Tooke, of WPTZ; secretary, Roy A. Merideth, production manager of WPEN, and treasurer, Mrs. William A. Farren, director of radio and television for the Smith and Keene ad agency.

Membership in the organization is restricted to tele reps of radio stations planning video adjuncts, stations already in operation or under construction, manufacturers and distributors of tele sets, ad agencies, educational institutions, public utilities, press and motion pictures.

PAR GETS 90-DAY STAY IN DUMONT, TELE CHOICE

Washington, May 20.

On request of Paul Raibourn, prexy of Paramount's Television Productions, Inc., FCC last week gave the pic company another 90-day reprive beyond May 18 in which to make up its mind whether to pare down its 50% holdings in the Allen B. DuMont Television Labs or to sacrifice pending tele bids for Detroit, Boston and Dallas.

At the same time, the Commission shelved for the time being applications for video percs from DuMont in Cleveland and Cincinnati. Par's big headache, according to reports here, is the sagging stock market, which means that DuMont stock, unloaded now, would cause heavy loss to the picture company.

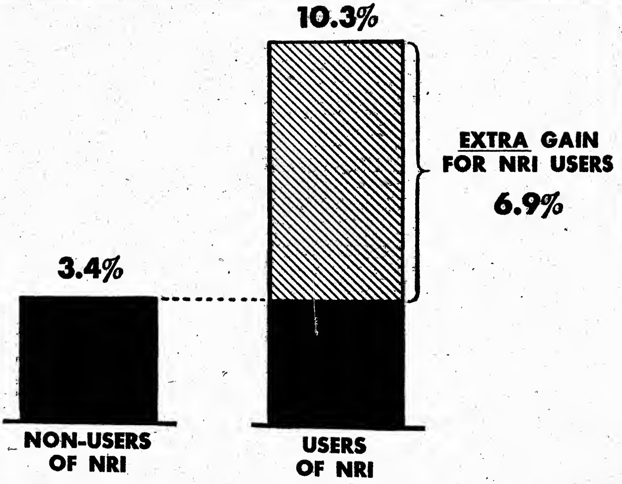
$3,065,000 ADDED PROFIT

During the first 2 years* of NRI service, its skilful application by advertisers *and their agencies* succeeded in raising audience levels 6.9%—repaying the NRI cost *7 times* over.

*The first 2 years following inauguration of NRI service to each client.

GAINS IN TOTAL AUDIENCE

(ALL EVENING SHOWS[1]—ALL ADVERTISERS SPENDING OVER $1,000,000 A YEAR FOR NETWORK TIME[2])



[1] NRI achievements on *daytime* shows, while equally important, are not included here because the number of daytime programs sponsored by non-clients is too small to insure statistical validity of any comparison. The comparison on *evening* shows is based on 414 separate ratings of 107 different programs, and involves no appreciable statistical error ("Std. Error" applicable to the difference of 6.9% is only 0.3).

[2] It happens that most of the *earlier* NRI advertiser clients (on which any 2-year computations must be based) are in the $1,000,000-up class. We have matched these large radio users against non-clients *in the same class*—on the theory that it might be unfair to expect less experienced radio advertisers (as a group) to quite equal the results obtained by the most seasoned users of radio.

EXTRA GAIN FOR NRI USERS: 10.3% − 3.4% = 6.9%

VALUE RECEIVED PER YEAR (Eve. Only):
6.9% x $50,489,000 (Eve. Time & Talent) = $3,484,000

TO ACHIEVE THIS RESULT, THESE NRI CLIENTS PAID - - - - - - - $ 419,000

NET PROFIT ON NRI INVESTMENT $3,065,000

NRI REPAYS ITS COST 7 TIMES OVER!

TO NRI USERS!

THESE RESULTS, vital and dramatic as they are, probably represent the *smaller* portion of NRI's total achievement—for they exclude not only the *daytime* results but also the increased *selling power* of NRI-client programs—derived from:

(a) Increased market coverage (due to less duplication between programs).

(b) Increased *commercial* audience, e.g., location of commercials
  (1) to reach *peak* audiences and
  (2) to minimize the listeners missed.

(c) Selection of programs that fit the market for the product, shifting of products from one program to another, etc., etc.

Nor do these results measure what NRI has achieved for advertising agencies, networks and stations. We now have a substantial list of sales made, and unwarranted cancellations prevented, by NRI in the hands of agencies, networks and stations.

Even advertisers *not now in radio,* but actively preparing to go into the medium, are recognizing the important values to be gained from NRI analyses while *planning* their use of radio.

With NRI now in its fifth year and backed by a $6,000,000 expenditure for practical operating experience, this service may be purchased with complete confidence that it will pay its way — and produce a handsome net profit. The chart says this — *unmistakably!*

● **Would you, Mr. Advertiser, or you, Mr. Agency, like to know more about NRI? We'll be glad to give you the facts—in a most interesting presentation. No obligation, of course.**

2101 HOWARD STREET CHICAGO — **A. C. NIELSEN COMPANY** — WORLD'S LARGEST MARKETING RESEARCH ORGANIZATION — 500 FIFTH AVENUE NEW YORK

Kraft Show Pannings Presage New Ag'cy-Net Fight Over Tele Production

Long-standing television problem of whether the agency or network is to handle production broke out anew during the last week as the result of critical letters sent to NBC from many home viewers on the new series of Kraft-sponsored plays over WNBT (NBC., N. Y.). With the J. Walter Thompson agency handling production, direction and casting of the plays, most letters panned them as being inferior in entertainment quality to the full-length plays produced by NBC on a sustaining basis.

John F. Royal, NBC exec veepee over television, pointed out that the web is fully cognizant of the fact that the networks must cooperate with the agencies in giving the ad men a chance to learn the new medium. That's the reason, he declared, for NBCs policy of permitting an agency producer to supervise all details of the show before the production is brought into the NBC studios. If this policy leads to a lowering of standards for the show, which might ostensibly harm the network in the future, the question arises as to how far the net officials have to go to help educate incompetent agency personnel.

Royal declared the networks will sooner or later have to take a definite stand on the question but expressed the opinion that they'll have to go along under present conditions until the agencies see the light. What the final answer will be remains something that only the future can tell, but Royal cited several agencies who have already turned over all phases of production to the nets.

NBC, according to Royal, would dislike to lay down an arbitrary decision at this time, when television is still not fully developed. Web officials, he declared, are currently conducting huddles on the situation and have agreed that they'll be willing to "give and take a little." Meanwhile, the JWT staff continues to supervise production on the Kraft shows, although NBC still adheres closely to its policy of having its own staff director take over the show once it gets into the studio and is ready for airing.

Mineral Wells, Tex.—Wilford C. Dickson has joined staff of KORC here.

M'waukee Tele on March

Chicago, May 20.

Since first of March, 19 days of video demonstrations have been held by Milwaukee tele station WTMJ-TV with 455,398 people clocked as having watched video shows. Most shows have originated in department stores and feature fashion and cooking pointers.

Station still has not started to transmit for home receivers.

TBA Interim Plan On N.Y. Antennas Gets Landlord OK

First ray of light in the gloomy apartment house television antenna problem in New York appeared Monday (19) when the City Investing Co. notified the Television Broadcasters Ass'n. it would accept the TBA interim plan for erection of standard dipole antennas on the 14 apartment buildings it owns in N. Y. and Washington. Plan had previously been turned down by the N. Y. Realty Board for reasons which have not yet been disclosed.

TBA interim plan, worked out by TBA engineers to serve until some acceptable master antenna system for multiple-apartment dwellings has been devised, involves the temporary installation of a limited number of dipoles on the roofs of buildings. Plan was offered to the realty board after it had nixed the idea of each set owner attempting to install his own antenna. Pact with City Investing absolves the landlords of any liability in connection with the installation and use of antennas, and provides for a sharing of one or more dipoles by set-owning tenants.

Acceptance of the plan by one of the largest apartment house owners in metropolitan N. Y. is believed to have far-reaching importance, since it breaks the dangerous precedent set by the realty board in its thumbs-down attitude. Explaining the reasons for his acceptance, City Investing prexy Robert W. Dowling declared: "It would appear to be futile for anyone to blind himself to the fact that television is now a reality. And it would appear to be equally futile to attempt to deprive tenants of a television service if they desired to have one."

Miller's NBC Tele Post

William Burt Miller, assistant manager of WNBC, N. Y., since early last year and a veteran of 20 years' service with the station, has been appointed to a newly created post of program editor for NBC Television. He will move into the new job June 2.

Miller's successor in the WNBC position will be Thomas B. McFadden.

Television Reviews

Continued from page 39

and, as was to be expected from its 1 p.m. starting time, it's been designed especially for the hausfraus. Designated half-hour is believed to be the best for the purpose, since it's the time when most home-makers are either finishing lunch or taking a breather from their day's chores.

Show also marks the first entry of the Swift Co. into video bankrolling and the second tele series starring the Mr. and Mrs. team of Tex and Jinx (they also have a Sunday night show on WNBT sponsored by Bristol-Myers). McCann-Erickson tele director Lee Cooley has wrapped up a neat package for the daytime series, format of which is akin to most home economics shows currently on the air.

McCrary and Miss Falkenburg act as dual emcees, with their chatter keeping the program rolling at a nice pace. Show has been broken into three different segments, one featuring interior decorator Sandra Gahle, one with Swift home economist Martha Logan and the last featuring a little audience participation stint judged by a different guest each week. Teeoff program had hat designer Walter Florell judging three women on their hat judgment, with the prize consisting of a specially-designed Florell chapeau for the winner.

Miss Gahle handled her part of the show well, seemingly perfectly at ease before the cameras and in her chit-chat with Tex and Jinx. Miss Logan, while apparently at home in the kitchen, needs much more experience to overcome her faltering monolog of explanation. Commercials for Swift Premium Ham were integrated neatly into the script, which made them entirely unobtrusive. *Stal.*

Tele Followup

New series of Kraft-sponsored full-length plays on WNBT (NBC, N. Y.) is still having trouble getting its best foot forward. After teeing off with a slow-paced melodrama, "Double Door," May 7, the J. Walter Thompson producers came back last Wednesday (14) night with "Merton of the Movies," another slow-paced dramat. Only difference was that "Merton" was supposed to be a comedy—at least that's the way the old Famous [illegible] treated the George S. Kau[illegible] Marc Connelly script in 1924 [illegible] way Metro hopes its re[illegible] the film will turn out this year.

Chief fault with the televised version of "Merton" is in the direction which never brought the script above the dull, stodgy pattern set in the first act. Eddie Mayehoff, star of the late "Hour Glass" series on WNBT, at several times achieved the pathos inherent in the tragicomic character of the star-worshipping hick who wants to act in "finer things" on the screen. Rest of the cast, including Barbara Joyce as the girl, played their roles competently but without the relish that better direction would have imparted.

After two tries, the series' chief saving grace is its novel method of presentation — which doesn't make for a full hour of entertainment.

Don't Look Now

Continued from page 39

before setting up fares for video users.

Even more important than timing is the size of the tariff A.T.&T. may urge on the government. According to reliable reports in and outside the phone company offices, the rates suggested by A.T.&T. officials next month will be considerably under those quoted Philco in 1941. Those charges were so high, according to Philco counsel Reed Rollo, the company decided to go in the business of radio relaying itself rather than pay the price for the co-ax. Price asked then averaged $80 per airline mile per month, an FCC spokesman said, and Philco figured it would cost the company approximately $167,000 a year for a two-way circuit between New York and Philly.

The intercity co-ax has been in operation between New York and Washington for over a year, with some temporary connections made to pick up an occasional telecast at Philly or Baltimore for transmission to either N.Y. or Washington. The telephone company has assured FCC that equipment between all four points will be set up in time for the 1947 football season. During 1948, the company hopes to extend its cable north to Albany, N.Y., and south to Richmond.

Whatever charge is placed on video's use of the co-ax, it was believed, will cover both transmission of the FM sound and the picture images.

Inside Stuff—Television

With a raft of new television stations now under construction, question has arisen in the industry over what a modern tele studio should look like and whether engineers or showmen should have most to do with its design. All studios now in operation are makeshift affairs, usually radio studios that have been adapted for video, but the experience gained in their operation is expected to lead to many revolutionary designs for the new studios.

One of the chief problems to be solved is the position of the studio audience—should the spectators be given folding chairs on the stage so that they can participate in the show, or should there be a specially-designed section of the studio for them? DuMont now has a gallery for the audience at its WABD (N.Y.) studio, but several producers working there have expressed dissatisfaction over the fact that it doesn't allow for sufficient audience intimacy with the show being staged on the floor below.

There's also the problem of what to do with a kitchen set—whether to make it a permanent affair or tear it down and rebuild it for each show. Problem is especially significant in view of the fact that WNBT (NBC, N.Y.) now has three different home economics shows each week, with at least half-a-dozen more under consideration. And, of course, there's always the problem of who's to get the food prepared on such shows.

Although there is no connection between them, a baseball game by television is the acid test for any of the AM regular announcers. That's because you then see what they're talking about. It's accomplished by tuning out the tele orator and substituting your standard radio.

In the metropolitan district such scrutiny will reveal Red Barber continuing to lead the parade. The guy not only knows his baseball but has a natural instinct for broadcasting the game with a sharp awareness of when and when not to talk. This latter detail is something none of the other men have learned. Matter of fact, this paragrapher believes that to hear a classic in baseball broadcasting it is necessary to be "on" Barber as he brings in a no-hit game.

Practice of a radio sponsor demanding that no competing product be permitted to bankroll a television broadcast of the same event was revealed this week as one of the chief reasons why NBC has been unsuccessful to date in signing a sponsor for its telecasts of the N. Y. Giants' home baseball games.

Seems that Pabst Beer talked Giants' prexy, Horace Stoneham, into including such a clause in its contract to sponsor radio airings of the Giants' games over WMCA, N. Y. indie. Suds firm subsequently turned down sponsorship of the telecasts, thereby cutting NBC off from one of the most likely groups of ball game bankrollers. With the Giants currently tied for second place in the National League with the Brooklyn Dodgers, several beer firms are reportedly interested in signing on with NBC, but the iron-bound pact between the Giants and Pabst prevents them from doing so.

The Coast crew of a national photo mag are still burning over the attempts of a radio executive to pressure his sweetie's picture on to the cover of scheduled edition dealing with tele. Exec and his company p.a. were more concerned with getting likeness of theatrical nonentity on the cover than they were with pictures of tele operation and openly stated same. Gal was meaningless to the story, except for vague radio connection, but that did not deter the eager beavers who, however, failed.

Paramount's television operation will not be caught with their antennae down when and if confronted with unorthodox competition from opposition stations. When other video interests with newspaper, radio or other affiliate wedges try using them to abet the video station in remote tieups and other deals, Par will be right in there pitching newsreel, theatre and planned chain video connections as assists in swinging deals.

WOR Tele

Continued from page 39

stressed the importance of having the transmitter and studios completed at the same time.

WOR might encounter trouble with its tele transmitter, since the Channel 11 assigned it is almost at the top of the frequencies currently allocated to video, and no station currently in operation has been forced to experiment with a transmitter for so high a range in the spectrum. N. Y. Daily News has been assigned Channel 13, at an even higher frequency range, but WOR is expected to go on the air first, indicating it will have to lay most of the experimental groundwork in the upper channels.

Despite the fact that WABD (Du Mont) transmitter is located at 515 Madison, about three blocks away, Poppele declared it would not interfere with the proposed WOR site, since the two channels are widely separated and are not multiples of each other.

Although it's too early to lay definite programming plans, the WOR veepee said most of the programming personnel would be recruited from WOR's current radio staff, many of whom have had video experience via the tele shows produced by WOR at WABD and WRGB (General Electric, Schenectady). Poppele said plans had also not been set on what part the agencies would be allowed to play in WOR tele production, but indicated they could be expected to be given plenty of leeway in shows produced over the station.

Poppele laid special emphasis on the fact that WOR would be expected to come on the air prepared to offer commercial service, thus becoming the first station in the N. Y. area to begin operations without previous experimental work. Other three N. Y. stations were all in operation before the war, at a time before the FCC had assigned commercial permits to any video outlet.

San Antonio—Rex Preis, commercial manager of KTSA has been named radio publicity chairman for San Antonio in current United Service to China Campaign.

Philadelphia—The United States Junior Chamber of Commerce has given KYW an award in "recognition of unselfish services rendered for the Better Youth Crusade."

ON TARGET

Confidence, essential to good putting, is also a basic ingredient in every sale. Weed and Company salesmen have confidence in themselves and in the properties they sell so successfully.

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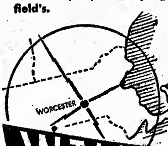
There are 6,468,256 consumers in Worcester's 75 mile radius — 4,974,868 in Boston's — 4,681,726 in Springfield's.



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Not happy with your singing?
Not in pitch—wobbling—forcing—no top notes?

I CURE YOU

You Will Earn Money Again!

I sang in the Opera Houses of London, Paris, Vienna, Buenos Aires, with Gigli, Melchior, Lotte Lehmann, Rise Stevens, Dusolina Gianini under the batons of Bruno Walter, Thomas Beecham, Erich Kleiber, George Szell, etc.

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Smart radio package for hire! You get one hep radio gal complete with gimmicks: seven years network, agency production and programming —exclusive for your radio department. Wanna make a pitch? I'm listening.

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New York City
BY APPOINTMENT ONLY

A Word of Appreciation
to a Grand Trouper—
A Gentleman of the Screen,
Radio and the Theatre—

JACK BENNY

You have just completed the most phenomenal engagement the Chicago Theatre has ever enjoyed. Your tireless efforts, playing as many as eight shows a day, your complete cooperation with every department of the theatre and its staff, has been a refreshing experience to each and every one of us.

Of course, we expected you to break the theatre's record for boxoffice and attendance—but never in our wildest imagination did we anticipate such a remarkable showing as you scored—24% greater than any previous high. We never saw such crowds even in the most exciting days of the World's Fair.

It was a strenuous week for you and your gang, but throughout all the excitement and strain, you maintained your affability, gentleness, graciousness, and friendliness. Your single determination was to entertain as many as possible of the thousands who jammed the theatre ever day from early morning to past midnight. To accomplish this, you literally spent all your time in the theatre.

We are grateful to you for your unselfish devotion; to Phil Harris, Rochester, Marjorie Reynolds, and the Sportsmen Quartet, for their fine cooperation. Like yourself, they worked diligently and hard, and took it with a smile.

You gave Chicago a great show it will long remember.

You are indeed a grand trouper, a gentleman of the screen, radio, and the theatre.

John Balaban

Jocks, Jukes and Disks

By George Frazier

Mildred Bailey is one of three girl singers who sounds impressive on records this week. Her newest release—a Majestic of "Almost Like Being in Love" from "Brigadoon"—is a swell job. Here is a good show tune, sung simply, clearly, and with feeling. We're sufficiently aware of Miss Bailey's limited appeal, however, not to predict that this'll be a coin-box smash. Backside — the standard "All of Me"—is equally fine. Band backing is by Julian Work.

Helen Forrest is the second girl singer to come through this week. Her "All of Me" (M-G-M) is all right, but scarcely in a class with Miss Bailey's. On the other side, however, Miss Forrest does "S'posin," and does it exceptionally. We were quite impressed by the intro and general accompaniment provided by Harold Mooney's band. If "S'posin" is given any sort of revival push, this face should gather in a lot of nickels.

Connee Boswell, the third distaffer to come through quite handsomely, makes her debut on the Apollo label with "Chi-Baba, Chi-Baba" and "There's That Lonely Feeling Again." Miss Boswell's been around a long time, but, to our ears, she's still a great singer. On a major label, her "Chi-Baba" which she handles with ease and no obligation to any other female vocalist's style, would probably be a bigger seller (judged, naturally, by the slumping standards prevalent at the moment), but it should do all right on Apollo too. In any event, it is earnestly recommended to jukes, jocks and home purchasers.

Beryl Davis, the British girl who sang with Glenn Miller's band overseas, makes her Victor debut this week with a coupling of "If My Heart Had a Window" and Savannah Churchill's "I Want to Be Loved." Our report is considerably less accurate than it might be, because the disk arrived with a slight crack, but, even under the circumstances, Miss Davis sounded quite good. "I Want to Be Loved" has juke potentialities. Accompaniment on both sides is by a band led by Tutti Camarata; 'nuff said.

Joe Dosh, whom we seem to recall as a fill-in on the Lucky Strike Hit Parade for a few weeks, is out on the Continental label with a job that will fool a great many people. His handling of "My Future Just Passed" sounds more like "The Voice" than Frankie does. On the whole, we cannot quibble with a singer who apes such a model and apes him exceedingly well. Since we know nothing about Continental's distribution, we cannot guess about this disk's buffalodeon potential. We recommend it, however, to anyone to whom it's available. It occurs that it might be rather interesting for juke operators to cover the label and have the customers guess the singer's identity. Just a suggestion.

Betty Hutton's newest Capitol brackets two numbers from Frank Loesser's score for "The Perils of Pauline"—"The Sewing Machine" and "I Wish I Didn't Love You So." In the former, she is her usual fireball self and, for our taste, far more suited to the Dodgers' third-base coaching line than to recordings. Such energy! On the other side, Miss Hutton tries a ballad—and the less said about it, the less likely Ted Briskin is to punch us in the nose. Joe Lilley and his musicians put up a pretty valiant struggle to keep things under control, but that Miss Hutton—she is a card. As for the tunes, how can you tell?

Dick Jurgens' "I Won't Be Home Anymore" and "Cecilia" (Columbia) provide the Chicago curley-locks with two solid jobs. "Cecilia," a reissue, has already demonstrated its appeal and should have no trouble doing so again. Ronnie Kemper is the singer. "I Won't Be Home Anymore When You Call" is a pleasant—and highly danceable—performance in which Jurgens uses all his slick showmanship. Al Galante sings it. As far as we're concerned, you can mark both sides down as Seeburg stuff. Before we pass on, we'd like to inquire why Columbia spells "any more" as one word on the label.

Frankie Carle's name will undoubtedly contribute to the sale of his coupling of "Rockin' Horse Cowboy" and "Midnight Masquerade" (Columbia). They're pleasant, but not topnotch Carle. Marjorie Hughes, Frankie's daughter, sings the words of both numbers pleasantly.

Kay Kyser is no ball-of-fire either on his new Columbia—"If My Heart Had a Window" and "Boin-n-n-ng." Latter, a novelty, just doesn't sound very interesting.

Ray Bloch's Signature of "The Umpire Is a Most Unhappy Man" may do all right outside Brooklyn. Tune—from the film "I Wonder Who's Kissing Her Now" (a George Jessel—20th Century job)—is a plea for tolerance toward the Magerkurths of this world, who lead a hard life. It would be a better disk if The Chickering Four didn't sing as if they were chewing tobacco.

"Somebody Loves Me" (Capitol), a collection of Buddy DeSylva tunes sung and played by Capitol's big names, is very agreeable. And so is the **"Brigadoon"** album (Victor) done by the show's cast. If the score is not precisely wow, it is a literate and occasionally moving job . . . Folk fanciers should investigate **Karl and Harty,** who do an effective job of moralizing on a new Capitol called "The B-i-b-l-e" . . . Capitol also has Jimmy Wakely's "I'm Gonna Marry Mary," which shapes up as a fairly good draw with hillbillyites. . . . Irving Fields, a pianist whose stuff is catching on with Latin-American aficionadoes, has four new faces on the Victor Continental label. "Praderas," "Serenata del Burrito," "Concerto de Varsovia," and "Oye, Negra" are the tunes—and they are played with freshness and verve . . . For those who like The Korn Kobblers, there is a new M-G-M coupling "I Wish I Could Shimmy Like My Sister Kate" and "Let's Go Back and Kiss the Girls Good-Night Again."

Best Bets

Ballad—"Almost Like Being In Love" and "All of Me" (Mildred Bailey), "S'posin'" (Helen Forrest) and "If My Heart Had a Window" (Beryl Davis).

Rhythm — "Chi-Baba Chi-Baba" (Connee Boswell).

Dance—"Cecilia" and "I Won't Be Home Anymore" (Dick Jurgens), "Midnight Masquerade" (Frankie Carle) and "If My Heart Had a Window" (Kay Kyser).

Novelty—"The Umpire Is a Most Unhappy Man" (Ray Bloch).

Folk—"The B-i-b-l-e" (Karl Harty).

Corn — "I Wish I Could Shimmy Like My Sister Kate" (Korn Kobblers).

Suggested Program

"Stompin at the Savoy"—Benny Goodman (Victor).

"I've Got a Crush On You"—Lee Wiley (Liberty).

"My Wonderful One"—Paul Whiteman (Victor).

"Petos y Taconeos"—Rosario and Antonio (Decca).

"A Pretty Girl Is Like a Melody"—Eddie South (Columbia).

"String of Pearls" — Glenn Miller (Victor).

"I Got Lost In His Arms"—Paul Sparr (Disc).

KID VOTERS SIGH FOR FRANKIE, BING

Minneapolis, May 20.

Opponents of a bill to extend the voting privilege to 18-year-olds brought in the names of Frank Sinatra and Bing Crosby during the debate in the Minnesota House of Representatives.

It was argued that "you'd find the teen-agers inclined to vote for a personality like Frank Sinatra, Bing Crosby, or someone else, rather than to make a responsible use of the ballot."

Representative George Murk, who is also the local AFL musicians' union head and who sponsored the measure, wanted to know "if Mr. Sinatra and Mr. Crosby, or any other crooner, might not make good representatives of the people if they were supported by the voters."

The proposal was defeated.

British Best Sheet Sellers

(Week Ending May 8)

London, May 9.

How Lucky You Are	Kassner
Anniversary Song	Connelly
You Went Away	Box & Cox
Old Lamplighter	Dash
April Showers	Chappell
Stars Will Remember	Feldman
A Little Tenderness	Connelly
Marianne	Southern
Don't Fall in Love	Wood
I Call You Sweetheart	Dash
Among My Souvenirs	Wright
Harriet	Keith, Prowse

Second 12

Sentimental Reasons	Maurice
Hi-Jig-A-Jig	Box & Cox
Harriet	Keith, Prowse
Violetta	Dix
Gal in Calico	Feldman
Zip-A-Dee-Doo-Dah	Sun
Rickety Rickshaw	Southern
Go Home	Yale
Open Door Richard	Leeds
Five Minutes More	Morris
Gonna Lasso A Dream	Gay
Things Did Last Summer	Morris
China Boy, Girl	Maurice

Faith Assured 250,000-Album Pay by Majestic

Percy Faith, maestro of the "Contented Hour" (NBC) and due to begin a new Coca-Cola show on CBS in August, completed a recording contract with Majestic Records last week calling for terms that probably are the heaviest Majestic has given an artist to date. Agreement is for a year and a half, with Majestic called upon to release and sell a minimum of 125,000 copies of each of two albums to be made during the first six months. In the event Majestic doesn't sell that many albums (250,000), Faith still must be paid royalties on that number.

Deal also calls for a minimum of 45 musicians in the band he will use to cut the masters, and they are to be done at Carnegie Hall, New York. Disks themselves are to be released on vinylite. Tunes will be all standards and semi-classics.

Signature Strengthens Position in Indie Race, Also Sets Up Music Co.

Signature Records made two moves last week in a bid to strengthen its position in the race among indies to beat out increasing pressure by the majors—then added a music publishing company to its venture for good measure. Although it has been busy the past few weeks rounding up sufficient coin to pay off royalty demands by music publishers on every disk it pressed (whether sold or not) since last spring, Signature seems to be in better shape than most of its indie rivals.

First move Signature made last week was to take over a factory being constructed at Shelton, Conn., which it will turn into a pressing plant. Building was being put up for a manufacturer in another field. Signature will transfer all equipment in its New York factory to the new site by summer. Second move was to take on Herb Allen, who had been an RCA-Victor sales manager. At Signature he will be v.p. in charge of sales a new post created for him.

Music publishing company is being set up under the name of R-T Music and into it will be thrown all copyrights released on disks by the company which are not owned elsewhere. Outside tunes will be sought also. Eventually, it's hoped, the outfit will be assigned a staff to emerge as a full-fledged publisher.

EYE AILMENT BOTHERS CARLE UNDER LIGHTS

Minneapolis, May 20.

Frankie Carle is doing his show at the Radio City theatre here this week wearing dark glasses. An eye affliction makes it necessary. If he doesn't wear the glasses he starts to cry, spotlights causing tears to stream down his cheeks.

Ailment started four months ago and hasn't yielded to treatment, according to Carle. None of the doctors he has consulted knows what causes it, he says.

Musicraft Right Back Where It Started As New Financing Fails to Materialize

Musicraft Records' new setup, which looked to be about ready to go last week, when wires were dispatched to various creditors explaining that its new financial arrangement had been completed and checks were being forwarded, apparently has been delayed again. This time, it's said, one of the banks which had been preparing to add $250,000 to the $100,000 dug up by President Irving Felt and the $200,000 corraled by Richard Buck, a financier from outside amusement biz, has reneged, and Musicraft is right back where it started. And the checks haven't been forwarded.

Another problem still a major one for those attempting to reorganize the company is the securing of someone with enough disk savvy to run the firm with whatever assistance Buck or Felt will supply (they both will keep a finger in the artistic operation). Deals have been talked with various personalities, with none concluded. Meanwhile, the Atlas Corp., another source of revenue for the disabled firm, will not agree to any coin deal to help rescusitate the firm unless an "able" man is put in charge.

Musicraft's difficulties started another snarl recently. It seems the William Morris agency has been offering Duke Ellington around to rival companies, a move it made months back. He was offered to RCA-Victor, for one, the company he left to join Musicraft. But Victor has since taken on Count Basie, and the latter is said to have become quite incensed at Morris over the move.

Biltmore, N.Y., Resumes

Biltmore roof, N. Y., is slated to reopen with Ray Heatherton's orch and Borrah Minevitch Harmonica Rascals, starting June 4.

Roof preem will mark Heatherton's return as a maestro. For the past two years he has been doing a singing single.

Kemper Cuts Version Of 'Cecilia' to Cash In On Columbia Reissue

Ronnie Kemper, who did the vocal on Dick Jurgens' recording of "Cecilia," which was a hit years ago and is now being reissued by Columbia Records, has cut his own version of the tune as a means of cashing in on whatever new popularity it can achieve. Kemper's move was based on his theory that the appeal of the Jurgens disk was due to his vocal, and that while Jurgens stood to earn a nice royalty sum if the revival attempt would be successful, he wouldn't get a nickel.

Kemper picked an unusual method of achieving his aim. He sought out a financial backer and cut the tune himself at a Hollywood studio, along with three others, and is offering the masters to various indie diskers. Terms of his deal aren't revealed, but it's assumed he wants a portion of the profits in addition to regular artist royalties. Besides "Cecilia," Kemper cut three other melodies identified with him while he was with Jurgens—"Ragtime Cowboy Joe," "Bessie Couldn't Help It" and "My Future Just Passed." He has not made a deal with any disker as yet.

Duke Ellington jazz platters cut from 1932 to 1938 under Irving Mills' supervision will be released June 23 by Columbia in an eight-sided album tagged "Ellington Special Volume 2."

Ennis May Play 1st N.Y. Date in Years, At Astor

Skinnay Ennis, who hasn't worked a location in the New York area in years, is a possibility for the final quarter of the season on the Astor Roof, N. Y. He's being submitted to follow Carmen Cavallaro and Sammy Kaye at the Astor for sometime in August.

Astor's season opened Monday (19) with Cavallaro, Kaye following. Originally, the hotel wanted Kaye for the entire season, but he wouldn't accept such a long run.

10 Best Sellers on Coin-Machines

1. Mam'selle (5) (Feist)	Dick Haymes...Decca
	Art Lund...M-G-M
2. Heartaches (11) (Leeds)	Ted Weems...Decca-Victor
	Eddy Howard...Majestic
3. My Adobe Hacienda (6) (Peer)	Eddy Howard...Majestic
	Dinning Sisters...Capitol
4. Linda (12) (Mayfair)	Clark-Noble...Columbia
	Charles Spivak...Victor
5. That's My Desire (6) (Mills)	Frankie Laine...Mercury
	Sammy Kaye...Victor
6. Sunday Kind of Love (3) (Maurice)	Jo Stafford...Capitol
	Claude Thornhill...Columbia
7. Anniversary Song (16) (Mood)	Al Jolson...Decca
	Tex Beneke...Victor
8. Red Stockings, Green Perf'e (2) (Morris)	Ray McKinley...Majestic
	Tony Pastor...Columbia
9. If I Had Life Over (3) (General)	Larry Vincent...20th-Century
	Buddy Clark...Columbia
10. Across Alley From Alamo (2) (Capitol)	Mills Bros...Decca
	Woody Herman...Columbia

Coming Up

Chi Baba, Chi Baba (Oxford)	Perry Como...Victor
	Blue Barron...M-G-M
I Wonder, I Wonder, I Wonder (Robbins)	Martha Tilton...Capitol
	Tony Pastor...Columbia
Jack, Jack, Jack (Sinatra)	Andrews Sisters...Decca
	Jack Smith...Capitol
Peg O' My Heart (Robbins)	Clark Dennis...Capitol
	Harmonicats...Vitacoustics
Roses In Rain (Barton)	Frankie Carle...Columbia
You Can't See Sun (Simon)	Ink Spots...Decca
	Vaughn Monroe...Victor
Midnight Masquerade (S-B)	Eddy Howard...Majestic
	Sammy Kaye...Victor
That's Where I Came In (Robbins)	Perry Como...Victor
	Jo Stafford...Capitol
I Believe (Sinatra)	Frank Sinatra...Columbia
Ivy (Burke-VH)	Jo Stafford...Capitol
	Ziggy Elman...M-G-M
Time After Time (Sinatra)	Frank Sinatra...Columbia
	Tommy Dorsey...Victor
Santa Catalina (Spina)	Freddy Martin...Victor
	Eddy Howard...Majestic
April Showers (Harms)	Al Jolson...Decca
	Guy Lombardo...Decca
You Don't Learn That In School (Vanguard)	King Cole Trio...Capitol
When Am I Gonna Kiss You (Martin)	Freddy Martin...Victor
	Dinah Shore...Columbia
It's Same Old Dream (Sinatra)	Tommy Dorsey...Victor

WOW $1,750,000 DISK PAYOFF

Local 47 Calls Precedent-Setting 2d Vote on Coin-Curb Regulation

Hollywood, May 20.

After weeks-long hassle, Local 47 of the American Federation of Musicians has called another membership meeting for July 28 at which employment regulations recently made effective will be voted upon again by the card-carriers.

At a general meeting April 28, various new rules curbing employment possibilities to an extent were approved by members after edicts had been proposed by board of directors in an effort to spread employment locally. Only one item had much opposition at all—a prohibition on regularly employed, quoted radio musicians (roughly, those earning at least $75 weekly) seeking casual jobs in off-hours, and film studio musicians earning $133 weekly from soliciting other studio work.

After regulation was voted into rule book, a tremendous beef was generated, largely because only 1,200 of the 13,000-odd-members had shown up to cast ballots, although all had been notified well in advance as to what would take place at meeting.

Added grievance is that votes opposing the proposal actually outnumbered the proponent, but by-laws demanded a two-thirds majority to alter a board proposal, and that clear-cut margin was missed by 12 votes.

Agitation reached such proportions late last week that 47 execs set a precedent in ordering the thing voted upon again. Over the weekend, C. L. Bagley, union counsel here and also a member of James C. Petrillo's AFM hierarchy, declined to reveal whether a new balloting system will decide by simple majority or whether two-thirds' vote will be required to defeat proposition. Meanwhile, union has withdrawn from effect the wage-ceiling plan until the matter is firmly and finally decided.

Jukebox Influence On Music Biz Deprecated As 'Tail Wagging Dog'

The present downbeat in the music business is forcing the publishers to admit that the tail is wagging the dog—in this instance referring to the record business. Technically a by-product, none the less it's generally agreed that the jukebox is king, and the era of a publisher sending out his plugging staff to "get on a song," no longer applies.

As one Tin Pan Alley veteran puts it, "Today no publisher can exist without (a) a picture plugging a song, (b) a stage musical plugging a song, and then it has to be an 'Annie Get Your Gun' or 'Oklahoma!,' or something special like 'Glocca Morra,' or (c) a recording. Furthermore it has to be a good record—just any sort of record won't do.

A professional staff is still necessary but today, not as effectual, it is argued, as when the General Prof. Mgr. would line up a Kate Smith, the Lombardos, Whiteman, etc. Today all this must be backed up by a strong record. Somehow the jukebox is the sparkplug.

Then, too, there are complications in that direction; it is pointed out, considering that Crosby, Sinatra, Como, among the vocalists, and the bands usually have some publishing tie-in of their own, through partnership in one or another music house, and since there can be just so many platters it really raises a problem.

NEW DES M. BALLROOM

Des Moines, May 20.

An open air dance hall, archery range and sandwich shop is being built here to be known as "Jumptown," with opening scheduled for May 24. Dancing will be on four night a week basis with Don Simpson's orchestra.

Operators of Jumptown are N. F. Bullock and Dwight M. Clark of Des Moines.

Vic Lombardo Opens July 24 at Glen Isle

Victor Lombardo's comparatively new orchestra, now playing its first major date at the New Yorker hotel, New York, is set for the Glen Island Casino, New Rochelle, N.Y. Lombardo opens July 24 for four weeks, following the combinations of Bobby Byrne and Noro Morales, who debut July 3. Byrne precedes the Glen Island date with a run at the Commodore hotel, N. Y.

Lombardo, signed last week by Majestic Records, did his first disk session in N.Y. Monday (19).

Loesser-Par Fold Music Co. After 6 Months

Current music business conditions caused the collapse last week of the newly founded Susan Publications, Frank Loesser's publishing house set up in conjunction with Paramount Pictures. Circumstances caused a realignment of the Paramount music companies' personnel.

Susan was set up about six months ago. It was an unusual arrangement calling for Paramount to finance and operate a firm into which all scores from Par films by Loesser were to be dropped. At the end of 10 years the entire operation, plus song copyrights, were to revert to Loesser. If at that time the company was in the red, Loesser was to make up the losses before assuming ownership. Profits, of course, were to be split.

Loesser had a six-picture deal with Paramount. Two have been completed, "Perils of Pauline" and "Variety Girl." Scores from these will be exploited by either Paramount or Famous. The four others likewise. Two other pops not included in the picture deal—"Boop-Bleep" and "What Are You Doing New Year's Eve"—will go to Famous, and the latter will have first call on any other non-picture tunes Loesser turns turns out.

As a result of the rearrangement, Mack Clark, who was professional manager of Paramount, is out after 10 years with the Paramount org. Murray Luth, who had moved over to Susan as professional manager, goes back to Paramount. Marvin Fischer, also with Susan, is out as is Paul Salvatori, Chicago man. Irwin Garr will assist Luth, backed by Bob Baumgarten and Martin Poll. Famous staff, headed by Murray Wizell, stays as is, all under the general management of Eddie Wolpin.

Aud. and Hall of Music Planned at L.A. Braille Inst. in Kern Memory

Campaign to honor the memory of songsmith Jerome Kern with a Memorial Auditorium and Hall of Music on the grounds of the Braille Institute of America in Los Angeles, has been launched with Harold Arlen heading a fund-raising committee as chairman. The late composer was devotedly interested in the welfare of the blind, Arlen points out.

As one of the principal units in the new Braille Institute building, the Kern Memorial and Hall of Music will cost an estimated $185,000. Appeal for contributions is being directed particularly to the show world. Arlen has started the ball rolling by collabing with Ted Koehler on "After All," dedicated to the Hall, with royalties going to the Institute.

Mack Rogers, local bandleader has purchased the Klien's Nitery, San Antonio, and will reopen as Mack Rogers' Club.

HEAVY QUARTER FOR PUBLISHERS

Columbia, Decca and Capitol Record companies cheered the music business plenty the latter part of last week and early this stanza with royalty earnings statements to publishers. Checks from all three covered the first quarter, during which the disk business was going great guns, and the payoff was beyond expectations, with the three majors doling out in publisher royalties alone approximately $1,200,000. Added to RCA-Victor's statement for the same quarter, issued last month, the music biz collected somewhere between $1,750,000 and $2,000,000 for the three-month period.

Top three—Victor, Columbia and Decca—came up with statements fairly even. Victor's was in excess of $500,000, Columbia's slightly less, and Decca just about on the half-million mark. Capitol's statement is said to have added up to just below $200,000.

Payoffs to artists usually surpass statements to publishers since their royalty rates are higher. Not many individual checks are known, but Perry Como alone is said to have gotten $175,000 from Victor, the statement covering the past six months.

AFM Steps In On MCA's Row With Promoter

Atlanta, May 20.

American Federation of Musicians has stepped into the dispute of promoter Gordon Kibbler with Music Corp. of America and Harry James, over a one-night date Kibbler claimed to have had confirmation for James to play in Columbus, Ga. Kibbler is said by local AFM men to be in danger of having his AFM booking license revoked. On what grounds such action is being considered is unknown.

Kibbler asserts MCA had given him an okay to play James in Columbus, but that the date subsequently was given to Ralph Weinberg, Bluefield, W. Va., promoter, to play in Montgomery, Ala. During the latter date, Kibbler served papers in a legal action over the switch, on James, Weinberg and MCA. Weinberg thereafter got into a tussle with the AFM. Action called for all monies taken in at the Montgomery b.o. to be attached, and since Weinberg had nothing to do with the suit, he advised MCA that if he had to put the coin in escrow until disposition of Kibbler's suit, he would deduct it from money he owed James. AFM subsequently advised him to pay James in full or have his own license revoked.

Meanwhile, Kibbler's suit is to have a preliminary hearing in Atlanta June 7. Local attorneys will handle it and there is said to be no need for James or MCA men to appear. Weinberg and his assistant, Joe Higgins, must show up, however.

James continued his one-nighter run into the Pennsylvania territory after Alabama, doing in and out business although on the whole his run has been one of the most successful b.o. tours in recent months. At Raleigh, N. C., last Wednesday (14) he took out $4,700 for himself; on succeeding nights at Richmond and Washington, D. C., however, he didn't do too well, the entire gross at the former approximating only $2,000. At Ray Hartenstein's Sunnybrook Ballroom, Pottstown, Pa., Saturday (17) he earned almost $4,000 for his end of a big b.o. night. Tonight (Wednesday) James works the Manhattan Center, N. Y., his first one-nighter in the city in years.

New Orleans Symphony Orchestra has signed Marguerite McClelland, Memphis soprano, as guest artist for three Summer "Pop" Concerts July 29-30 and Aug. 1.

Paine Aides Would Fill the Breach, ASCAP Deciding Not to Name Gen. Mgr.

American Society of Composers, Authors and Publishers has decided not to install a replacement for the late John G. Paine in the general manager's chair. This decision was arrived at by the committee named to study the situation several weeks ago following Paine's death, and was placed before and ratified by a special meeting of the society's director board Monday (19) in New York.

Instead of a general manager, ASCAP chiefs concluded that the best thing to do was to split up the work of operating the society among Dick Murray, who was brought in last year as Paine's manager of foreign relations, internal statistical department and publicity; Herman Finklestein, house attorney in charge of all legal activities on premises, with Schwartz and Frohlich continuing on outside, Herman Greenberg, sales manager in charge of all licensing, and George A. Hoffman, comptroller in charge of accounts, finance and general personnel.

However, the department heads named above will be subject to a "management committee," composed of an equal number of publishers and writers holding board posts. This group will act similarly to the society's "executive committee," which in the past kept tabs on the operation of the society. New management group will likely be composed of the men who were named to study Paine's replacement—Fred Ahlert and Stanley Adams, writers, and Lester Santly and Herman Starr, publishers.

ASCAP is still aware of the need for a public relations man to carry on the goodwill, speech-making, etc., with which Paine was mostly concerned for the year or so prior to his death and following the selection of Murray as his assistant. This post may be filled in the near future when a suitable man is found, but he would not be general manager of the society nor empowered to make any decisions regarding its problems. He would be strictly a goodwill emissary.

Larry Richmond Hurt In Fall, Back Injured

Larry Richmond, head of the Music Dealers Service, New York sheet music jobbers, fell at his office Saturday (17) afternoon and suffered an injury to his back that has since prevented him from walking. He is being x-rayed to determine whether the injury is to his vertebrae or muscles.

Richmond was due to leave Monday (19) on a week's vacation at Cape Cod.

Radio Aid Sought In BMI Need For New Songwriters

Carl Haverlin, new president of Broadcast Music, Inc., speaking at a New York luncheon last week given by BMI and NBC for program and production managers of NBC-affiliated stations, cited BMI's need to corral songwriters as a means of improving its status in the field. As a means of accomplishing the latter, Haverlin pointed out that it was the duty of the program men present, all representatives of subscribers to BMI, to pay more attention to tunes published by BMI or its affiliated publishers as a means of building the latter's prestige. Thus songwriters would be attracted to the organization, making it possible, in turn, for BMI to do a better job of combatting the grip of the American Society of Composers, Authors and Publishers.

While it was never clearly stated, the inference of the various talks by such men as Haverlin, Sidney Kaye, BMI v.p.; Merritt Tompkins, BMI v.p. and general manager, was that BMI is here to stay after becoming a buffer between radio and ASCAP.

Roy Harlow, director of BMI station relations, scored production manager and program men for "laxity" in allowing themselves to drift with the tide toward record shows. Citing a "sample" disk show put on by a 50,000-watter, Harlow gently climbed all over the entire idea, pointing out that radio has a distinct responsibility to the public, and current trends toward the easiest methods provided by disk programs didn't come under that heading.

'Satchmo,' in Brilliant Form, Breaks Up Town Hall, N.Y., Jazz Concert

Louis Armstrong, winding up Ernie Anderson's series of midnight jazz concerts this season, rocked Town Hall, N. Y., last Saturday (17) like it was never rocked before. Before a jammed auditorium that shelled out $4,000 at a $3.60 top and $2.40 bottom, Armstrong displayed his peak form as a showman as he gave out with a driving exhibition of trumpet playing and his special brand of vocalistics. At 1:30 a.m., with the curtain down, the crowd refused to leave and stomped for more until the lights were doused.

Behind Armstrong was a topflight group of jazz musicians who fell right in with his natural enthusiasm. Jack Teagarden at trombone, also contributed a sock solo vocal on "St. James Infirmary Blues" and duetted with "Satchmo" in a version of "Rockin' Chair." Sidney Catlett was on drums together with George Wettling. Also giving topnotch support were Bobby Hackett, Peanuts Hucko, Bob Haggert and Dick Cary.

In a move to build up Armstrong as a regular concert attraction next fall, his agent, Joe Glazer, is dickering with Victor to press selections from Saturday night's session into a special jazz album. *Herm.*

No Coal, Shellac NG for Brit. Music Biz—John Abbott

John Abbott, co-managing director of Francis, Day & Hunter, who arrived a fortnight ago with Fred Day, of the firm, reports that the combination of the tough British winter and shellac shortages have crimped the English recording business. Even with availability of shellac, Great Britain only absorbs 1,500,000 to 2,000,000 recordings per annum, which is dwarfed by the more than 3,000,000 pressings per month in America.

Coal shortages closed up Electrical Musical Industries for three weeks. Besides, EMI has long since gone into other more necessary and staple production, such as refrigerators, bicycles, household equipment and the like. Decca, likewise, as result of wartime research, is engaged in a more vital navigation electronics production business.

Coal also figures in curtailing sheet music because while 80% paper quotas may have been okayed, nevertheless the shutdown of mills because of no-coal impairs fulfillment of requirements, no matter how legally approved they may be.

Abbott reports on a new tourist trend towards Switzerland which is regarded in England, as "the land of plenty," because of no-shortages and its prosperity during the war as a "neutral nation." British recording trips wax local artists and find that market rather lucrative; anyway, it's a good excuse for such junketing, Abbott observes.

With Day, Abbott and his wife return July 2 on the Queen Elizabeth.

Thomas Hayward, Met Opera tenor, inked to long-term RCA-Victor pact.

All Music Factions to Join Fight On Recorded-Arrangement Copyright Bill

Legal batteries representing the American Society of Composers, Authors and Publishers were given orders last week by the society's management to lay plans to oppose a bill introduced into Congress by Rep. Hugh D. Scott. This bill, which will be heard Friday (23), is aimed at securing a copyright on each recorded arrangement of a tune, and since the bill, sponsored by Maurice J. Speiser, counsel for the National Assn. of Performing Artists, does not clearly state in whom the copyright-on-interpretation will resida, virtually the entire music, recording, broadcasting and performance rights groups are solidly in opposition to it.

Now that ASCAP finally has begun its move, Broadcast Music, Inc., undoubtedly will follow. Last week the National Assn. of Broadcasters and the major recording companies were preparing an attempt to block the bill in hearing. Prior to that the Music Publishers Protective Assn. had signified its intention of bringing the bill to earth before it became law. Representatives of all factions will troop to Washington, D. C., Friday for the hassle.

Eddy Duchin and Fred Waring headline the list of witnesses scheduled to testify at the hearings. Others expected to take the stand include: Sidney Wattenberg, Jr., attorney for MPPA; Maurice J. Speiser, representing the National Assn. of Performing Artists; Sidney Fleisher, Authors' League of America; Albert Denver, president, and Sidney Levine, Automatic Music Operators' Assn.; Ken Raine, Columbia Records; John Schulman, Songwriters' Protective Assn.; Don Petty, general counsel for the National Assn. of Broadcasters; Edwin Kilroe, 20th Century-Fox Films; Isabel Marks, Decca Records, and Arthur Garmaiz, attorney.

Morty Palitz, Decca recording head, leaving for the Coast Saturday (24) to take over there for Decca, given a dinner by N. Y. music men Monday (19).

Glen Isle's 15½G, 4 Days

Glen Island Casino, New Rochelle, N. Y., began its new season with a bang last week despite the general slump in business being experienced by most other band spots in the N. Y. area with the exception of Frank Dailey's Meadowbrook, Cedar Grove, N. J. With Tex Beneke's band, Glen Isle started its first week with a four-day gross slightly under $15,500.

Beneke stays two weeks and is followed by Claude Thornhill.

Dismiss 250G Theft Suit On RKO Pic Tune

Judge Alfred C. Cox has dismissed from N.Y. federal court a $250,000 damage action by amateur songwriter Myron Pallant against Tommy Dorsey, CBS, NBC, songwriters Sammy Cahn and Julie Styne and various recording companies, Frank Sinatra, RKO and T. B. Harms were originally named also but they had previously settled with Pallant on a nuisance-value basis whereas the remaining defendants elected to fight it out.

Suit was over the song, "Come Out, Come Out Wherever You Are," written by Styne and Cahn, and sung by Sinatra in RKO's "Step Lively." Pallant claimed he had written the tune and submitted it to Dorsey when the latter was running a "Fame and Fortune" program for amateur songwriters in 1940. He claimed Dorsey rejected the tune, but that it had showed up under Cahn and Styne's name in 1944 in the Sinatra film.

Songs With Largest Radio Audiences

The top 31 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of May 9-15, 1947

A Sunday Kind of Love	Maurice
Across the Alley From the Alamo	Criterion
Almost Like Being In Love—*"Brigadoon"	Sam Fox
Anniversary Song—†"Jolson Story"	Mood
April Showers—†"Jolson Story"	Harms
Do You Love Me Just As Much As Ever	Goldmine
Dream Dream Dream	Thomas
Guilty	Feist
Heartaches	Leeds
How Are Things In Glocca Morra—*"Finian's Rainbow"	Crawford
I Believe—†"It Happened in Brooklyn"	Sinatra
I Do Do Do Like You	Harms
I Wonder I Wonder I Wonder	Robbins
If This Isn't Love—*"Finian's Rainbow"	Crawford
Illusion	Pemora
It's the Same Old Dream—†"It Happened in Brooklyn"	Sinatra
Ivy	Burke-VH
Linda	Morris
Mam'selle	Feist
Managua Nicaragua	Encore
Midnight Masquerade	Shapiro-B
My Adobe Hacienda	Southern
There Is No Greater Love	World
Roses In the Rain	Barton
That's How Much I Love You	Morris
That's Where I Came In	Robbins
Time After Time—†"It Happened In Brooklyn"	Sinatra
We Knew It All the Time	Melrose
Would You Believe Me—†"Love and Learn"	Remick
You Can't See the Sun When You're Crying	Simon
You Should Have Told Me	Jefferson

The remaining 22 songs of the week, from the copyrighted ACI (Peatman).

As Long As I'm Dreaming—†"Welcome Stranger"	Burke-VH
Beware My Heart—†"Carnegie Hall"	Feist
Cecilia	Bourne
Chi-Baba Chi-Baba	Oxford
Chi-Tu-Gu-Ru	Sinatra
I Gotta Gal I Love—†"Ladies Man"	Famous
I Tipped My Hat and Slowly Rode Away	Robbins
I Want To Thank Your Folks	Oxford
If I Had My Life To Live Over	General
It Takes Time	London
It's Dreamtime	Santly-Joy
Mahzel	Feist
Mama Do I Gotta	Miller
My Heart Is a Hobo—†"Welcome Stranger"	Burke-VH
Oh Why Did I Ever Leave Wyoming	Feist
Peg O' My Heart	Robbins
Poppa Don't Preach To Me	Paramount
That's My Desire	Mills
To Me—†"Fabulous Dorseys"	Dorsey Bros.
We Could Make Such Beautiful Music	BMI
When Am I Gonna Kiss You Good Morning	Martin
Why Did It Have To End So Soon	Berlin

† *Filmusical.* * *Legit Musical.*

Keeps It in Family

Philadelphia, May 20.

A couple of weeks ago Joey Kearns, bandleader and musical director of WCAU, married Mary Lou Howard, songstress on KYW.

This week Miss Howard, or Mrs. Kearns, joined Kearns' orchestra as his canary for week's stint at Frank Palumbo's Click Club. Kearns band is first Philly combo booked as headline attraction at the Click.

BBC Easing Bar To Band Air Time

London, May 16.

Battle of English bands for a bigger slice of BBC air time is being won—by the bands—and the music publishers' sighs of relief are echoing through Charing Cross Road.

Broadcasting House has decided to listen at last to the case for dance music programs and the result is that Sir William Haley, BBC director general, and Michael Standing, director of radio variety, have issued instructions to contract for more dance sessions, and so the bands are about to come back in a big way.

One of the reasons for this change of heart is the outstanding success of the BBC feature "Band Parade" which features two bands in a special program presentation every Monday night. This show has brought a high listener reaction. Spot radio times are being given also to top name bands like Frank Weir, who is shortly starting a series, and Cyril Stapleton, a new combination skyrocketing up the ladder. Richmond and his Organgrinder's Swing are being highlighted; Ted Heath's Music—one of the most popular in Britain—is to be given better listening times although BBC isn't too happy with the "More Ted Heath Broadcasts" advertising campaign he has been running on a national scale.

Geraldo's Dance Orchestra is also due for a series. Geraldo has landed new programs at a peak listening hour with a new "Stringtime" combination. His broadcasts will switch more to concert orchestra style.

BBC is also relaxing its ban on bandleaders announcing their own shows. This is not as yet a general relaxation, but bandleaders who have been complaining about the "ban on individual personality" in some cases will be given more opportunities for personal radio buildups. Robin Richmond and Henry Hall do their own. Carroll Gibbons is starting a new "Star at My Savoy Table" feature on his Wednesday night broadcasts. This will air star guests who will informally request a song or chat with Carroll.

Cutting down of band periods in past months has had an effect on sheet music sales. Publishers are now hoping for a change in fortune via more air time.

Messner Operating N.Y. Dude Ranch for Group

Johnny Messner has stepped out of the music business, at least temporarily. He's operating a dude ranch at Downsville, N. Y., for a money group that bought the spot during the winter and has spent considerable coin refurbishing.

Messner got out of the Army last spring and immediately went back into his old job at the McAlpin hotel, N. Y., only to leave the spot later when he was asked to cut his band to seven or eight men.

10 Best Sheet Sellers

(*Week Ending, May 17*)

Mam'selle	Feist
Linda	Mayfair
My Adobe Hacienda	Peer
Anniversary Song	Shapiro-B
Heartaches	Leeds
April Showers	Harms
Life to Live Over	General
She's My Desire	Mills
I Believe	Sinatra
I Wonder, I Wonder	Robbins

Second 10

Sunday Kind of Love	Maurice
Midnight Masquerade	Shapiro-B
Peg O' My Heart	Robbins
Roses In Rain	Barton
Chi-Baba	Oxford
Kiss You Good Morning	Martin
Across Alley Alamo	Capitol
Ivy	Burke-VH
No Greater Love	World
Am I Gonna Do	Paramount

BMI to Operate More Actively As Publisher in Switch of Policy

Broadcast Music, Inc., is preparing to change its stance somewhat in so far as its home music publishing ideas are concerned. Within the near future the firm, now operating out of the BMI offices in New York and marketing and exploiting music under that title, will (a) have its name changed and (b) as soon as space is available it will be moved to another location and operate similarly to other firms backed financially by the organization.

When this occurs, BMI will go into publishing its own music on a much larger scale than heretofore, with an expanded and at least partially rearranged staff. In the past, the BMI firm, while operated consistently, has not been given the same sort of attention that is given, for example, some of the independently operated publishing houses set up with BMI financial assistance, such as the Campbell-Porgie combination. These latter deals, incidentally, will not be disturbed, so far as is known, by BMI's desires to enlarge its own activities.

Romberg's Guesters

Sigmund Romberg is slated for guest appearances this summer with the Robin Hood Dell Symphony orchestra, Philadelphia, July 17, the N. Y. Philharmonic at Lewisohn Stadium, N. Y., July 19, and the Hollywood Bowl Symphony, Aug. 2.

He winds up his current 16-week concert tour with performances at the Brooklyn Academy of Music Saturday (24) followed by a Providence date.

One-Nighters, Other Ties, Cued To Dorsey Disker

With Tommy Dorsey going into a transcribed disk jockey idea (see page 1) which, if successful, will put him on a minimum of 200 radio outlets across the country daily, there probably is no question but that he will continue to work as a maestro.

Dorsey hasn't made up his mind what he will do following his current 16-week run at his own Casino Gardens Ballroom, Ocean Beach, Cal., where he opened last Friday (16) with a temporary band after several months of laying off. But it's figured that there are too many ramifications possible in a role as a disk jockey for him to pass up by continuing his slowly dying battle with Music Corp. of America and refusing work.

Such angles as tieing in one-nighters with his disk jockey shows, building artists and songs via the programs and otherwise strengthening the Dorsey name, are legion. And this, in turn, would add much more value to the listener-lure of the disk programs themselves. Add to this the possibilities in tie-ups with sponsors who might be backing Dorsey's disk shows in various localities and almost any number of ends of the idea could be worked against the middle.

SPIKE JONES CONTINUES TO MULL B'WAY MUSICAL

Spike Jones still is entertaining ideas of bringing his "City Slickers" unit, now cleaning up on the road, into New York this fall as a legit musical. Jones returns to the Coast the latter part of June at the end of his current string of concert dates and there he will finally crystallize his thoughts on the matter. Lee Shubert, who would present the opus, has been in touch with Jones to set a deal.

If Jones were to move his outfit into N. Y. as a musical he would augment the present lineup of acts and his bandsmen with a couple more acts and a line of girls. It is deemed unnecessary to add much more.

Jack Egan, formerly with Tommy Dorsey and Alvino Rey, took over personal management of Jones' unit this week. He replaces Ralph Wonders, General Artists representative, who had been travelling with the maestro and handling his affairs.

Inside Stuff—Orchestras-Music

Publishers and attorneys involved with Longine-Wittnauer in a court fight over the latter's attempted use of "Smoke Gets In Your Eyes" on 200 transcriptions at 2c per disk, feel that the watchmaker's stance is prompted by an unknown "backseat driver" who also is masterminding the legal moves against them. They believe that an organization or a group of individuals had a lot to do with solidifying the Longine stand to provide a test case and that some one more familiar with the music business than the Longine attorneys are directing the latter's moves. Nevertheless, the pubs and attorneys ranged in opposition are anxious to see the case go to court to settle once and for all the oft-raised but never-contested contention that a transcription is a simple "machanical" use demanding only the legal 2c per disk royalty, rather than the 25c and 50c (for standards) per disk demanded by ASCAP pubs. Transcriptions were not mentioned in the 1909 copyright law, hence are not covered. As a result, ASCAP-ers set their own royalty rates, just as they do for synchronization (film) rights, which aren't covered in the outmoded law either.

Tex Beneke-Glenn Miller orchestra, currant at Glen Island Casino, New Rochelle, N. Y., is rather phenomenal among the current crop of bands. When virtually all other maestros ara intent upon cutting operating costs to the bone (some of the topmost are now below $2,500 weekly) as a means of staying in business, the Beneke-Miller group continues to sail along with a weekly cost sheet approximating $9,000—and apparently is getting away with it.

That $9,000 covers everything, of course—musicians and arrangers' salaries, transportation, commission, personal manager Don Haynes, the interest of Mrs. Helen Miller, widow of the late Major Glenn Miller, etc. It's one of the highest operating costs any band ever pyramided.

Beneke is drawing $6,000 weekly at Glen Island, against a percentage arrangement. For his Chesterfield broadcast, starting next month, he is assertedly drawing $9,000 weekly for three shots per, with each week-end to be devoted to one-nighters to increase the larder.

Since Margaret Whiting signified her intention of setting up a new music publishing house with tunes written by her father, Dick Whiting, but which never have been marketed, she has been the object of numerous rival publishers. They would like to set up the firm for her and put it into competition as a subsidiary with current companies, operating it much as many pubs now do in conjunction with artists who can control their film scores, etc. Famous Music and several others have made bids for such a deal with the singer and her late dad's tunes.

Publishers Classification Committee of the American Society of Composers, Authors and Publishers has been making steady progress during weekly Wednesday meetings on the task of remeasuring the availability values of every ASCAP-member catalog from top to bottom. Weekly meetings have been going on for some time, and the committee, composed of publisher-members of the Society's director board, is a long way from completing the job.

Jack Robbins' recently acquired publishing house, Hamilton S. Gordon, Inc., is making a pitch toward the younger generation with a series of easy piano pieces arranged by Hugo Frey. With words and printed with big notes, the selections comprise some 10 compositions all simplified from such classics as Debussy's "Reverie," Schubert's "Unfinished Symphony" and Offenbach's "Barcarolle" among others.

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THE STARS WHO MAKE THE HITS ARE ON
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RECORDS

On The Upbeat

New York

Babs Ryan joined Stevens Music as vocal coach...Buddy Morris leaves N. Y. Saturday (24) on Queen Elizabeth for England and European tour...Syd Kornheiser strained vocal chords and hasn't talked since last week—on doctor's orders...Allen Courtney, former WOV, N. Y., disk jock back in N. Y., after long rest for health...Dick Haymes returned to Coast Sunday (18) after three-day visit...Marty Clark joined Beverly Music as Coast rep...Ted Weems plays first eastern dates in years at Steel Pier, Atlantic City, week of June 23, and Convention Hall, Asbury Park, week of June 30...Virginia Maxey replaced Paula Kelly with Modernaires, opening today (Wednesday) at Paramount theatre...Daniel R. Creato named RCA-Victor general counsel...Shep Henkin left New Yorker hotel to run own publicity office...Allen Best joined Martin Block publishing firm as N. Y. rep...Al Donahue opening name band policy at Mone Carlo Gardens, Reynosa, Mexico, May 28...Sammy Kaye blown up over choice of his "Sunday Serenade" program as top show with U. of Tennessee co-eds...Norman Granz, "Jazz at Philharmonic" head, lecturing on jazz at Roberts Vaux Junior High, Philadelphia, next week (26).

Bernie Pollack, formerly with Embassy Music, joined Mills Music's contact staff as of Monday (19)...Ex-GI Lou Menchel marking consecutive 52 weeks as batoner at the Iceland, N. Y....J. J. Robbins & Co. publishing an International Song book, volume of choral music by Otto Meissner and Joseph E. Maddy. Writers had compiled a similar work for Robbins' old company.

Hollywood

Ansell Hill crew booked for two consecutive weekends at Trianon, teeing May 30... Musicians' Local 47 will underwrite a scale date of 60-piece symph for wounded servicemen at McCornack hosp, Pasadena, May 28. Earl Towner will baton ... Cliffie Stone, chief of Capitol Records' oatune and billbilly dept., will start fronting own oatune crew tonight (21) at Palace Barn Dance.... Lyle Thayer, Coast chief of Mus-Art agency, signed Eddie Orta orchestra. Outfit has been playing at Sir Francis Drake, Frisco... Phil Moore combo, including Red Callender, Irving Ashby and Marshall Royal, starts tomorrow (Thurs.) in Greenwich Village, Sunset Strip spot. First Coast stand for Moore, who now is recording director of Black & White Records... Buddy Childers, ex-Kenton, and Lucky Thompson have hooked up with Ike Carpenter's orch, replacing Mickey Mangano and Corky Corcoran, who bave joined TD's new crew.... Bob Crosby rehearsing new outfit, with which he hopes to pluck a network sponsor.... Dave Jacobs back on sliphorn with TD, chair he occupied for seven years before the war, after which he served as road manager for the band.

Chicago

Wayne King into Eastwood Park, Detroit, June 15 . . . Ramon Ramos vacations for one week after leaving the Blackstone; opens at Muehlebach, Kansas City, June 16 for 4 weeks . . . Don McGrane doing one nighters in Midwest . . . Jumptown is initiating name small band policy today (20) when Teddy Walters opens for two week stay, followed by Georgie Auld June 3 for four weeks and Charlie Ventura July 1 . . . Dick Jurgens returns to Aragon June 17 . . . Jose Manzaneras organizing female orch to tour South America this summer . . . Louis Jordan into Regal Theatre July 4, Eddie Heywood skedded later in summer . . . Count Basie playing Graystone Ballroom, Detroit, May 29 and the W. C. Handy Theatre, Memphis, June 4... Del Courtney opens at Blue Moon Cafe, Wichita, May 20 . . . Parade of Dick Jurgens' vocal alumni at the Chase Hotel, St. Louis with Eddy Howard, Buddy Moreno and Harry Cool opening in that order for stanzas there . . . Bill Snyder follows Ramon Ramos at Mayfair Room, Blackstone H., May 30 . . . Frankie Masters due at the Claridge Hotel, Memphis week of June 20th . . . Teddy Phillips leaves Aragon Ballroom for Frontier Club, June 17 . . . Dave Garroway's second jazz concert is scheduled for first week in June... Harry James doing one nighter at the Aragon, June 8... Art Kassel in Peony Park, Omaha, June 24 . . . Russ Carlyle into Walled Lake, Detroit, June 1 followed by Orrin Tucker June 13.

Pittsburgh

New band headed by Bill Barth and Nick DeLuca has gone into the Club Belvedere for a run, replacing the Bob Clayman outfit...Hugh Tully's four-piece combo opens Monday (26) at Green Acres, replacing Harry Walton quartet...Billy Yates' orchestra goes into Beverly Hills Club May 29 at end of Ciro Rimac's run...First two bands set for outdoor dancing season at Bill Green's are those of Dick Jurgens and Jan Garber...Eddie Adams, just out of the Army, has joined Buddy Martin Four on bass at Mercur Music Bar.

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Lyrics by ALAN JAY LERNER • Music by FREDERICK LOEWE

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ALMOST LIKE BEING IN LOVE
COME TO ME, BEND TO ME
WAITIN' FOR MY DEARIE
THERE BUT FOR YOU GO I
I'LL GO HOME WITH BONNIE JEAN
DOWN ON MacCONNACHY SQUARE
FROM THIS DAY ON
BRIGADOON

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DECCA
CAPITOL
SIGNATURE
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Leon de Costa Withdraws $100,000 Suit Vs. Muzak

Although he had been granted the right to file a fifth amended complaint, songwriter Leon de Costa last week voluntarily withdrew his $100,000 damage suit against Associated Music Publishers and the Muzak Corp. In 1946 he first brought suit in N. Y. federal court charging the defendants had unlawfully licensed the electrical transcription and broadcasting rights to his song "Valse Boheme" which he claims were not included in the publisher's rights.

Copyrighted in 1917, de Costa's song was assigned the same year to Breitkoff-Hartells who, two years later, turned it over to Associated. Latter eventually assigned it to Muzak. Earlier, in 1945, de Costa had filed a similar action for $200,000 damages in Brooklyn federal court. This, he also withdrew. Defendants had sought dismissal of the action several months before.

Informing the court upon one occasion that he lacked an original contract as a basis for an amended complaint, de Costa received the document from defense attorney Arthur Garmaize. This unusual move, it was said, was done to bring the case to a speedy conclusion.

Harmonicats' 'Peg' Hit Launches Co.

Chicago, May 20.

Number one hit in Chicago in record sales for the past month, "Peg O' My Heart," by the Harmonicats, provided the basis for formation of new disk company, Vitacoustics, which claims a sale of 600,000 platters of the tune with almost an equal number yet to be shipped on back orders. Side, cut originally by small indie, Universal Recording, was produced with improved record chamber technique and turned over to Vitacoustics when Milton T. Putnam, also head of Universal, became v.p. in charge of manufacturing for Vita.

Other officers of new firm are prexy Lloyd G. Garret and v.p. John J. Buckley, both formerly with Gee-Bee Records, and George Tasker, who was band manager for Anson Weeks and Red Nichols and also in band department of MCA. Tasker will be in charge of talent and repertoire. Besides Harmonicats, new outfit has also signed Freddy Nagel Orch and the Honeydreamers, vocal group.

Victor (Delta) Disk Of Cohan's 1908 Song In the PD Category

Delta Rhythm Boys' upcoming Victor recording of "I'm Awfully Strong for You," by the late George M. Cohan and published by the long defunct Cohan & Harris Music Co., points up anew that many of these pre-July 1, 1909, copyrights don't have to pay mechanical royalty. "Strong" is a 1908 copyright, hence considered public domain.

Other still popular PDs include such songs as "I Wonder Who's Kissing Her Now"—which will get new impetus from the soon-due 20th Century-Fox filmization of songsmith Joe E. Howard's biog—"Take Me Out to the Ball Game," "Shine On Harvest Moon," "Sweet Rosie O'Grady," which are among 100 such equally popular tunes.

Even the renewal rights, after 28 years, have no bearing on mechanicals, so long as the original copyright antedated July 1, 1909. There have been instances where songs copyrighted June 30, 1909, don't have to pay mechanicals, and songs registered with the Library of Congress the next day are fully protected for mechanical and kindred rights.

London Maestros Juggled

London, May 13.

West End niteries are undergoing changes in bands. Harry Gold's "Pieces of Eight" is out of the Embassy, being replaced by Carl Barrateau, former clarinetist with late Ken ("Snakehips") Johnson outfit.

Knightsbridge Studio Club, operated by Harry Morris, who also owns the Astor, is putting in Martin Hayes Quartet at the former; while Edmundo Ros is likely to replace Don Marino Barreto and his Rhumba outfit at the Astor, with Barreto likely to switch to the Churchill where Ros is now wielding his baton.

Music Notes

Ida Koverman, exec secretary of M-G-M studio, named chairman of Los Angeles Citizens' Advisory Committee to the municipal bureau of music....Mac Green, of Spina-Green Music Corp., Coast pub. in N.Y. for a week to chart campaign on firm's "Santa Catalina"....Danny Kaye last week etched first pair for Decca under recently signed pact....Johnny Desmond, Page Cavanaugh Trio and Delta Rhythm Boys sliced two faces each for RCA-Victor on Coast last week....Jack Leonard inked by Majestic Records....20th-Fox has given Dave Raksin two months to compose score for "Forever Amber"....Ray Evans and Jay Livingston, staff cleffers at Paramount studio, have turned out first oatune, "Laramie," for inclusion in forthcoming "Whispering Smith" film. Cactus chant is tailored for thrushing by Robert Preston....Harry Owens cut first sides for Columbia label last week....Ben Alexander and H. B. Lee have formed yet another Hollywood odd-label, Tall Tree Records....Kay Starr now being handled by GAC....Billy May orch hereafter will background all Clark Dennis recordings for Capitol....Alexis Albert, Australian rep of Santly-Joy, in Hollywood hobnobbing with firm's Dave Bernie and Bill Coty....Bing Crosby and Lee Wiley dueted on two sides for Decca last week....Mildred Cavanaugh, lone femme songplugger working Hollywood, in N.Y. for several weeks for confabs with the boss, Mickey Goldsen, of Capitol-Criterion Music.

Band Reviews

TEX BENEKE - GLENN MILLER ORCH (28)
With Gary Stephens, Meadowlarks (4)
Glen Island Casino, New Rochelle, N. Y.

Glen Island Casino, formerly recognized, when radio remotes were more important than recordings, as one of the class suburban name band spots in the east, seems to be back on its old footing. For too long the atmosphere which had made the prewar Glen Isle operation a summer magnet for vacationing Westchester teen-agers was missing; it had sunk to a level comparable to ordinary roadhouses.

Under Shep Fields Glen Isle is again on its way. Situated on the shores of Long Island Sound, with surrounding grounds, the spot had been a dinner mecca as well as a supper-dancing lure. Apparently the same result is again being achieved, for on Tex Beneke's opening night dinner biz was near-capacity, and later trade was almost equal, with only a small percentage being professional, i.e., music publishing and bandsmen.

In securing the Beneke-Glenn Miller band to reopen the Glen Island operation, Fields combined the past with the present. Miller's pre-war orchestra, was the spot's No. 1 alumnus, and the postwar band, led by Beneke since Miller's wartime demise in a plane crash, is up among the topmost b.o. bands, if it isn't first. With the opening-night biz, plus the weekend's b.o. (see separate story), it appears that the choice was a wise one.

Beneke's band fits the spot to a T. One of the largest combos, consisting of eight brass, five sax, four rhythm, 11 strings, plus Beneke and vocalists Gary Stephens and the Meadowlarks, it is also one of the best in performance. It turns up dance sets that do an admirable job of jamming a dance floor, and the personality angle is handled well by the vocal setup. And Beneke himself has come a long way since he picked up the baton; his former stiffness has worn off, and he now seems completely at ease.

However, there are two things very noticeable. One is that the combo's latest arrangements, while they are ably and colorfully written to take full advantage of what Beneke has to work with, seem to be drifting farther away from the basic ideas set by Miller. Since Miller's style made him such an outstanding success, it may not be wise to get away from it entirely. Second objection is that the band has a tendency to play rhythm tunes a bit too fast.

Cary Stephens handles ballad vocals nicely, while the Meadowbrook group do rhythm items and some slower things in smooth style.

Wood.

TOMMY DORSEY ORCH (16)
With Stuart Foster, Town Criers (4)
Casino Gardens, Santa Monica, Cal.

Casino Gardens proprietor Tommy Dorsey has brought his own new orchestra in for a 16-week stand while mulling plans to go back on the road. There are a few new faces in the crew for the current stand, but to the casual listener its the same TD.

Using the old library and careful rehearsals have brought the new outfit to the point where the calendar seems to have been turned back. Maestro takes an occasional stint on the stand but allows Ziggy Elman to do most of the fronting.

Set-up has, exclusive of TD, seven brass, five sax and three rhythm. And it is powerful and capable enough to keep the juves crowding around the bandstand.

Current stand proves TD still is a dance draw. Here the kids keep clustering around for showpieces when not rugcutting. Not the least of the lure is the vocalizing, ably handled by Stuart Foster and new group, The Town Criers, who team up now and again for ballads.

Stand opener found band depending upon standbys and the Dorsey familiars with kids hollering for more from the library. There are a few new ballad arrangements and more probably will be added if TD decides to tour.

Kap.

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Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Griff Williams....	Waldorf (400; $2).....................	0	†1,600	1,600
Randy Brooks....	Pennsylvania (500; $1-$1.50).........	6	1,400	9,825
Vic Lombardo....	New Yorker (400; $1-$1.50)...........	0	‡1,025	1,025
Lawrence Welk...	Roosevelt (400; $1-$1.50)............	7	1,425	9,775
Louis Prima......	Commodore (400; $1-$1.50)...........	4	800	3,675
Johnny Pineapple,	Lexington (300; $1-$1.50)............	26	825	25,775

** Indicates Floor Show at Waldorf with Dorothy Sarnoff, Hermanos Williams Trio. Ice Revue at New Yorker.*
† 4 days. ‡ 3 days.

Chicago

Henry Brandon (Boulevard Room, Stevens, 550; $3.50 min.). Brandon opened Friday (16) with a new revue (Don McGrane closed night before). Some 500 jump over last week; 3,600 covers.

Herbie Fields (College Inn, Sherman; 900; $2-$3.50 min.). New acts, Sara Vaughan, Honey Dreamers, and Mel Henke added. Very warm for May; 5,000.

Jack Fina (Empire Room, Palmer; 650; $3.50 min.). Biz up 100 covers over last week to 3,700.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Excellent 3,300, helped mightily by Variety Clubs International convention at hostelry.

Russ Morgan (Biltmore; 900; $1-$1.50). Sound 2,400. Parties continue to fatten take here.

Location Jobs, Not in Hotels

(Chicago)

Arnie Barnett (Copacabana; 550; $4 min.). New Joey Adams revue isn't drawing; slid off to 2,900.

Don Davis (Chez Paree; 650; $3.50 min.). Out-of-towners equal sock grosses. Pretty 5,300.

Buddy Shaw (Latin Quarter; 700; $2.50 min.). Spot coasting until opening of Gertrude Niesen, Friday (23). Off 200 to 2,700 this week.

(Los Angeles)

Alvino Rey (Aragon, B, Ocean Park, 3d wk). Okay 5,800 customers. Harry Owens' re-formed crew shared stand over weekend in effort to buck Tommy Dorsey at nearby terpalace.

Charlie Barnet and Murray McEachearn (Meadowbrook, B, Culver City, 2d wk). Policy of two orchs and vaude acts wobbling; several acts lopped and last week saw ledgers splashed with crimson with only about 4,000 or fewer admishes.

Tommy Dorsey (Casino Gardens, B, Ocean Park). TD restored his terpery to full-week policy Friday (16), and got immediate, strong reaction.

Tony Pastor (Palladium, B, Hollywood, 3d wk). Fewer than 9,000, 'way off.

Welk to Alternate With Lombardo Next Summer

Roosevelt hotel, New York, has found the band to alternate with Guy Lombardo's in its Grill, signing the current Lawrence Welk outfit to come back again next summer during Lombardo's annual hiatus. Welk's opening date is dependent upon Lombardo's closing, which is never definite. Welk is to have three months' notice.

Grill, incidentally, will close June 28 after Welk finishes his run. It is to be redecorated and needed repairs done during the six-week period until Lombardo goes back for his 18th season.

Oberstein Settles Majestic Salary Snag, Halts Suit

Eli Oberstein and Majestic Records have settled out of court the former's suit for back salary due him. Dispute grew out of Oberstein's sale of the Hit Record Co. to Majestic Radio and Television and its subsequent change of name to Majestic Records. Papers in the settlement were signed last week, and Oberstein, now head of artists and repertoire for RCA-Victor, drew approximately $15,000.

Oberstein's legal argument with Majestic over the coin resulted from one of the terms of the deal, which called for him to stay on for two years in an advisory capacity. This later was reduced by mutual consent, and still later disputes over certain management policies caused an abrupt split several months prior to the end of the employee contract. Oberstein sued for the sum called for over the full term and Majestic countered with another action claiming that Oberstein had misrepresented his company in selling it to them though Majestic experts had looked the operation over for months prior to making a deal for its purchase.

M'DEVITT EXITS AVODON TO BEAT MARTIN'S DRUM

Hollywood, May 20.

Barney McDevitt, who has been managing downtown Avodon ballroom since its opening last May, will resign end of this month. He will tub-thump Freddy Martin's summer vaude and one nite tour. No Avodon successor has been tabbed.

Music Corp of America has not yet set Martin trek definitely, although many eastern and midwest weeks have been pencilled. Band, which has bettered six years straight stand at Cocoanut Grove, will leave spot May 22 and tour will consume 14 weeks.

This, incidentally, is Martin's first vaude tour with his band in years. He has never cashed in, as most bands do when they get a hit recording, by playing theatres. He didn't even hit the vaude trail following the tremendous success five years or so ago of his "Piano Concerto" disk, allowing Music Corp. of America to book him instead into the Hotel Waldorf-Astoria, N. Y. By the time he got out the heat was off the band even if its leader had wanted theatres. Combo is due into the N. Y. Strand, July 18.

West of Rockies Barren for Bands; Agencies Seek to Lure New Promoters

Hollywood, May 20.

Western outposts of the national band-booking agencies are viewing with ever increasing concern the dearth of one-nite and location dates west of the Rockies. Now that the summer season is at hand, situation is more gloomy than originally prognosticated. Only about 20 one-night spots, at the outside, are available up and down the length of coast. And, aside from the regular San Francisco area hotels and the ones here, only location spot is the Rainbow Rendezvous, Salt Lake, and Jantzen Beach, Portland.

Edgewater Beach, Frisco, will use no names, nor will Russian River, Balboa Beach, Big Bear and all the other resorts. Both San Diego terperies are out as name locations. And many of the one-nite promoters continue to cling to western bands, from which they consistently have been plucking some profit.

In an effort to pry loose the situation, Music Corp. of America's Beverly Hills office has sent Hal Howard on a one-month trek through this territory in an effort to line up new promoters — ones who haven't been in the dancehall dodge and may take chances which the old-line gig-tossers now duck. William Morris' Jack Archer for some time has been trying to induce neophytes to take the plunge, also.

In all, quotations for name crews for one-niters are considerable under past levels. Promoters did some growling when MCA offered Gene Krupa, before and after his June-July stand at Palladium, at guarantee of $1,500 per when he got but $1,250 hereabouts last year, but MCA generally, along with the other bookers, has shriveled its demands.

Freddy Martin, who exits the Cocoanut Grove, L. A., on June 22 for a summer span of vaude, is being offered for a few gigs at $1,500. Morris office is asking $1,250 for Duke Ellington and $1,000 for Count Basie, both of whom are due in for location stands. Autumn dates for Tex Beneke are now being sought by GAC, and the figure is $1,750. Last season it was $2,500. In all offers, of course, the 60% privilege obtains. Charlie Barnet and Tony Pastor, both on local loam now, can be had for slightly less than $1,000, the guarantee Les Brown is now getting on his trek around the territory. Cab Calloway is being booked at $1,250.

Situation has simmered to extent where it is probable there will be far fewer name aggregations trudging around Coast than in many summers past. Palladium, which currently has Pastor with Frankie Carle and Jimmy Dorsey following, is thus set until Harry James starts Oct. 7. Carle seems disinclined to play many gigs, as he wants to concentrate on his Chesterfield summer airer. JD isn't being offered, apparently. Many will voluntarily or be forced to head back east quickly after completing Palladium, Avadon, film or other local commitments.

With the outlook muddled and so little location time available, agencies naturally are desisting from hauling in many bands. It strictly is not feasible to bring a crew over the Great Divide unless some stout location dates are inked; the one-nite time is not enough to carry the costs.

LINK (FEIST) WEST TO SET 'MIRACLE' SONG

While many a pop tune has been known to wind up on the cutting room floor, Feist's general professional manager Harry Link is taking no chances with the title number to the film version of Russell Janney's best-selling novel, "Miracle of the Bells." He planed to the Coast Sunday (18) accompanied by Janney for RKO studio conferences with producer Jesse Lasky to map out spots for the song.

Long-time friend of Janney's, Link copyrighted the title for a pop ditty before the book was acclaimed as a success. With words by Janney and music by Father Pierre (Joe) Connor, song is slated to be used as a choral background to the title credits preceded by a half dozen cathedral chimes. Other sequences are expected to result from Link's current Coast huddles.

Robbins' Standards

Feeling that the public is becoming "classical conscious" through its acceptance of such films as "Carnegie Hall," "I've Always Loved You" and biopics on noted composers, Jack Robbins is publishing a popular priced album series tagged "The Best Known Music" of classical works via his Hamilton S. Gordon subsid. Domenico Savino and Hugo Frey edited the edition.

Meanwhile composer-arranger Frey has been named music editor of Robbins' standard house, the John Franklin Co., containing more than 500 copyrights including the original copyright of "Marcheta." The Franklin catalog will be modernized and refurbished by Frey. Latter also edited and arranged a piano album, "Music for Millions," newly released by J. J. Robbins & Sons, Inc.

SPIVAK MAY VACATION FROM THE BARBER'S

Charlie Spivak may become another pop band maestro to go into longhair work occasionally. Due to his performances on themes associated with violinist Fritz Kreisler, in an RCA-Victor album, Kreisler has become so interested in the trumpeter that he is endeavoring to get Spivak to work with several Symphony combos.

One date has been offered Spivak, with the Buffalo Symph, and another with the Detroit outfit. His bookings are being arranged so that he may play them.

Hurt Hawking Thief

Toledo, May 20.

Bobby Jones, drummer in Burton Spear's orchestra, drew a fractured jaw and sore larynx when he tangled with a six-foot Toledo steelworker Saturday morning (17) whom he interrupted in the act of stealing the band's instruments from an automobile.

Steel worker was captured two hours later by two policemen, who recovered the stolen instruments in the suspect's auto. He explained to police that "I was completely drunk or I wouldn't have done it."

Stolen instruments (drums, spotlights, and trumpets owned by Spear) were held as evidence, but were released when the two musicians pleaded their "show must go on" and they needed the evidence for a date at the Bowling Green (O.) State U. ball.

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Records listed are race-type disks most played in the nation's juke boxes, according to The Billboard's weekly survey among juke box operators

Weeks to date	Last Week	This Week		
10	5	1.	TEXAS AND PACIFIC ....Louis Jordan (Louis Jordan)..	Decca 23810
21	1	2.	AIN'T NOBODY HERE BUT US CHICKENS ....Louis Jordan	Decca 23741
20	3	4.	LET THE GOOD TIMES ROLL ....Louis Jordan	Decca 23741
8	4	4.	OLD MAID BOOGIE ....Eddie Vinson Ork (Eddie Vinson)	Mercury 8028
1	—	5.	KIDNEY STEW BLUES ....Eddie Vinson Ork (Eddie Vinson)	Mercury 8028

Jones Slaps 100G Countersuit on AGVA But Gets Tagged in Salary Holdout

Philadelphia, May 20.

Two more legal actions were started last week in the war-torn American Guild of Variety Artists front.

The first was a suit for $1,000,000 filed by Dick Jones, of the Philly AGVA local, against Matt Shelvey, national AGVA director and five of his associates.

The second was an action filed against Jones by Margaret Stohm, chorine, and Lee Henderson, N. Y. line producer, asking $4,500 damages on the charge that Jones collected gal's salary for an engagement at the Mocambo and never turned it over to her.

The million buck action was taken by Jones and 15 of his local cohorts in retaliation to two $500,000 suits filed by Shelvey against the local's officers in which they charged Jones had "maliciously prosecuted" them for illegal entry into the Philly offices of the union in the Shubert Building at the time Shelvey tried to oust Jones from his job.

In Miss Stohm's suit it was alleged that Jones "seeks . . . corruptedly and wilfully to divert the monies of AGVA to his own personal and sectional interests."

She charged specifically that when she was granted a leave of absence from the Mocambo line to take care of her sick child Jones sent one of the officials of the local to the club to collect her salary of $60.

"They never turned it over to me although often requested to do so," according to her petition.

Miss Henderson, the chorine's employer, claimed "impairment of her standing and reputation as a responsible, efficient and successful producer."

Injunction Hearing Set

Hearing on Philly local's plea for permanent injunction to restrain national AGVA from dissolving it and taking over its affairs has been calendared for Friday (23) before Judge Harry S. McDevitt in Common Pleas court.

Plea for a temporary injuction was made two weeks ago and shelved without prejudice. Arthur Cowan, attorney for national AGVA, construed such action tantamount to denying application since three days of testimony of plaintiff had been taken and no witnesses for defendant called. Cowan so notified Matt Shelvey, national head of AGVA, in wired communication to effect that court had denied injunction. Later it was learned that Judge McDevitt had neither denied or affirmed petition but hoped the warring factions would get together and adjust matters.

Shelvey and Cowan worked out a deal whereby national AGVA would suspend unfair listings of those involved in the controversy, would not interfere with club-date bookings of the local but did insist upon controlling niteries and theatres of that area having pacts with national AGVA and collecting dues from members playing such spots. This was rejected by Jones and his group, with Shelvey calling off further overtures and letting the matter be threshed out in court.

Burley Op's 3 Mos. Jail Sentence Shaved To $50 Fine on Appeal

Vancouver, May 20.

Hymie Singer, local burley operator found guilty last summer and sentenced to three months in jail at hard labor for indecent performance at State theatre, had sentence reduced Friday (16) to $50 fine. Reduction came after appeal was made by Singer to higher court, where presiding Judge C. D. Lennox said that city license inspector was "derelict in his duty and should never have approved a license for such a shameful performance."

Accordingly judge said that "singer's conduct is not quite so reprehensible as it would have been under other circumstances." Under different circumstances judge said that he would have sent Singer to jail.

In lengthy preamble to his sentence, judge disallowed both of defense counsel Claude MacAlpine's contentions that accused was not in charge at time of performance and that performance itself was not indecent. Judge lashed out at burlesque skits, which he called vulgarly indecent, and denounced three striptease acts.

Hope's Fulfills Promise

Toledo, May 20.

Bob Hope will carry out an old promise to his late brother, Sidney, when he plays a benefit for the St. Vincent's Hospital building fund campaign at Swayne Field, baseball stadium, in Toledo, May 28.

'Zipper Music'

Newport, Ky., May 20.

Holding the floor for encore after encore last week at the Beverly Hills Country Club, singer Lanny Ross finally confided to the nitery's patrons that his long stint was "zipper music."

"One of the chorus girls broke her zipper," Ross said, "and I'm supposed to stay on until it's fixed."

D. Kaye % Bone Of Legal Hassle

Aftermath of Danny Kaye's split with Lou Mandell, who until last year was Kaye's attorney and personal manager, cropped up this week when a series of suits and countersuits were filed in N. Y. supreme court. Mandell started the proceedings by filing a claim against the William Morris agency, Kaye's agent, for $1,142; the agency filed a counterclaim for $21,584.

Mandell bases his claim upon an agreement reached in 1941 which provided that he receive 2½% commission on all Kaye bookings. Attorney is after his share of the $4,571 commissions received by Morris for the booking last winter at the Copacabana, Miami Beach, where Kaye was set for $20,000 weekly and overages. Mandell claims this booking comes under the purview of the 1941 pact, although Mandell had sometime previously severed his relations with the comedian.

Morris office, in turn, says the $21,584 it's suing for represents the amount collected by Mandell since the 1941 arrangement went into effect. Agency claims that inasmuch as Mandell received a stipulated fee from Kaye, any outside arrangement for additional revenues from Kaye's services was therefore illegal.

Both parties have filed for dismissals of each others' claims. Hearing on the dismissals is slated for Monday (26). Should court rule on validity of suits, trial will probably be held in October.

RIVERSIDE, MILWAUKEE, RESUMES BANDS, ACTS

Riverside theatre, Milwaukee, is slated to resume a vaude policy after a hiatus of several years. Stage is set to relight July 1 with names and a name band policy. Opening bill not yet set.

Bookings will be handled by Charles Hogan out of Chicago.

Icer, Rodeo, Drama Festival Figured To Draw 1,500,000 to Utah Centennial

Salt Lake City, May 20.

Utah's celebration of its Centennial got under way theoretically on the first of the year, but from the entertainment point of view it's just beginning. A big schedule has been lined up and figured to attract 1,500,000 visitors.

However, skeptics have expressed themselves in two ways. The first complaint came from the tourist court owners assn. who protested the lack of effort being put forth to attract out-of-state visitors. The courts have vacancies now, and they're beginning to wonder about the expected bonanza. The answer from the hotel assn. has been that too many outsiders will result in an abundance of "no vacancy" signs, which will mean dollars in the till now, but lean years ahead when disappointed visitors fail to return.

The second fly in ointment hit the press on Saturday. The Centennial commission is taking a hand in the legal squabble under way to break the five-year exclusive contract for the Fair Grounds midway held by Beehive Midway, Inc. Five Utah amusement corporations are trying to break the monopoly held by Beehive, and the commission is fighting them. Some quarters express opinion the midway could be in better hands.

Gala Program Set

The backbone of the entertainment end of the celebration will be the doings at the Fair Grounds, with things getting under way June 2, when "Holiday on Ice" opens at the 4,000-seat Coliseum. The show is slated to run two weeks, and maybe three if attendance warrants. The producers have started a heavy radio and press advertising campaign.

"Holiday" will be followed by Jimmy Lynch and his Death Dodgers, a wild animal circus, the rodeo, Bobby Ward and his Sky Devils, a three-week stand for the "Water Follies," and three weeks of grandstand shows.

The controversial midway is going in heavily for rides, wheels, and games, with a few shows under canvas predicted, but not named. In addition, the Fair Grounds will be the scene of a season's Gilbert and Sullivan repertory produced by the Breden Savoy Light Opera Company.

On the cultural side the Centennial will have a million dollar loan art exhibit, the now nearly ended Drama Festival, and a super outdoor musical drama called "The Promised Valley."

The Drama Festival opened with Katherine Cornell doing "The Barretts of Wimpole Street," followed by Judith Evelyn and a local cast with "Joan of Lorraine." Cornell drew big houses, but "Joan" left something to be desired at the boxoffice. The festival winds up with Orson Welles opening in "Macbeth" on May 28, for five performances.

"Promised Valley" will have a book by Arnold Sundgaard, music by Crawford Gates, dances staged by Helen Tamaris, and will be directed by C. Lowell Lees of the University of Utah. It's billed as a music drama, depicting the trek of the Mormons to Utah, and will be staged outdoors at the university stadium. Heavy emphasis is being placed on the fact it is not a pageant. Alfred Drake, formerly of "Oklahoma!", will play the lead, supported by imported principals and local talent. Nelle Fisher and Barton Mumaw have been signed for the dance leads.

Negro Chirp, Three Men Held For Philly Hearing On 'Happy Dust' Rap

Billie Holiday, Negro blues-singer, was arraigned Monday (19) in New York in the N. Y. federal court, on charges of illegally possessing heroin. She was released in custody of her agent, Joe Glaser, for rearraignment in Philadelphia the following day (Tuesday).

Federal agents testified that upon her completion of a date at the Earle theatre, Philly, the agents broke into her room, whereupon the singer fled.

Meanwhile, Miss Holiday opened at the Club 18, N. Y., Friday (15) and played two days before her arrest.

Arrested with the singer were Joseph Luke Guy, a musician, Bobby Tucker, her accompanist, and Joseph Asendio, her manager. All were held for possession of the drug.

Miss Holiday testified that she was under influence of the drug when the agents broke in, and wanted to escape unpleasant publicity.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., May 20.

Joe Denicolo received a 10-day furlough to visit his family in N.Y.C. He was recently checked out of the infirmary to the up department with OK clinic reports.

Kitty Bernard, after a two-year siege of strictly in bed, upped for meals plus and flashing good clinic report.

Moe Gould upped for meals, pix and mild exercise.

Madam Luzan Riane back to bed after recent setback.

Ben Schaffer returned to the hilltop sanatorium with an Automat tan after spending 10-day holiday in the Big Town.

Among other clinic patients given "up" privileges for one pic show weekly are Helen Pelechowicz, Margie Regan, Alice Dudley, Mable Burns, Helen Inglee and May Taft.

Tom Curry, who came here six months ago, has licked major operation, now upped for all privileges including outdoor exercise.

Dr. William Stern back officiating at the Rogers after a month's vacash in Florida and N.Y.C.

Local niteries are augmenting their talent programs for the coming tourist season. Durgan's has set Don Gero and his Jades of Rhythm, Sparkys' has the Rhythm Ranch Boys, and the Hotel Saranac has resigned Gerry Uvanni's orch.

William "Whitey" Mathews upped for meals and pix.

Forrest "Slim" Glenn, Robert J. Goldstein and Princess Eida Benedict flashing good clinic reports.

Benito Collada, El Chico, N. Y., boniface in for vacation at his Helen Hill Villa.

Among others upped for pix are: Walter Hoban, Frank Scheedel, Sydney Cohen, Carl Kessler, Bill Lalls and Alfred Michalski.

James Wildenthaler responding to the cure.

The John Gaffneys, Eleanor Cusick and Helen Maloney motored in from Albany to visit Hugh (CBS) Carney.

(Write to those who are ill.)

Liddie Murphy, American singer who's been touring Europe, has been booked into the Hotel Ritz, Teheran. Singer recently wound up a date at the Casino Municipal de Taxim, Turkey, and previously played various Greek niteries.

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AGVA CURBING PHONY BENEFITS

British Vauders Forced to Bow to B.O. Demand, Buy U.S. Acts at High Coin

Demand of the British theatre-going public for names has reached the point where English talent agencies and theatre operators are being forced to revise pre-war conceptions of salaries and buy U. S. acts at figures approximating American salaries. This is a complete reversal of the situation of a few months ago, when Britons felt they could not dish out the coin demanded by U. S. names.

The British public is shopping around for greater values in entertainment. Patrons are attending theatres that have only genuine marquee lure. This situation exists despite the fact that British theatre business has hit no bad slump. Shortage of consumer goods in that country is forcing a lot of coin that would ordinarily go to staples, into various box-offices. However, even with the healthy state of amusement trades, houses with names are getting the greater edge of the business.

In recent weeks names such as Andrews Sisters, Chico Marx, Peggy Ryan, Harpo Marx, Larry Adler and Josh White have been bought at figures close to their American salaries. Ink Spots were bought last week for a British theatre tour. They're considering other names in the four-figure brackets.

Until recently English percenters visiting the U. S. on talent foraging trips had contended that England was in no position to shell out American theatre and cafe salaries because of the fact that English houses played only two shows daily as against four or five in the U. S. However, fear of losing out to houses having attractions, either British or American, is forcing most houses into a name policy.

Joe E. Lewis Date To Set Back Summer Fold Of Hub Latin Quarter

Availability of Joe E. Lewis has staved off the closing of the Latin Quarter, Boston. Spot was slated to shutter for the summer June 1. However, Lewis has been set to open for two weeks at that tim[e in]stead.

With Lewis extending the regular season, there's a possibility that the LQ will attempt to span the entire summer. Main opposition, the Bradford Roof, is scheduled to close June 14, which would virtually give the LQ a clear field for the season.

Statler hotel, will operate with a band but no shows, while the Copley Plaza with abbreviated shows, will close its Oval room, Aug. 1, until the fall.

DINAH SHORE MAY DO TWO WEEKS OF VAUDE

Dinah Shore is dickering for two weeks of vaude dates to be played outside of New York. Singer feels that inasmuch as she played the Paramount theatre, N. Y., last summer, an appearance now would be too quick a repeat.

Paramount salary was $10,000, but salary demands for current trip haven't been divulged. One dicker is on for the Chicago theatre, Chicago, but hasn't been set yet by the William Morris agency, which is handling her dates.

Belita Skeds Vaude-Club Tour With New Ice Revue

Belita, skating star of films, and her husband, Joel McGinnis, will produce a skating show, "Rhapsody on Ice," slated to open a tour June 23 in Portland, Ore. Revue, designed for theatres and night clubs, will use a 20-24-foot ice tank.

Cast will include Terry and Gill Dennis, Rudy Richards, Jeannie Worth and the Six Sapphires, with Dick Barstow directing the routines.

Success Story

Lisa Kirk, whose first N. Y. show-business job was as a chorus girl at the Versailles, will return to that spot as a headline act. Singer has been set for June 4 on bill with Myrus, mentalist.

This show likewise temporarily marks the return to a two-act policy at that spot. Versailles has been on a single act policy for some time, but is now reverting to the type shows it had prewar, before production policy. After girl-shows were dropped, Versailles used one act per bill.

Copa, A.C., Debut Delayed by City

Opening of the Copacabana, Atlantic City, has been delayed indefinitely because of license difficulties. Sam Shenker, operator of the Cairo, Washington, D. C., who was slated to take over the spot, is now reported out of the venture.

Copa was scheduled to open around June 1 and Shenker had been dickering for a series of names. But because of the license difficulties, no deals have been set.

Ambassadeurs, Paris, Into Ice Show Policy With U.S.-Built Unit

Les Ambassadeurs, Paris, is slated to get an American-produced ice show sometime in June. Show is being produced by Truly McGee, currently staging shows at the New Yorker hotel, N. Y., and will contain a company of 11.

Troupe, handled by Hans Lederer, of the Clifford C. Fischer office, is slated to sail May 29 on the S.S. Marine Flasher.

Condemned Chi Nitery Again Appeals Sentence

Chicago, May 20.

Julius "Dolly" Weisberg, former co-owner of the Hi-Hat nitery here, renewed his appeals to both the Illinois and U. S. Supreme Courts to prevent his scheduled execution Friday (23) for the slaying of Joseph McKnight, auto salesman. Both courts had previously denied his appeals.

Weisberg claims that new evidence shows that he was severely beaten earlier in the day where the shooting took place and he thought that McKnight was one of those that had beaten him and therefore shot him, in what defendant claims was self defense.

Buff. Nitery Bankrupt; Owes 10G in Fed. Taxes

Buffalo, May 20.

Tech Sho-Bar, Inc., operating the Vogue Room here, has filed bankruptcy in Federal court showing liabilities of $71,000 and assets of $6,500.

Liabilities include nearly $10,000 in federal taxes and $41,000 to general creditors. Officers of the corporation are Ray Siegel, Helene Katzoff and Thomas Becker.

Potson Wins Tax Delay

Chicago, May 20.

Mike Potson, former owner of Colisimo's, received a tax plea delay until May 29 in Chi Federal district court last week. Defendant's attorney asked for more time to study indictment.

Government charges that Potson owes taxes amounting to $162,000 covering years 1940-43.

ACTS DOING 'EM WILL BE FINED

The phony benefit racket has gained momentum in N. Y. to such proportions in recent months that the American Guild of Variety Artists has been activated to crack down hard on the practice. After representatives curbed six such affairs last week by having union reps on the spot demanding payoff of talent or else, all paid off and shows were permitted to go on.

After conference between Matt Shelvey, national head of AGVA, and Dave Fox, head of the N. Y. local, having jurisdiction over the N. Y. area, former gave Fox authority to bring member participants in these unauthorized affairs up on charges before the union with disciplinary action, involving fines of $25 to $100 for such infractions.

This, of course, does not apply to charity benefits authorized by Alan Corelli of Theatre Authority. It's aimed at political and other affairs run as a promotion and for which performers should be paid for their services, according to AGVA rules.

No More Cuffo Dates

Shelvey also bulletined branch heads in other key cities that these free affairs where talent is enlisted to pay off past favors for bistro operators or others wishing to keep on the right side of politicos must stop.

"If nitery operators want to pay off old debts via talent at these private affairs they'll have to pay acts if the auspices do not. Under their basic pacts with AGVA, contracts for performers specifically state that employment be exclusively for their operation," Shelvey pointed out and added "We are not going to stand for any more of this bicycling on the cuff. We will hold both performer and operator equally responsible in the future and penalize both. Such monies collected via fines will be equally divided between our Death Benefit and Welfare Funds."

Last week, according to Fox, he received inquiries from several acts on requests that had been made of them to play outside dates sans remuneration. After nixing, he dispatched Al Baumgaard, union rep, to several of the affairs. Latter collected $680 from these functions before permitting acts to go on. Money was distributed among the performers. One of the affairs was a testimonial to a furrier and another was a political affair.

Corelli Replies to Walters

Alan Corelli, executive secretary of Theatre Authority, hit back last week at Lou Walters, Latin Quarter, N. Y., operator, who has been seeking to ban large benefits held at the Madison Square Garden, N. Y., and elsewhere. Corelli declared that Theatre Authority has no authority to force organizations seeking to raise money to hold benefits at niteries.

Norman W. Drescher Quits USO Pacific Post

Norman W. Drescher, director of operations in the Pacific theatre for USO-Camp Shows, last week resigned that post. He had been with Camp Shows for four years during which time he set up all entertainment plans in that area. He had made three trips to the Pacific covering all points at which USO entertainers appeared.

Drescher will announce future plans shortly.

Josh White Sets for 3 Mos. European Concert Tour

Josh White, Negro folk ballad singer, has been signed for a three-month European concert tour under aegis of Herbert Fielding agency, London, set by William Morris agency.

Deal calls for five concerts per week on salary and percentage basis, according to Mary Chase agency, who has singer under personal management pact.

White will sail for London from N. Y. latter part of June.

Embassy Tosses in Towel; Fourth Major N.Y. Club to Fold in Month

False Alarm

Toledo, May 20.

George Lambert, owner of the Gay Nineties Night Club here, last week reported to police that $2,500 was missing from his basement office safe. He was positive it was in the safe a few hours before, so finger-print experts got busy.

A few hours later Lambert again called police. He said he had found the money in the inside pocket of a coat at his home.

Sophie Tucker's 225G LQ Record

A record breaking net of $225,000 has been chalked up by Sophie Tucker during the first five weeks of her current run at the Latin Quarter, N. Y. Miss Tucker registered the all-time high for any week at the spot, her first week hitting $47,000, while second and third weeks tallied approximately $45,000, and $44,000 for fourth and fifth stanzas.

Gross, including the 20% federal tax and 2% city tax was in the neighborhood of $284,000.

Miss Tucker remains at the LQ for a total of 12 weeks.

Jack Haley Set For Roxy, N.Y., First Vaude Booking in Years

Jack Haley will make his first vaude appearance in years at the Roxy theatre, N. Y., in July or August as half of a package with Ella Logan. Pair have been set for $15,000 weekly plus other acts.

Miss Logan is slated to leave the lead slot in "Finian's Rainbow" in New York June 1. She'll be replaced by Dorothy Claire.

3 St. Loo Setup Spots Run Afoul of New Law

St. Louis, May 20.

Owners of three set-up niteries last week ran afoul of new law which places them under Missouri State Liquor Control Dept. and were pinched for operating without licenses.

Those pinched, after State agents were permitted to consume liquor after the closing hour, are Anthony Scarpelli and Charles Bologna, co-owners of the Club Plantation; James Bisanti and Joseph Mascheri, co-owners of the Club Windup, and Daniel Auerbec, owner of the Celebrity Club. All of the defendants were released on bonds pending trial.

Ohio Liquor Bd. Expected To Open New Licenses

Columbus, O., May 20.

Possibility that the wartime "freeze" on the issuance of new whisky and night club permits would soon be lifted is seen here. Ohio Board of Liquor Control has scheduled a hearing for June 11 on the proposal. Freeze regulation, adopted in August, 1942, included all types of retail permits, but was relaxed last year to allow issuance of beer, wine, and private club licenses.

If the ban is repealed, the present over-inflated values for night clubs are expected to collapse.

Gypsy's Mex Booking

Gypsy Markoff, accordionist-singer, just returned from her fifth USO overseas tour, opens at Ciro's, in the Hotel Reforma, Mexico City, the first week in June.

Contract is for four weeks with options.

Continued decline of N. Y. nitery business was further evidenced last week when the Embassy threw in the towel with little likelihood that a reopening will take place before the fall. Spot is the fourth major club to give up during the past month or so. Previously, La Martinique, Vanity Fair and Zanzibar folded.

Embassy's fold was expected in the trade for some time, despite that its operators, Morris D. Schwartz and Sam Marcus, were said to have started with sufficient coin to hold out for a prolonged siege. There were some reports that closing was due to Schwartz's complaint to Marcus that he (Marcus) should contribute more to the weekly deficits. Marcus had been unwilling to sink more money into the spot.

Sometime ago creditors had attempted to put through a petition for a bankruptcy arrangement, but move failed to go through.

Since the shuttering, spot is reported up for sale, with asking price set at $120,000, out of which the Federal and N. Y. city taxes would be deducted.

Business among major spots is confined to spots where there are high-priced attractions. Copacabana, Latin Quarter and Havana-Madrid are getting major play among the larger spots.

The Carnival is attempting to find a headliner to replace Olsen & Johnson, and unless a sufficiently strong lure comes through, may close June 15 until September, when operator Nicky Blair hopes that Milton Berle will be available for another long run at that spot. Berle, last season, had a run of 44 weeks, at a salary of $7,500 weekly, plus overages beyond $42,000.

Jane Russell Heads Vaude Package Set For Golden Gate, S. F.

Jane Russell has been set for a week at the Golden Gate theatre, San Francisco, starting June 4. Filmite will head a package consisting of comedian Harvey Stone and singer Eleanor Teeman, which will be played on a guarantee and percentage basis.

This is Miss Russell's first vaude date as head of a package unit. She has played other theatre dates, but only in conjunction with her film "The Outlaw."

RIVIERA'S FANCY 69G FOR INITIAL 6 DAYS

One of the largest six-day nitery grosses of the season was chalked up at the Riviera, Ft. Lee, N. J., which scored $69,000 since its reopening for the season Tuesday (13). According to boniface Bill Miller, gross outruns last week's initial week by $1,000. Biggest night of the week, Saturday (17), hit $23,000. Opening night, when spot served a $10 prix-fixe dinner, and a $5 supper minimum brought in $20,000.

Huge take was marked up despite several unusual circumstances. Majority of the week had rainy nights and rough state of show opening night brought adverse critical comments.

USO Unit Retains Act For Vauders

A USO-Camp Shows unit that recently toured Japan will continue to work on the commercial circuits in the U. S. Tab, labeled "Laffiesta" returned to N. Y. after an extensive tour of the Pacific and is being booked intact in various niteries and vauders. Layout is slated for the Terrace Gardens, Cohoes, N. Y., starting May 27.

Unit contains Bobby Pincus, Reiss Bros., Ruth Foster, Mack Pearson and Mayla.

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Capitol, Wash.
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Michigan, Detroit
2 weeks, Oriental, Chicago
Shea's, Buffalo
Paramount, Toledo
Palace, Columbus
Palace, Cleveland
Earl, Phila.
State, Hartford
2 weeks, Glenn's Rendezvous
3 weeks, Golden Gate, San Francisco
3 weeks, 365 Club, San Francisco
Adams, Newark
R.K.O. Boston, Boston
Palace, Cleveland (return engagement)
Albee, Cinn.
Keith's R.K.O., Dayton
Circle, Indiana
Paramount, Toledo (return engagement)
Michigan, Detroit (return engagement)
2 weeks, Oriental, Chicago (return engagement)
3 weeks, Strand, New York

TO FOLLOW

State, Hartford (return engagement)
Olympia, Miami
Capitol, Wash. (return engagement)
Hippodrome, Balti. (return engagement)
Palace, Youngstown
Shea's, Buffalo (return engagement)
Radio City, Minn.

RETURNING TO STRAND, New York

STRAND, N. Y.

"Helene and Howard work up front, contributing a well done comedy ballroom routine and a satirical jitterbug bit that goes over big. Their opening piece, done straight at first and seguing into the knockabout, is marked by good legit lifts, spins, etc. And the jitterbug piece is equally able. This is a fine act."

Wood,
VARIETY, May 7, 1947.

"Helene and Howard, youthful comedy dancers, open with a romantic waltz; out of the blue girl starts throwing ju-jitsu holds all over the stage, and is caught agap as glamorous gal pushes the big fellow around. She does some terrific spin turns, and couple end up in a jitter routine to end all zoot suit swingin's. Practically steals show." VARIETY.

"Helene and Howard are comedy dancers who manage to be 90% funny. The highest average anybody has had on our score card since the Hartmans."

Washington, D. C., Star.

"I think a skinny, dark doll called 'Helene' in a slapstick ballroom duo, billed as Helene and Howard, is one of the finest dead pan comediennes I've ever seen. She should do big things. The act is one of the better gag dance teams."

LEE MORTIMER,
N. Y. Daily Mirror.

"My favorite comedy team Helene and Howard are back with their terrific routine of excellent dancing and gorgeous horseplay and delightful laughs. Comedy dancers renew your belief in them as the funniest adagio team around the variety boards."

Cleveland Plain Dealer.

THANK YOU

LORRAINE ROGNAN, Dave Jonas, Harry Mayer, Dan Friendly, Harry Levine, Sid Piermont, Charlie Hogan, Don Haines, Tex Beneke, Frankie Carle and Harry Romm.

Night Club Reviews

Starlight Roof, N. Y.
(WALDORF-ASTORIA HOTEL)

Griff Williams Orch (12); *Dorothy Sarnoff, Hermanos Williams Trio, Mischa Borr's Orch* (8); $2 *minimum.*

Starlight Roof is bowing in the warm weather season with an opening show that's mixed to taste for the clientele of this ornately-decored room. This year it's Griff Williams orch filling the bandstand spot with a crack assist from the Hermanos Williams trio and an out-of-the-way offering from the concert soprano voice of Dorothy Sarnoff. Opening night (15) business was capacity.

Williams full-sized combo keeps its rhythms on the sweet and simple side, and despite fact that it doesn't impress with a distinctive style, music registers nicely for customer dancing. Williams' novelty puppet act, in which he manipulates effigies of w.k. orch leaders ranging from Cab Calloway to Arturo Toscanini with appropriate musical backgrounds, makes for a firstrate teeoff to the midnight entertainment.

Hermanos Williams trio is a fast-traveling, three-in-one act of high-grade chili warbling, smooth terping and bouncing acro-turns. Sparking the turn, gal member of the trio tosses off several Latin songs with plenty of zest while two fancy-pantalooned guys run through a series of eye-filling backflips and handsprings. Trio also does straight tango terping for a strong hit.

Debut of concert artist Dorothy Sarnoff (New Acts) in the nitery fold ends show on a longhair note that leaves audience somewhat pleased, but mostly puzzled by stiff operatic mannerisms.

Alternating on bandstand with Williams' orch, Mischa Borr's tango-rhumba combo satisfies with solid south-of-the-border dansapation.

Herm.

Rio Cabana, N. Y.

Mickey Alpert, Pat Harrington, Frankie Hyers, Dick White, Tilia Marsh, Charlotte Page, Lord Invader; Line (6), *Val Olman Orch;* $2.50 *minimum.*

New show at the Rio Cabana is probably the closest thing to oldtime burlesque to hit Broadway since Lew Brice's futile attempt to revive the blackout skits at his own nitery last year. Show is clean enough so that the bluenoses won't object but the uninspired line, the gagged-up sketches and the succession of acts that follow one another in rapid order but with no semblance of integration are certainly reminiscent of Minsky's. Withal, the 50-minute session is entertaining enough for the club's easy-to-please clientele.

Pat Harrington and Frankie Hyers, who've been doing their double comedy act for years, are joined at the Rio by Mickey Alpert, with the trio carrying most of the show. They open with "We're Back Again" in song-and-patter style and carry on from there with a series of skits interspersed among the other acts. All three cavort well on the floor, taking turns at songs, soft-shoe tapping, etc. Only default is the "Rigoletto" routine, which has been done much better by Willie Howard.

Dick White, young baritone, demonstrates why he's been held over at the club for the last three shows. Just a kid but with a well-developed set of pipes, he has the style and phrasing of a vet and, with correct guidance, should go places. Lad opens with a sock "Night and Day," follows with pleasing "Mam'selle" and comes back after hefty applause for "If You Were the Only Girl."

Lord Invader, one of the cleffers of "Rum and Coke," lends a touch of authentic calypso singing to proceedings but needs plenty of polish to make his mark as an entertainer. His deadpan, corny dance steps and raspy voice are bad enough but his heavy accent makes lyrics almost inaudible. Opens with "Always Marry a Woman Uglier Than You" and follows, of course, with "Rum and Coke," both of which leave the audience cold.

Latin dancer Tilia Marsh and songstress Charlotte Page (both New Acts) round out the bill. Line opens and closes the show in non-professional style, watching their feet and their colleagues to make sure they don't miss out on too many steps. Val Olman's orch backs show neatly and doubles for dance tunes with Pupi Campo's rhumba crew.

Stal.

St. Regis Roof, N. Y.

Paul Sparr Orch (7) *and Milt Shaw Quintet;* $1.50-$2 *couvert.*

The refurbished Viennese Roof of the swank Hotel St. Regis once again proves it's an automatic attraction on its environment, decor, cuisine and general atmosphere. Was a time when Paramount director Mitchell Leisen would put on elaborate floorshows—and it must be stated they had a distinction all their own—but fact is that the two bands, the fine hosting by maitre d'Jean, cuisine and the price seem to be all the attraction necessary. Considering the average dinner check of $5-$7, this spot is an excllent buy, as values go nowadays in N. Y. night life.

The airconditioned room, originally a Josef Urban design but constantly embellished with the seasons, now offers Paul Sparr's tiptop septet of "society" musicmakers, who know how to dish up the right type of dansapation for this type of patronage. Sparr merely shifted upstairs some 18 stories from the Iridium Room. Same goes for Milt Shaw, who held forth at the Maisonette (grill), and comes up with a sprightly quintet in Laszlo at the Hammond organ and a colorful Latin combo for the relief music. With Carmen Cavallaro into the Hotel Astor Roof this week and Griff Williams debuting the Waldorf-Astoria's Starlight Roof last week, it looks like summer's officially here, although it certainly is a large case of spring-will-be-a-little-late-this year.

Abel.

Riviera, Ft. Lee, N. J.

Jackie Miles, Gracie Barrie, Beatrice Kraft (3), *Stuart Morgan Dancers* (4), *Ray Malone, Tony Bavaar, Donn Arden Line; Joel Herron Orch, Emilio Reyes Rhumba Band; opening night,* $10 *prixe-fixe dinner,* $5 *supper minimum; regular minimum* $3.50.

The Riviera, Ft. Lee, N. J., which opened at a time when niteries were bucking adverse economic trends, stands a good chance of making a go of it this year. Hefty weekend biz can solve the problem.

Bill Miller actually preemed his second season at spot Saturday (10) before a benefit audience. Consequently formal opening show Tuesday (13) should have been smooth. However, a noisy, rowdy first-night crowd paying $10 for dinner and a $5 minimum at supper, spoiled that. Crowd came with the purpose of being seen and paid scant attention to proceedings.

However, show is carefully laid out and has items that will be appreciated by the usual run of audiences. Jackie Miles carries his draw potential in his varied stints around town, and should do better than usual at this time, inasmuch as he's the only male comic working major spots in this vicinity. The room's noise disconcerted him and he contribbed stint in comparative hurry. He showed no new material which might have quieted the mob. After familiar series of sketches, including his dissertation on Florida, two songs and his Gene Autry bit, he seemed glad to get off.

Gracie Barrie does better with a tune selection embracing "It's a Good Day," "Mam'selle," "Jack, Jack, Jack," and two special numbers, one in the indigo mood and other to an Irish tune segueing into a Yiddish number. Despite the general clatter, most of audience was attentive for good results, especially on her indigo item. Dialect song nsg.

Beatrice Kraft gets an attractive setting for her East Indian jive. A tasteful Balinese line provides proper atmosphere for her strong routines, assisted by two boy dancers. She solos in the jive manner for her second routine and more than gets by.

The Stuart Morgan dancers, three guys and a gal, in which the gal gets plenty tossing around, is good for hefty response.

The Donn Arden produced line is tastefully garbed, routines are stage-filling and well done. Ray Malone's taps and Tony Bavaar's songs lend appreciable lifts to the proceedings and Joel Herron maestros the orch for a superb job of showbacking.

The Riviera is still one of the show spots of night life and should get a healthy segment of motor trade. Miller is easing things by paying the $1 to-and-fro bridge tolls and driver's tip. Customers pay only what's on cab register.

Jose.

Copacabana, Chi

Chicago, May 14.

Joey Adams, Tony Canzoneri, Mark Plant, Alan Carney, Estelle Sloan, Line (15), *Arne Barnett Orch* (12); $4 *minimum.*

It took a week for the Copa to get over the Vallce fiasco (no ads, etc., and not many payees) but, from appearance of this new show, house is trying to get going with a vengeance. Entire bill is loaded with top comedy of heckling and near slapstick from Joey Adams, who is in and out of every act, keeping everybody yocking and happy. Show is geared for a two hour sked, leaving little to be done when Arne Barnett takes over for dance music.

Usually booked together, Adams, Tony Canzoneri and Mark Plant had comic Alan Carney to contend with this time, but instead of contention the group worked together like team of many years standing. Show is geared high with Adams capably cueing the timing throughout. He has suppressed most of his usual roughhousing, concentrating instead on the laugh-provoking embarrassment induced by his fresh guy material.

Both on and off stage he verbally lashes Mark Plant, who eventually gets a chance to do nifty baritoning on "Anniversary Song" and "Old Man River." Zany "Sonny Boy" with Adams on Plant's knee remains tops.

Carney enters into much of the horseplay but also shows single comic ability with mimes of various drunks. His impression of Burl Ives and the "Blue Tail Fly," however, is tops and wins solid response. Estelle Sloan impresses with clever taps and rapid spins. Her white beaded costume showed off fancy gams, especially after skirt is dropped for brief costume.

Eddie Noll's production numbers and Frank Warren's music are held over, showcasing the line to top advantage. The lead dancer, Janet Gaylord, gets healthy response with her effective and vivid gyspy gyrations.

Hunt.

Cafe Society Downtown
(NEW YORK)

Buck Clayton Orch (6), *Ann Hathaway, Mary Lou Williams, Imogene Coca; minimum* $2.00 *weekdays;* $2.50 *weekends.*

With Mary Lou Williams and Imogene Coca topping the marquee values at this Greenwich Village basement bistro, warbler Ann Hathaway and Buck Clayton's new combo round out the bill nicely. Clayton, who opened last Tuesday (13) on his own after a year as a single with Norman Granz, is a personable leader and backs show neatly.

Band tees off show with "Bugle Blues" and follows with "Dust" with

(Continued on page 54)

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ED SULLIVAN

OUR TOWN: . . . Phil Brito a Strand Show-stopper.

—*N. Y. Daily News*

VARIETY

He works easily, with more than enough poise and presence, and earns the sharp reaction he gets. Opener is "Heartaches," in ballad tempo, then "Mam'selle," "If I Could Be With You" and "Mama" and he could have done more. He smartly left 'em begging. Good turn.

Wood

The Billboard

Phil Brito stopped them cold with his chanting. Opened with "Heartaches" and the swooners came in with yowls. Kids kept it up for all his numbers.

* Brito has a new theatre gimmick. Using a portable mike, he jumped down into the aisle for a ballad. Kids made passes at him and he leaped back like a scared rabbit. It made for good audience appeal. In any case, Brito stopped the show and was forced to beg off. —*Bill Smith*

PHIL BRITO

Concluding successful 3 weeks — STRAND THEATRE, New York
Opening May 23rd — STATE THEATRE, Hartford
Opening May 29th — HIPPODROME, Baltimore

* Brito has a new theatre gimmick. Using a portable mike, he jumped down into the aisle for a ballad. Kids made passes at him and he leaped back like a scared rabbit. It made for good audience appeal. In any case, Brito stopped the show and was forced to beg off.

MUSICRAFT RECORDS

MONOGRAM PICTURES

Personal Management
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1650 Broadway • New York City

Lively Rivalry in N.Y. Stands Of 'Thrill' Circuses in Major Ballparks

A lively battle in the New York outdoor field is anticipated at the end of the month, when two rodeos and "thrill circuses" start their Gotham stands virtually on top of each other. The Larry Sunbrock circus and rodeo, with cowboy filmer Ken Maynard as the major lure, is slated to open at the Yankee Stadium May 30, while the Roy Rogers starrer is scheduled to bow June 15 at the Polo Grounds.

Battle virtually started Sunday (18) when both ran huge ads in the dailies. Oldtimers anticipate that the fracas now will start in earnest, if the pattern runs true to that set by oldtime circusmen years ago.

The competition is also stressed in the price angle. Sunbrock's scale starts at 50c to Rogers 60c. Top is $2 for Sunbrock, while other outfit is scaled up to $3. Rogers show is angling large mail sales by sending the cowboy star's autographed photo with every mail order.

The Rogers layout is under direction of Thomas N. Packs, vet St. Louis showman. He formerly backed Sunbrock. Sunbrock's last N. Y. venture was in the parking lot in back of the Roxy theatre, four years ago, which he converted into an arena for circus purposes. After many difficulties in getting the place open, he folded within two weeks at a loss estimated to be over $100,000.

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LASALLE HOTEL, CHI, TO REOPEN; NO ACTS

Chicago, May 20.

LaSalle Hotel here, which was gutted by fire last June, will reopen June 15 after spending several million dollars for repairs and rebuilding.

Pan American Room, below ground level, will not open. New dining spot, Lotus Room, will be main spot.

Ringling Circus' Wk. Stand in Pitt. June 6

Pittsburgh, May 20.

Ringling Bros.-Barnum and Bailey circus, which passed up Pittsburgh last summer, will make up for it this year when it comes to town for a full week on June 16. In the past, Big Top has only played here two or three days at the most.

Management claimed to have excluded Pittsburgh from itinerary in 1946 because there wasn't a desirable location, but it'll play here in June at same spot it had two seasons ago.

Platter Click Catapults Harmonicats Threesome

Chicago, May 20.

Harmonicats, harmonica trio playing lounge locations for years and currently at College Inn, where they are sharing billing with Herbie Fields and Jan August, have been held over for four weeks. When they close May 29 they'll move into Chase hotel, St. Louis, for four weeks as headliners. Act then comes back to Chicago at Oriental theatre, June 26.

Basis of creamy bookings seems to be the record they made for Vitacoustic label, "Peg of My Heart." Radio platter spinners have pushed it up to number one position in Chicago and it's high nationally.

Nitery License Revoked

Akron, O., May 20.

License of John Duesis, operator of the Zepp Nitery, was revoked by the Ohio Liquor Board on charges of selling liquor to minors.

Action grew out of an investigation last October following the death of two young persons in an automobile crash. Testimony brought out that four youths had drinks at the club before their car crashed into a wall on their way home.

'VANITIES' CAN. TOUR

"Skating Vanities," roller show, is slated to open its new season Aug. 31 in Quebec and will follow with dates in Montreal, Ottawa and Toronto before hitting U. S. territory.

Show is reported to have wound up the past season with a considerable profit.

AGVA Benefit, Best Of Series, Nets 14G For Welfare Fund

Plenty of show-stoppers on 20-act bill of fourth annual benefit of American Guild of Variety Artists at Majestic theatre, N. Y., Sunday (18) grossed about $22,000 via ticket sales and revenue from 50-page souvenir program.

After tax and operational expenses are deducted, it should net $14,000 for talent union's Welfare Fund, making it the biggest take of the series.

Comedy and song dominated proceedings with such topline funsters as Eddie Garr, Milton Berle, Red Buttons, Myron Cohen, Eddie Davis, George Givot, Lenny Kent, Jack Carter, Henny Youngman and Bill Robinson teamed with Buck and Bubbles keynoting the comedy proceedings for photo-finish results. Practically all knocked themselves out with horseplay and funstering to keep things moving at a merry pace. Just about when the audience thought they had seen and heard everything Sophie Tucker ankled over from the Latin Quarter to wham them further with her slick songs, "I'm Having More Fun Since I'm 50," "Vitamins" and, of course, "Some of These Days." Garr doubled with Berle, Youngman, Cohen, Givot and Carter in emceeing show. All were in especially fine fettle, with Berle adding further to the gaiety in a double stint with Leonard Suess. Robinson, Buck and Bubbles were also solid in their trio comedy-dancing stanza with Cohen killing the people with his dialect stories.

On the warbling side were Charles Trenet, French chanteur; Louis Prima, Lillian Roth, Belinda Snow, Lorraine De Wood and others. Bill Miller sent along his new Riviera show, ensemble and all, including Beatrice Kraft, exotic dancer; Gracie Barrie, songstress and Ray Malone. Jackie Miles was missing because of illness. Earlier in bill Hazel Scott, Negro pianist, contribbed her expert pianoing flanked by the Roxy theatre chorus in "Beethoven Fantasy." Carnival nitery beauts were also on hand for aud participation number.

Benefit was run by N.Y. Local of union, headed by Dave Fox, with assists from Beckman & Pransky and Jerry Rosen in lining up talent, and Matt Shelvey, national head of AGVA, as honorary chairman. Jimmy Bauman again handled promotional work. *Edba.*

Jack Benny

Continued from page 1

bets on the grosses. A popular wager is whether he'll do better on the holdover (holiday) week. No vaudefilm booking has been so trailerized as the national radio campaign between the Benny and Fred Allen high Hooperating programs, plus other radio bally.

Benny's Chi gross was $113,466. He took out 50% over the 60G split, plus the $25,000 guarantee, giving Benny & Co. $51,733. Previous record-holder was Danny Kaye with $41,000 first week share of a $92,000 gross. Kaye played two weeks and took out $79,000 as his share of the fortnight engagement. Frank Sinatra previously held the record with $91,000, and the Andrews Sisters before that with 90G. Their terms were similar to those of Benny and Kaye.

"Miracle on 34th Street" opens next with Jerry Lester, Art Lund, Jan August rhythm combo and Salici's Puppets.

Allen's Roxy Heckling

Fred Allen, after eschewing vaude dates for many years since finding that radio pays off, is slated to do his first vaude session in years at the Roxy's opening show today (Wednesday), just to heckle a friend.

It's been arranged that during Jack Benny's breakfast show (11:30 a.m.) at that house, Allen will be planted in the house with a hand mike in an effort to break up Benny's performance.

They've been feuding long distance for many years and today's joust will be their first in-person tilt. They previously snarled at each other in the film "It's in the Bag" (UA).

Night Club Reviews

Continued from page 52

Cafe Society Downtown
(NEW YORK)

clarinet and drum cut in for solos. While Clayton and a couple of sidemen are Granz graduates and are accustomed to tootling plenty loud in large auditoriums, they've made the switch to this small spot in good stride. Besides Clayton on trumpet, outfit includes Benny Fonville, bass; Kenny Kersey, piano; Scoville Brown, clarinet and alto sax; Shep Shepard, drums, and Ted Kelly, trombone.

Miss Hathaway, sultry voiced and clad in form-fitting satin gown with bustle, tends to display more visual charms than voice in chanting "Just One of Those Things." Follows with "Sunday Kind of Love" which shows her husky delivery to more advantage.

Noted as Hazel Scott's springboard, Barney Josephson's spot has on hand another talented Negro '88er in Mary Lou Williams. Plays several numbers including "Yesterdays," "St. Louis Blues" and "Froggy Bottom," her own composition. A master of improvisation, her arrangements are standout and style as far as treble is concerned is reminiscent to Fats Waller. Has a nice personality and projects well.

Zany comedienne Imogene Coca closes with her sock takeoffs on Lillian Gish, Pola Negri, Clara Bow, Phil Spitalny and I. J. Fox. From her satire of the Bow era to a clever impersonation of a "torch" singer, Miss Coca shows a fine flair for sophisticated humor.

Ciro's, H'wood

Hollywood, May 20.

Johnny Desmond, Page Cavanaugh Trio, Eddy LeBaron Ork, Don Alfredo Orch; $2 cover.

Booking squeeze brought Johnny Desmond to the Coast for this stand, his first here, and the results are good. Date was set at the last minute after Xavier Cugat postponed his scheduled opening by several days.

Desmond's Hollywood bow should result in additional bookings here, for singer registers solidly. A trifle nervous at first, he quickly warmed up with a medley of four songs that permitted him to air all his vocal ability. Desmond's ready click with Hollywoodites is attested to by repeaters in club who keep asking for more.

Singer opens stint slowly with "Old Black Magic" and slides into medley with orch backing. Eddy LeBaron crew wasn't quite what Desmond needed, but when Page Cavanaugh Trio took over for instrumental background, show perked up.

Desmond is a personable, easy going gent with a nice set of pipes. Has his own phrasing technique that enables him to sell quietly but with punch.

Cavanaugh Trio, in its own spot scores with effective vocal-instrumental numbers including oldie "Walking My Baby Back Home." Trio and Desmond combine on "Guilty," duplicating their disk success, for a sock windup. *Kap.*

Kitty Davis', Miami

Miami Beach, May 17.

Leon Fields, Dorothy Douglas, "Senorita" Herrero, Elissa Jayne, Buddy Walker, Johnny Silvers Orch (7); minimum $3.

Danny Davis keeps punching for what biz there is around at this time, and there isn't too much of it as evidenced by the sparse attendance at late shows. It is the dinner trade that keeps the spot going.

Leon Fields makes for an amiable clown with an intimate approach to the ringsiders that's effective. Though a good deal of his stuff is in standard vein, he draws a good measure of guffaws to keep them happy. Sprinkles his routines with enough fresh gags to keep the "heard this before" tag off. Some zany impreshes, with the Ted Lewis take off particularly, go especially well.

There's supposed to be a local ordinance against femme impersonators, but "Senorita" Herrero seems to be getting by without any trouble with his short but effective impresh of Gypsy Rose Lee.

Comedienne Dorothy Douglas scores with special material songs. Presentation is solid and well paced. Gets good laugh response with "Man I Love" and chantoosey takeoff. Encores with slangy Brooklyn gal bit that also pays off its applause.

Buddy Walker holds over with his affable emceeing and nostalgic songs while Elissa Jayne exhibits a neat pair of gams and some well devised control-terping. *Lary.*

Walnut Room, Chi
(FOLLOWUP)

Chicago, May 7.

Using the eight-piece concert orchestra of Benno Delson as nucleus of new summer entertainment policy, Walnut Room is presenting neat package containing all the fluff and charm needed to make room intriguing to supper crowd.

Entire show has light air, starting off with Gershwin medley by the orch.

Charm is provided by the Debutantes, trio of pretty gals in gingham Scarlett O'Hara dresses. With soft soprano voices they harmonize selections from Victor Herbert operettas, and continue with "How Are Things in Glocca Morra?" Wind up with "Strange Music" for nice returns.

Paul Rosini has an intimate manner, and keen sense of timing that commands attention. He dabbles in the old egg-in-bag trick and also a much appreciated series of card tricks. Also performs difficult feat of removing steel rings from under his arms while his thumbs are tied together, provoking generous applause.

Delson orch's dance sets are dignified, varying from waltzes to rumba rhythms. *Hunt.*

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OBITUARIES

LUCILE WEBSTER GLEASON

Lucile Webster Gleason, 59, actress wife of James Gleason, comedian, died in her sleep, May 17, at her Brentwood, Cal., home. Born in Pasadena, she married Gleason in 1906 at Oakland, Cal., while appearing with him in a stock company run by his father. A son, Russell, who died in New York in 1945, played with his parents in number of legit shows before they switched to films.

Besides her thesping she was Screen Actors Guild veepee and member of Hollywood USO and Veterans Council. She had been active in politics, although defeated when a candidate for California Assembly in 1944 when she opposed Frank Jordan, incumbent Secretary of State.

Most recent pictures in which she appeared are "The Clock" and "Don't Fence Me In."

The Gleasons starred in many legit shows, on tour and on Broadway, and in three plays written and directed by Gleason—"Is Zat So," "The Fall Guy" and "The Shannons of Broadway." Gleason went to Hollywood in 1929 as a film writer. Soon they were acting again, this time in the films.

Lucille Webster made her stage debut in 1904 at the Liberty theatre, Oakland, Calif., as Jessica in "The Merchant of Venice," and later had varied experience in stock and touring companies.

New York first saw her in 1919 in "The Five Million." Two years later she toured in the title role of "Dulcy." In 1922, at the Cort theatre, N. Y., she played the casting director in "Merton of the Movies." Other New York performances were "The Lady Killer" and "The Butter and Egg Man."

Besides husband she is survived by a brother.

FRANK ORSATTI

Frank Orsatti, 53, veteran Hollywood agent, died May 19 at his Santa Monica home after a heart attack suffered last week. Orsatti, one of the toppers in agency business, entered the field in 1930 in partnership with Milton Bren and Herman Weber, the concern then being known as Bren, Weber and Orsatti. Previously, he had been a successful real estate operator.

After buying out both Bren and Weber, Orsatti brought in three brothers, Victor, Ernie and Al. Many top names in Hollywood have been handled by his office, with Frank himself leaning toward repping execs, producers, directors and writers. During recent years he handled radio talent as well.

Survivors, besides his brothers, include father, another brother and two sisters.

DAVID E. ROSE, JR.

David E. Rose, Jr., 31, Paramount International theatre department trainee and son of David E. Rose, indie film producer, died May 17 in New York.

Three months ago, Rose was stationed in Havana, where he was undergoing Latin American theatre operation training. Severe illness prompted his return to New York for a series of operations.

Rose, born in Topeka, Kansas, served nearly five years with the U.S. Army Air Force. He spent some months in Italy and held the rank of captain when he was honorably discharged last year. He joined the Paramount International theatre department during his terminal leave.

Besides parents, he is survived by widow, son, and a brother.

CHARLES W. HARPER

Charles W. Harper, 67, former boxoffice man and theatre manager, died May 15 in Columbus, O.

He was treasurer of the Hartman theatre, Columbus, for the past 10 years. Before that he was manager of the old High street and Lyceum theatres for 25 years.

Widow, and a sister survive him.

GEORGE C. CHRISTOS

George C. Christos, 63, died in Chicago on May 15. He was the president of the Rex Theatre Co. which operates 12 film houses in Chicago and suburban areas.

Survived by his widow, a son and daughter.

Wife, 42, of Louis Artigue, film agent, was killed May 11 in a motor accident near Redlands, Cal. Her husband suffered a broken leg.

Mother of Teenie Trent, pianist at the Mercur Music Bar, Pittsburgh, died at Uniontown, Pa., last week.

Shirley Ross, 63, formerly in the circus and carnival business, died at Charleston, W. Va., May 10.

Mother, 70, of Jeanette MacDonald, died May 17 at her home in Beverly Hills.

Mother, 70, of Joseph Tomes, legit actor, died May 11 in Los Angeles.

BIRTHS

Mr. and Mrs. Jeff Chandler, daughter, Hollywood, May 16. Father is screen actor; mother is radio actress.

Mr. and Mrs. Austin Peterson, twin sons, Hollywood, May 18. Father is Hollywood radio head of Ted Bates agency.

Mr. and Mrs. Bobby Guy, daughter, Hollywood, May 18. Mother is Rose Marie, songstress; father is musician.

Mr. and Mrs. Robert G. Hazelton, daughter, Jackson Heights, N. Y., May 12. Father is account exec at Paris & Peart Agency, N. Y.; mother is former model.

Mr. and Mrs. Edward Nassour, son, Hollywood, May 15. Father is chief of Nassour studios.

Mr. and Mrs. Arthur Settel, son, Berlin, April 16. Father is VARIETY correspondent there.

Mr. and Mrs. Philip J. Lang, daughter, Rockville Center, N. Y., May 14. Father is musical arranger of "Annie Get Your Gun" and "Barefoot Boy with Cheek."

Mr. and Mrs. Bob Dukoff, daughter, Santa Monica, May 17. Mother is former Anita Boyer, band vocalist; father is sax player.

Mr. and Mrs. John Barth, daughter, April 15. Father is engineer at KVOO, Tulsa.

Mr. and Mrs. Ed Aaronoff, son, New York, May 15. Father is member of Warner Bros. h.o. publicity staff.

Mr. and Mrs. Alvino Rey, daughter, Burbank, Cal., May 13. Mother is Luise King, of the King Sisters; father is orchestra leader.

Mr. and Mrs. Gene Godt, daughter, Des Moines, May 8. Father is with the news bureau of station WHO, in that city.

Mr. and Mrs. Miles Gilbert, son, Burbank, Cal., May 12. Father is in RKO casting department.

Mr. and Mrs. Bruce Bennett, son, Hollywood, May 13. Father is a screen actor.

Mr. and Mrs. William Thieman, son, Pittsburgh, May 10. Father's head of WCAE traffic dept.

Mr. and Mrs. Bill Ingram, son, Pittsburgh, May 1. Mother was formerly on 20th exchange staff.

Mr. and Mrs. Peter Fleming, daughter, London, recently. Mother is Celia Johnson, British film star; father is novelist-explorer.

Mr. and Mrs. Robert W. Weir, son, Regina, Sask., April 28. Father is publicity director of CKCK, Regina.

Mr. and Mrs. Robert G. Hazelton, daughter, New York, May 12. Father is account exec with Paris & Peart, N. Y. ad agency.

Mr. and Mrs. Ernest Santell, daughter, Lake Forest, Ill., recently. Father is with NBC in Chi.

Mr. and Mrs. David Dole, son, Chicago, May 13. Father is with C. E. Hooper in New York.

Mr. and Mrs. Sidney Barton, son, Hollywood, May 15. Father is a film attorney.

Mr. and Mrs. Walter Jacobs, son, New York, May 13. Father is the resort hotel operator; mother is former Molly McKible. It's their third son.

Mr. and Mrs. Teddy Peck, daughter, New York, May 13. Father is a manager with Cinema Circuit, N. Y.

Mr. and Mrs. Thomas Rosenberg, son, Chicago, on May 13. Father is attorney for Chi Cafe Owners Assn.

New Acts

DOROTHY SARNOFF
Songs
15 Mins.
Starlight Roof, N. Y.

Concert soprano voice of Dorothy Sarnoff is an unusual item for nitery circuit that requires plenty of selling to put it across. Miss Sarnoff has an impressive physical setup to go along with her highly trained, powerful pipes but her vocalistics don't project her personality. Upper-register notes are handled with a cold technique and her style is too formal, being better suited for a longhair auditorium than a dining room, even a class room like the Starlight Roof. A little more experience on the floor, however, may add that intime knowhow obviously lacking at present.

Starts off with a foreign language arty song and follows with a Irish folksong "I Know Where I'm Going," "Chiri-Chiri-Bin" and "Anniversary Song," with another folksong and "I Love You Only" for encores. Miss Sarnoff's classicalized rendition of the pop tune, "Anniversary Song," misses the heartwarming flavor. *Herm.*

WALLY GRIFFIN
Songs
15 Mins.
Bagatelle, N. Y.

Wally Griffin, a newcomer to the Eastside cafe circuit, is currently saddled with the comparatively thankless job of providing straight relief to a risque singer. Naturally, he'll not register with the potency that would be possible were all the chanting done in the straight vein.

As it is, Griffin has a smooth voice, a nice degree of personality and handles his piano accomps nicely. Has a wide range of pop tunes and large repertoire of numbers as indicated by his rapid compliance with requests.

In a stint of this type, there isn't much room or time for interpretation. Griffin provides a straight rendition, and at that is able to make the most of his tunes under those circumstances. The fact that patrons at this room are here essentially for saltier chanties was evidenced when they perked up considerably when he parodied "Chloe" in indigo vein. *Jose.*

DARESCO TRIO
Adagio
5 Mins.
State, N. Y.

Daresco Trio comprises two guys and a gal, advertised as being from the Continent. Turn consists of the males tossing the dame around just as if she was married to both of them. Strictly standard.

The gal has a solo of ballet and acrobatic stuff, but this, too, is ordinary. *Kahn.*

CHARLOTTE PAGE
Songs
6 Mins.
Rio Cabana, N. Y.

A personable gal with a nice musicomedy soprano, Miss Page pleases here with a brace of standards, "Grand Night for Singing" and "If I Loved You." She needs more experience to project her personality and would also do better with a brighter gown. She has good phrasing and nice style, though, for her type of tunes.

She would do well to eschew the comedy routines with Pat Harrington and Frankie Hyers. Getting slugged across the derriere by the comics hardly adds to her dignity. *Stal.*

RUTH CLAYTON
Songs
25 Mins.
El Casbah, K. C.

Ruth Clayton impresses as okay song stylist in her first appearance in Kansas City at the Hotel Belerive's supper spot. She was formerly a principal in touring company of "Oklahoma!".

She gets across by injecting comedy touches to such faves as "It's Delovely," "Girl That I Marry," "What Is This Thing Called Love" and "Cain't Say No." She's also solid on ballads, "You Will Remember, Dear" and "September Song."

Makes nice appearance and should do okay on either nitery or vaude bills. *Quin.*

LE BRAC & BERNICE
Unicycle
6 Mins.
State, N. Y.

Le Brac and Bernice are a mixed team, the gal acting as a foil for the male's unicycle tricks. Some of the biz, particularly that of the girl, is much too corny for present-day purposes, but the guy manages to garner interest with his stunts.

For instance, there are a couple of bits wherein he juggles and rolls hoops on his limbs while balancing on the high one-wheeler, and another item is his balancing of the two of them.

Strictly for family-time. *Kahn.*

TILIA MARSH
Dancer
5 Mins.
Rio Cabana, N. Y.

This attractive young gal is motion personified. Doing an Afro-Cuban flower dance, she shakes the various and sundry parts of her well-put-together structure continually, even wriggling on the floor at one point in her routine. She's obviously the Rio Cabana's note of deference to the ringside oglers.

Miss Marsh has a neatly-executed act, with her revealing costume adding to its general motif. Should be perfect for niteries that go in for this sort of thing. *Stal.*

Variety Bills

WEEK OF MAY 21

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parenthesis indicate circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Music Hall (I) 22
Kathryn Lee
Sharkey
Selma Kays
Wiere Bros
Rockettes
Corps de Ballet
Sym Orc
Paramount (P) 21
Buddy Clark
Modernaires
Jan Murray
Acromaniacs
Boyd Raeburn Orc
Roxy (I) 21
Jack Benny
Phil Harris
Rochester
Marjorie Reynolds
Sportsmen Quartet
State (L) 22
Miller B & Lois
Betty Reilly
Lee Davis
Buster Shaver
Lamberti
The Whirlwinds
BRONX
Windsor (I) 24-25
Peggy Taylor 3
Mary Mon Toy
A & C Fanton
York & Pearce
Dod Dodson Co
BROOKLYN
Flatbush (I) 24-25
The Del Martins
The Crawfords
The Bel Aires
Bud Sweeney
Ben Black
QUEENS
Jamaica (I) 21-24
Roy Douglae
Dolinoffs & Raya S
Ann Anderson
Stagg Smith 3
(one to fill)
25-26
Danny Lewis
Maurice & Nadja
Lowry & Ruesell
ATLANTIC CITY
Steel Pier (I) 24-25
Bob Eberle
The Sensationalist
3 Parks
Robert S & Whits
Jed Dooley
BALTIMORE
Hippodrome (I) 22
Grand Ole Opry
Duke of Paducah
Judy Dean
Paul Howard
Ark Cotton Pickers
Salty Holmes
Barbara Jeffers
Fiske & Trama
State (I) 22-24
Laverne & Jon
Arno Bennett
George Freems
The Graysons
25-28
Palermos Canines
Dorsey Bros
Harris Berger
The Kayos
BOUND BROOK
Brook (I) 24-25
Danny Lewis
The Marcoe
Lowry & Russell
Bob Coffey
CAMDEN
Towers (I) 23-25
Fields & Pam
Henri Therrien
Martin & Florenz
Danny Drayson
Avalons
CHICAGO
Chicago (P) 23
Gene Sheldon
Carltons
Consuela & Melba
Jack Durant
Oriental (I) 22
Ink Spots
June Richmond
Lewis & Walker
Coles & Atkins
Johnny Otis Orc
DAYTON
Keiths (R) 22
Foran's Francis
Marshall Bros
Arren & Broderick
Think Dk Hoffman
Jordan & Tym 5
DETROIT
Michigan (P) 22
Sammy Kaye Orc
Olsen & Joy
Canfiold Smith
HARTFORD
State (I) 23-25
Ina Ray Hutton Bd
Phil Brito
Helene & Howard
Harry Savoy
HOLYOKE
Valley Arena (I) 25
Charles Spivak Orc
(six to fill)
MIAMI
Olympia (P) 21
Johnny Ladher Co
Lee Noble
Mack Triplets
Artie Dann
LaVernes
OMAHA
Orpheum (P) 21
Frankie Carle Bd
Baron & Bernay
Johnny Morgan
PHILADELPHIA
Carman (I) 22
Rigoletto Bros
Aimee Sis
Gary Morton
Ziggy Lane
Mario & Maurice
Earle (W) 23
Hayloft Hoedown
Sleepy Hollow Gang
Pee Wee Miller
Jack Day
Carol Wynns
Lou Carter
Mil Spooner
Harmonica Masters
Sheriff Ed
Jack Steck
Jack Leonard
ROCKFORD
Palace (I) 23
J, L & M Caites
Ray Conlin Jr
The Littlejohns
Laura Lee
Large & Morgner
Paul Walker Orc
SALT LAKE CITY
Lyric (I) 26
F & M Shannon
Billy Farrell
(two to fill)
SAN FRANCISCO
Golden Gate (R) 21
Dewey Sis
Johnny Downs
G Rogers Dancors
Rolly Rolls
Illona Massey
SPRINGFIELD
Court Sq (I) 22-25
Frank Paris
Don Henry 3
The Jansleys
Barney Grant
The Rosillianos
Rose & Laden
UTICA
Stanley (W) 26-28
Count Basie Orc
Patterson & Jack'n
Will Mastin 3
WASHINGTON
Capitol (L) 22
Marianne
J & M Mulcay
Paul Winchell
Daresco 3
Roberto
Mara Orc
Old Romanian
Ugo Martinelli
Sadie Banks
Arline Carmen
Bert King
Mimi Kellerman
Joe La Porte Orc
D'Aquillas Orc
Rio Cabana
Charlotte Cheyney
Harringt'n & Hyers
Mickey Alpert
Lord Invader
Dick White
Tilia Marsh
Val Olman Orc
Pupi Campo Orc
Riviera
Jackie Miles
Gracie Barrie
Beatrice Kraft
S Morgan Dcrs
Ray Malone
Tony Bavaar
Joel Herron Orc
Curbello Orc
Ruban Bleu
Marian Bruce
Rana Lord
Marilyn Cantor
Day Dawn & Dusk
Elliot & Jurist
Cedric Wallace 3
Wally Blacker
Versailles
Carl Brisson
Bob Grant Orc
Panchito Orc
Village Barn
Harry Ranch Orc
Toni Palmer
Jerry Sellers
Johnny Newton
Honer & Holly
Pappy Below
Village Vanguard
R Dyer-Bennett
Muriel Gaines
Three Flames
Don Frye
Wivel
Bob Lee
Kay Carols
Stuart Langley
Peggy Palmer
D'Quincey & Giv'ns
Zimmerman's
Paul Smith
Janczi Makula
Zsiga Bela
Paulens
Doris Haywood
Gene Kardos O

CHICAGO

Blackhawk
Phil Levant Orc
Mel Cardo
Vera Love
Chez Paree
Lena Horne
Paul Gray
Walter Long
Don Davis Orc
Don Chiesta Orc
Adorables (12)
Colosimo's
Zephyrs
Cindy & Windy
Sol Feola Orc
Red Allen
J C Higginbottom
Copacabana
Tony Canzoneri
Joey Adams
Mark Plant
Estelle Sloan
Buddy Worth
Arnie Barnett
Janet Gaylord
Hotel Bismarck
Debutantes
Paul Rozini
Eddie Fens Orc
Benne Dolson Orc
Helsings
Ralph Lewis
Sid Fisher Orc
Denny Miles
Bert Easley
Linda Jordan
Hotel Blackstone
Phil Regan
Ramos Orch
Hotel Congress
Joe Vera Orc
Sam Bari
Hotel Continental
Del Renes
Marianne Fedele
Sheldon Reed
H Edgewater Beach
Stephen Kisley Orc
Al Gordon & Pets
Shyrettos (3)
Song Stylists (4)
Hotel Sherman
Carl Marx
Sarah Vaughn
Herbie Fields Orc
Mel Hanks
Harmonicats
Hotel Stevens
Henry Brandon Or
Jack Fulton
Donna Lane
Lathrop & Lee
Bobby May
Lee Gilmore
Boulevar-Dears
Latin Quarter
Gertrude Niesen
Doc Marcus
Latin Lovelies
Buddy Shaw Orc
Palmer House
Jack Fina Orc
Herb Shriner
Susan Reed
Abbott D'ncers (12)
Rio Cabana
Dean Martin
Jerry Lewis
Charlene
Tung-Tin-So
Phil Crane
Theresa Rudolph
The Lovelles (6)
Cee Davidson Orc
Vine Gardens
Dick Gale
Mary Jane Dodd
Grey & Diane
Joe Kish Orc
Audrey Palmer

MARRIAGES

Ethel Kozler to Norbert Sosinski, Pittsburgh, May 7. Groom is with the M-G exchange.

Rita Merrit to Charlie Barnet, Las Vegas, May 11. Groom is the bandleader.

Viola Rawson to Hollis C. (Doc) Hull in Tulsa recently. Groom is announcer and producer at KVOO, Tulsa.

Kay Swift to Hunter Galloway, Beverly Hills, May 17. Bride is a writer; groom a radio producer.

Mrs. Edna Brown to Dr. Harry J. Schad, Baltimore, May 15. Groom is owner of Astor and Strand theatres, Reading Pa.

Cabaret Bills

NEW YORK CITY

Blue Angel
Germaine Sablon
Alice Pierce
Marc Lawrence
Jay Marshall
Phil Gordon
Ellis Larkin 3
Cafe Society (Downtown)
Imogene Coca
Mary Lou Williams
Ann Hathaway
Buck Miller Orc
Cafe Society (Uptown)
Lucienne Boyer
Dave Martin 3
Edmund Hall Orc
Carnival
Olsen & Johnson
Betty Reilly
C & T Valdez
Blackburn Twins
Michael Edwards
McManus Orc
Reid Orc
China Doll
John Tio
Moo Song
Fran Yang
Jadine Li Sun
Tai Sings
Copacabana
Carmen Miranda
Greb & Lober
Betty George
Michael Durso Orc
Fernando Alverez O
Diamond Horseshoe
Ross & La Pierre
Siri
Herman Hyde
Turner Twins
Rosebuds
Billy Banks
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc
El Chico
Rosita Rios
Caballeros
Alice Farrar
Bob Turk
Greenwich Vil Inn
Lorraine De Wood
Arthur Blake
W Hoveler Girls
Ned Harvey Orc
Habanero Orc
Havana-Madrid
Miguelito Valdes
Noro Morales
Manor & Mignon
Sacarsus Orc
Hotel New Yorker
V Lombardo Orc
Marion Spelman
June Arnold
Bissell & Farley
4 Esquires
Joe Sater Trio
Waldorf-Astoria
Dorothy Sarnoff
Hermanos Wms 3
Griff Williams Orc
Mischa Borr Orc
Belmont-Plaza
Bob Dixon
Phil Leeds
June Taylor Dcrs
Eddie Stone Orc
Nino Bd
Hotel Biltmore
Phil Wayne Orc
Ron Perry Orc
Hotel Commodore
Louis Prima Orc
Hotel Lexington
Alomas Hawaiians
Hotel Pennsylvania
Randy Brooks Orc
Hotel Pierre
Mata & Hara
G Ray Terrel
Chas Reader Orc
Hotel Plaza
De Marcos
Pancho Orc
Monte Orc
Hotel Roosevelt
Lawrence Welk Or
Hotel St Regis
Milt Shaw
Laszla & Pepito
Paul Sparr Orc
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Marc Starr
Iceland
Milt Britton Unit
Lucille Peterson
Honey Bros
Tiny Clark
Martin Line
Latin Quarter
Sophie Tucker
Pinky Lee
Andre, Andre & Bonney
Debonairs
Ralph Young
Hal Raywin
Cecil Lewin
Chick Gladke
Vincent Travers O
Little Club
Walter Gross
Leon & Eddie
Eddie Davis
Sonny King
Narda
Harriet Lane
Pablo
Shepard Chorus
Art Waner Orc
Monte Carlo
Dick Gasparre O

H'wood Heaven

Continued from page 2

it his permanent residence. Only time he spent in Hollywood was when a part beckoned, and he boarded a steamer—this was before the day of the Clipper—for the mainland.

Col. Tim McCoy likewise followed this practice. Much of the year he was on his ranch in Wyoming, returning only to complete whatever series of westerns he then was making. McCoy, who no longer is acting on the screen but still occasionally is active in screen work, as producer of institutional films, now dwells on his farm in Bucks County, Pa., and makes the Hollywood trip whenever occasion demands.

Claude Rains is another who commutes between his eastern Pennsylvania farmhouse and the film colony. Between each picture, British actor junkets back home, and stays there until his next screen assignment.

Trio of stars recently have announced they will make their homes henceforth in the east, hopping to Hollywood only for picture assignments. Gene Tierney started ball rolling couple of months ago when she announced she was leaving Hollywood flat, and would reside in New York. John Garfield followed suit, by making similar statement, and Laraine Day now plans to keep house for Leo Durocher on Atlantic seaboard, between pictures. Other players also are understood to be considering advisability of move.

State, N. Y.

Le Brac & Bernice, Milton Douglas, Low, Hite and Stanley, Daresco Trio, Charles Trenet, Dorothy Donegan, Louis Basil House Orch; "Blaze of Noon" (Par).

Loew's State theatre audiences can be as tough as any for "unusual" acts such as Charles Trenet, the French personality singer who's making his first American theatre appearance here. And it's to the credit of the blond chanteur that he clicks here as well as he did recently in his U. S. bow at the New York Embassy Club.

Trenet, of course, is obviously more of an intime performer—and performer is the right word to describe him—but there's no denying his flair for reaching any in-person audience. With mostly French tunes that show off his marked personality and urchin-like quality—with a battered felt hat to emphasize that angle—Trenet walks on here a nonentity and has trouble getting away. For the gals he's especially surefire.

Otherwise, this is a bill that is standard for this Broadway vaudeville stronghold. Milton Douglas emcees and has a solo turn at the close with comedy talk, much of it familiar, much of it obvious but all of it pleasingly done for the mass trade. An unbilled gal works with him in one spot.

Dorothy Donegan does well with her ivorying, the boogie-woogie pianist, however, getting over more for her 88-technique than for projection of her personality.

Low, Hite and Stanley, the giant, average-sized guy and dwarf, still garner laughs with their standard material built mostly around the difference in their sizes.

Le Brac and Bernice, along with the Daresco Trio, are reviewed under New Acts. *Kahn.*

RKO, Boston

Boston, May 17.

George M. Cohan, Jr., 6 Marvelettes, Joe Besser, Pitchmen, Kitty Kallen, Larry Flint House Orch; "Born to Kill" (RKO).

With current stage layout—and a good one it is—the RKO folds up as the only vaudfilm house in the city. Reason is lack of socky stage parcels, particularly band shows, which go especially big in this 3,200-seater.

House goes back to a straight film policy, beginning with the first downtown run of "Best Years of Our Lives." By mid-August house figures to have sufficient shows lined up for the fall season and will return to that policy, meantime redecorating and refurbishing. This is the first summer in five years the Boston has dropped stage shows, having averaged 32G a week during that time.

Current show, headed by George M. Cohan, Jr., is nice variety stanza. Cohan himself, a personable guy, does all right imitating his illustrious dad. He does "Nellie Kelly," "Give My Regards to Broadway," "You're a Grand Old Flag," etc., and does them well, furthering the illusion by copying his sire's walk, mannerisms and gestures. For what it is it's okay, but seems he has enough talent to strike out on his own. John McLaughlin, who pianoed for the elder Cohan, accompanies him.

Kitty Kallen offers "Can't Help Lovin' That Man," "Besame Mucho," "Please Take Me Home" and "I'll Buy That Dream," nicely backed by the stage band, and goes very big. Plenty of personality, looks, and nifty voice. Joe Besser wows in his comedy stint, conveying the impression of improvising his gags as he goes along. The Pitchmen imitate instruments and lend nice musical novelty to the layout. Six Marvelettes, standard balancing and tumbling act, lead off with suitable snap and skill. Slim biz at opener, indicating a bad week. *Elie.*

Capitol, Wash.

Washington, May 20.

Buster Shaver (4), Tunesmen (3), Archie Robbins, Jane Harvey, Nelson Sisters (2); "Imperfect Lady" (Par).

Average shows adds up to pleasant entertainment this week. Punch of bill goes to Buster Shaver and his three-midget song and dance act which is plenty good. Olive, the little dancer, of course, cops the top play with her terping, particularly when teamed with Shaver who towers above her. When working with George and Richard there is a nice ensemble bit, particularly when they waltz to "All the Things You Are." A hot rhumba by George and Olive bring down the house as does some solo singing by Richard, who does well in a medley from "Annie Get Your Gun."

The Tunesmen, holdover here, show up with new scenery and are smoother than in previous stanza. This act, new to the big time, consists of a piano and drums built about a hot clarinet, with some patter and comedy singing. A shortage of material is indicated, since they repeat more than half of the first week's show, doing a carbon of "Russian Cavalry March" and comic imitations based on "Duz does everything" slogan. The act is shaping nicely and gets good applause. It is still groping for a level of comedy to match the hot playing.

Archie Robbins, comic, is a little below the level of comedians playing here recently. He clicks in an imitation of a French chanteuse singing "Jim" and also in some of his radio imitations, but works too hard for slim returns.

Jane Harvey, husky voiced singer who features a slow delivery, hits and misses with audience here. When caught, she hit them nicely with her first number, "Too Marvellous" which is okay for her exaggerated style. However, when she does "September Song," it's something else again.

Nelson Sisters, aerialists who work on horizontal bar, are dressy openers. Not only is routine agreeable, but gals are pretty, well built and wear brief costumes. Since their equipment is a relatively small chrome bar stand, this act appears a natural for niteries, especially since audience would be close enough to gander gals. *Lowe.*

Radio City, Mpls.

Minneapolis, May 17.

Frankie Carle Orch (16) with Marjorie Hughes and Gregg Lawrence, Baron & Benay, Johnny Morgan; "Easy Come, Easy Go" (Par).

Frankie Carle and his orch, frequent visitors here and always welcome, bring back their usual conservative format of melodic swing that's neither too hot nor too sweet. It gets the same enthusiastic reception and, supplemented by two pleasing acts, provides an hour of solid entertainment.

With his six brasses, five saxes and four rhythm, Carle serves up neatly current hit-parade numbers and old-time faves that he popularized on platters. The musical highlight, as always, is Carle's inning on the ivories. His in-and-out interludes at the piano during most of the numbers also give distinction to the proceedings.

Band's lively opener, "Back Home in Indiana," is followed by the first of the two acts, Baron and Benay, man and woman dance team, whose spins and whirls are out of the ordinary. Marjorie Hughes' pipes are heard to advantage in several of her dad's (Carle) compositions, "Roses in the Rain" and "I'm Now the Chick With the Band," which has comedy trimmings.

A swing arrangement of "Glow Worm" is one of the band's best contributions. Gregg Lawrence, graduate from local bands, has neat baritone that does well for "Mam'selle," a Jerome Kern medley, and "Swingin' Down the Lane," latter for duet with Miss Hughes.

"Talk of the Town," vocalized by Carle and band, permits some high jinks. Comedy has a further fling with comedian Johnny Morgan letting loose patter and clowning that reap laughs.

Then it's Carle's turn to solo and his massaging of the ivories is potent as ever. His performance of oldies bear perennial repetition. Band's closer, "Cow Boogie," brings down the curtain to heavy applause. Big house at noon show Saturday. *Rees.*

Oriental, Chi

Chicago, May 16.

Ink Spots (4), Coles & Atkins, June Richmond, Lewis & White, Johnny Otis Orch (16); "Dishonored Lady" (UA).

Although the Ink Spots are billed as headliners in this colored revue, butter-ballish June Richmond literally steals show from quartet and rest of acts with bouncy, lusty renditions of pop tunes. Entire show is fast moving, and Miss Richmond blends into pattern well. She wins audience on opener, "It's a Pity to Say Goodnight." Her facial expressions are laugh-getters as is her parody, "The Man That I Marry." "Old Man River" warms up house which doesn't let her go until she encores with sophisticated glamor gal's version of "Where or When" for additional salvos.

Coles and Atkins lead off wearing gray outfits and college type hats, doing precision tap to "Taking a Chance on Love" and follow with smooth lazy dance interpretations of "How High the Moon?" and "Deep Purple" for generous response. Their "Fine and Dandy" gives them solo spots, both doing scissor splits and jump spins, also well received.

Lewis and White are clever boys who work hard, one from stage and other as heckler from balcony. Patter is simple, but fresh.

Johnny Otis band in first Oriental engagement, get a promotion in that their regular stints have been in southside niteries. Dressed in gaudy mustard-colored jackets, band is good for show and perfect for Miss Richmond. Walter Williams does a slick trumpet solo during dance duo bit which accents precision of number. Orch lets loose on "The Needle," instrumental free for all which almost raises the roof.

Ink Spots complete bill. Boys, who are always ear-soothing, offer "Can You Look Me in the Eye" and "That's Where I Came In" in standard recording style. Harold Francis, pianist, clicks on solo of "You Can't See the Sun When You're Crying." Finish is "If I Didn't Care" to send foursome off to tumultuous applause. *Hunt.*

Earle, Philly

Philadelphia, May 16.

Elliot Lawrence Orchestra (16), Rosalyn Patton, Jack Hunter, Bert Wheeler, Jean & Walter Brown; "Fun On a Weekend" (UA).

Elliot Lawrence, local bandleader who made good, returns to his hometown as the current headliner at the Earle. The 22-year-old, piano-playing maestro displays the same type of collegiate enthusiasm in his conducting which has made him a campus favorite. Although bouncing about a great deal more than the usual blase style popular today, Elliot gets mighty good music out of his lads. Much of the individual flavor of the Lawrence band is achieved through the use of instruments unfamiliar to the hepcats—the bassoon, French horn, oboe, English horn. Effect, however, proves appealing to the swoon-age set.

Orch leads off with longish arrangement of "Gypsy Love Song" and then introduces attractive vocalist, Rosalyn Patton. Gal has a deep bluesy voice that does more than well by two popular band recordings, "Sympathy" and "Willie." Latter is an original number with clicko novelty possibilities. Also winning honors in the vocal department is Jack Hunter, who reveals a healthy baritone in "Linda" and "Over the Rainbow." Hunter and Miss Patton then team for amusing duet on "South America, Take It Away."

"Jealousy" and "Rhapsody in Blue," with Lawrence at the piano, complete the band arrangements.

Bert Wheeler, vet performer, provides the comedy with the aid of a stooge introduced as assistant manager of the theatre. Result is the type of vice-president joke presently hitting the airwaves. Wheeler's routine leans a little heavily on the burlesque type of humor but his long vaude experience squeezes plenty of laughs out of the customers.

A brother and sister dance team, Jean and Walter Brown, round out the bill with okay terping. *Shal.*

Chicago, Chi

Chicago, May 16.

Jack Durant, Consolo & Melba, Gene Sheldon with Foretta Fischer, Carlton (2), Lou Breese Orch (16) with Tony Trankina; "Calcutta" (Par).

Despite booking switch setting back preem of "Duel in the Sun" sans stage show, quickly packaged layout shapes up better than was anticipated. Bill is solid entertainment.

Jack Durant does potent job of telling gags and knocking himself out with imitation routines. Garners laughs all the way and really cooks with Peter Lorre-Sidney Greenstreet impressions.

The Carltons, father and son balancing act, display perfect control and coordination when father acts as straight to nine-year-old lad's Herculean antics. Pair contrib difficult feats in an effortless manner to win generous applause.

Chi faves, Consolo and Melba, click in followup. Versatile routines include waltz, "Turkey Trot" and a spinning arrangement of "Vieni Su." Wind with brisque stepping to "Beer Barrel Polka" to solid response.

Gene Sheldon is a competent banjo strummer. His marathon grin pantomime makes for laughter. Does fast plucking on "Alabamy Bound" and "Long, Long Time," to garner nice mitt.

In its medley of Hit Parade toppers, Lou Breese orch introduces new vocalist Tony Trankina. Breese found Tony on a Chicago radio show for teen-agers. Does "Mam'selle" and "Linda." Has neat appearance, heavy baritone and will be okay after he overcomes seemingly current stage-fright. *Hunt.*

Circle, Indpls.

Indianapolis, May 17.

Sammy Kaye Orch, with Don Cornell, Johnny Ryan, Laura Leslie, Ernie Rudisill, Kayedets; Canfield Smith, Ralph Olsen & Eileen Joy; "Magnificent Rogue" (Rep).

Sammy Kaye is doing all right, both for his rep and his bank account, this stanza at the Circle. His top drawer musical program followed by the cleverly handled "Want to Lead a Band?" contest makes a solid crowd pleaser. Show also benefits from nicely spaced punches added by two extra acts, Canfield Smith and Ralph Olsen & Eileen Joy.

Kaye starts fast, with slick arrangement of "My Abode Hacienda" featuring the Kayedets on the vocal. Band's new glamor gal, Laura Leslie, proves her class in nifty handling of "Managua Nicaragua" and a novelty, "What Every Young Girl Should Know." Don Cornell sells the romantics nicely in "Linda" and "Mam-selle," ahead of an effective comedy break featuring Ernie Rudisill with the band in imitation of Ink Spots singing "I'd Climb the Highest Mountain." Kaye then turns on the charm with "Sunday Serenade" treatment of "Anniversary Song," Johnny Ryan singing in front of the choir.

Band leading stunt which closes show finds Kaye drawing out contestants for laughs and human interest with hefty audience response. Canfield Smith contributes a smart line of chatter in a first rate ventro turn. Olsen and Joy also register in cleverly executed dance routines. Biz dandy when caught. *Corb.*

Hippodrome, Balto.

Baltimore, May 18.

Major Bowes' Graduates with the Crawfords (2), 4 Bell-Aires, Rick Layne, Chet Clark, Sid Raymond, Jesse James, Tommy King, Joe Lombardi House Orch (12); "Bedelia" (Eagle).

Lots of entertainment in this unit which moves along at good pace emceed by Sid Raymond, an above-average mimic who holds down effective spot of his own. Fast opening via hoofery of The Crawfords, boy and girl tapsters, sets matters for the Bell-Aires, mixed quartet, who give out with nice arrangements of "It's a Great Day," "Mam'selle" and Gershwin's "Summertime."

Tommy King is reminiscent of the Bowes' heyday with tunes squeezed out on an assortment of innertubes, rubber gloves, bicycle pumps and catching on. Real sock is Chet Clark's harmonica stuff which runs gamut from boogie-woogie to gypsy music.

Raymond follows with mimicry of all the familiars, scoring best with Al Jolson. Brings on Jesse James, Negro dancer, who uses crutches to beat out rhythm along with his useful limb. Rick Layne follows with ventro stint which makes a good clincher. Joe Lombardi's musical backing standout.

Biz good. *Burm.*

Olympia, Miami

Miami, May 16.

Nick Lucas, Paul Winchell, Harrison, Carroll & Ross, Renee & Root, Hal Haviland, Les Rhode House Orch; "Sinbad the Sailor" (RKO).

Good blend of vaude turns add up to diverting layout.

With topliner Nick Lucas temporarily out due to throat ailment, Harvey Bell, local singer subbed and proved a solid replacement. Has well-rounded tenor, smooth personality and clicks with pops, Irish and semi-classic tunes.

Paul Winchell provides some upper-shelf ventro work. Mixes gags, impreshes and songs on top returns with Jerry Mahoney, his timbertopper on the gags. Off to heavy palming.

Rest of layout handle chores in neat fashion. Renee and Root tee off with smooth terpology with jitterbug and samba routines standouts.

Harrison, Carroll and Ross purvey standard clowning which includes acro-hoofing and harmonica tunes for nice returns. Hal Havilland turns in a well-devised magico stint that gets over okay. Works neatly and gets them with him via ingratiating manner.

Les Rhode and house orch back proceedings in solid fashion. Biz fair. *Lary.*

Embassy Newsreel, N. Y.

(ROCKEFELLER CENTER)

Newsreel theatre programs currently are more diversified than during the war years, and this one is typical of this new trend. Change can be attributed to the fact that the newsreels are going out and getting more individual stories. Also that the Embassy Newsreel Theatre group is served by its own newsreel outfit, Telenews.

While the Palestine question, as being pointed up at the UN confabs plus Telenews shots of a detention camp near that city, is spotlighted on current bill, dramatic pictures of a big blaze in Tokyo and May Day parades around the world really steal the show. Pathe has bulk of these processions, which cover Moscow, Prague, Berlin, Paris, Tokyo and Trieste. Fox Movietone has the most exciting clips, showing rioting in the last-named place. Explained that American newsreel cameramen were forbidden to take shots of the Moscow parade, but they did it anyway. Pathe also has the Ginza street blaze in Tokyo. Same reel has a graphic closeup of British royal family in South Africa.

Universal makes a vivid story of the honor guard in Rome, and, of course, pulls all stops in coverage of J. Arthur Rank's visit to N. Y. Universal also handles the use of radar in commercial planes in smart style.

Testing of Army jet planes and of the speediest of British jet-propelled speedsters make interesting stories from Telenews. Pathe makes a comedy clip out of Arthur Murray dance studio strikers doing the conga while picketing. Same reel makes something of German orphans being taken care of by Red Cross.

Lew Lehr is as funny as ever, poking fun at a pigeon who seeks to mother a family of kittens in Movietone newsreel.

"Historic Switzerland, the Rhone Valley," a release of the Swiss National Tourist Office, is photographically so graphic that it will whet the appetite of viewers to see the actual mountainous country. This short and a cartoon round out the bill. *Wear.*

Apollo, N. Y.

Lionel Hampton Orch (20) with Winni Brown, Sam Jennings, John Griffin, Kenneth Mann; Chocolateers (3), Red & Curley; "Catman in Paris" (PRC).

Effect of Lionel Hampton's hot recitals are apparently diminishing even in this stronghold of jive. Time was when the Apollo patronage would virtually go berserk when the Hamp's band blew hot and loud. Now this contagion is confined to comparatively sparse sections of the house.

It's not that Hampton has lost potency, but perhaps a general change in the attitudes of Harlem's theatregoers has come about. Tilt to sweeter type music might be a factor.

But despite the generally more restrained reception to Hampton concerti, by all jive and theatrical standards, his is one of the ace bands on the circuits. The 20-piece layout with nine brasses, five sax and a clarinet, and a rhythm section with two basses, one amplified, piano, guitar and drums, is capable of stirring weighty applause, especially when maestro goes to bat with his vibes and drum, and his two extremely youthful tenor saxmen, John Griffin and Kenneth Mann, give out with prolonged reed arias. Band numbers include "Air Mail Special," "Hamp's Boogie," and the applause-provoking "Flying Home."

Vocalists, this trip are under the usual Hampton par. Sam Jennings displays a nervous tenor in "I'll Close My Eyes" for adequate reception, but does better when backed by a vocal quartet in "I Wanna Be Loved." Distaff chirper, Winni Brown, fails to impress in two numbers.

Outside talent has two standards, Red and Curley and Three Chocolateers win the crowd with exaggerated antics and fast footwork, and a turn at jive singing. *Jose.*

UNESCO

Continued from page 2

tailed analysis of the messages which need to reach the people of America and the world...

"2. That the National Commission and the radio forces of America recognize the democratic need to carry the messages to the people and that they not be content with programs directed to a small audience of intellectuals...

"3. That, as soon as feasible, adequate periodic surveys of public opinion be conducted on a local basis to disclose areas of ignorance, prejudice and tension...

"4. That the National Commission explore the possibility of an exchange transcription service with regularly established radio industries of all countries...

Press Section

Press Section recommended:

"1. That publicity on UNESCO be improved to make it more continuous, usable and readable...

"2. That we urge UNESCO officials to give a place of major importance to Mass Media in UNESCO's budget and activities.

"3. The National Commission should make every effort to encourage the UNESCO Secretariat to clarify and separate self-publicity of UNESCO from efforts to encourage the free flow of information between nations.

"4. That cooperation be sought from state and national press associations and other newspaper organizations for the distribution of news releases.

"5. That we recommend that editors be alert to the necessity of headlining news discreetly with special reference to eliminating words or phrases offensive to peoples of other nationalities and to racial and religious groups."

Film Section

Film Section recommended:

"1. The UNESCO National Commission, at the earliest possible date, take the necessary steps to facilitate the maximum production, procurement, distribution, and skillful utilization of films for international understanding.

"2. Local communities be encouraged by the representatives to this conference to form film organizations to carry out the purposes of the National Commission.

"3. Community surveys be made for the purpose of determining sources of films, projectors, trained projectionists and program services, including speakers, resource leaders, study and discussion guides.

"4. Films be made available by the National Commission that are descriptive of the organization of the UN, UNESCO, and other specialized agencies.

"5. Local communities encourage local theatre managers to show all types of films, both feature and short, for international understanding."

Independent Ticket Indicates Hot Contest in Equity Council Election

Ballots for the regular and independent tickets for the annual election to Equity's council, June 2, were mailed Saturday (17). There are indications of a hot contest. First general meeting in the campaign to step up interest in the indie ticket was held at the Hudson theatre last Thursday (15) midnight, when some of the candidates and their supporters made addresses.

A neat folder with photos of the eight opposition candidates and their qualifications was mailed out to the membership. It was made clear at the meetings that the principal objective of the indies is to reelect Ilka Chase and Aline MacMahon to the council. Both are on that body now, their terms expiring at the end of this month, but because the nominating committee did not name them on the ticket, the independent slate was formed.

The indie folder set forth that William Harrigan, an Equity vice-president, and Ed Begley, neither an officer nor candidate, had endorsed the candidacy of the Misses Chase and MacMahon. They protested that they explicitly endorsed the two named "but the layout of the brochure may easily give rise to the inference that we endorse the full ticket... it is not justified. Besides, our names have been used without any permission from us and without previous consultation with us." Set forth on the folder are the names of 19 councillors who favor Misses Chase and MacMahon.

During the meeting Miss Chase, in answer to inferences that a leftist or radical element in Equity fostered the opposition slate, said that she voted for Franklin D. Roosevelt, Wendell L. Willkie and Thomas E. Dewey, "so that doesn't sound like I'm a Communist, does it?" Raymond Massey and Elliott Nugent of the regular nominees are endorsed by the indies, the others, in addition to Miss Chase and Miss MacMahon, being Ralph Bellamy, Tom Ewell, Alexander Kirkland, Mildred Natwick, Helen Ray and David Wayne.

In addition to the election, members attending the annual meeting are to vote on an amendment to the constitution whereby juniors will be eligible for senior membership after 30 weeks of professional appearances instead of the present requirement of 50 weeks. However, at least two years must elapse after joining before new members can be upped. Amendment will be ruled on by a show of hands.

It is required that at least 750 senior members in good standing be present if the amendment is to be voted upon, otherwise the issue may be decided by referendum, should a qualified petition be presented to dispose of the matter in that manner.

JOHN CHARLES THOMAS IN 4½G AUSSIE DEBUT

Melbourne, May 20.

John Charles Thomas, giving the opening concert of his first Australian tour at Melbourne Town Hall Saturday (17) night, scored a terrific boxoffice success. Take was £1,250 ($4,500) for the 2,500-seat house (by comparative values locally the equivalent of a Carnegie Hall, N. Y., debut of $7/8,000).

Thomas' next five concerts in Melbourne are already sold out, with likelihood he'll give 10 in all before moving on to Sydney. Probably will have to give 10 recitals there before continuing his tour. Tour is under J. & N. Tait concert management, by arrangement with firm's N. Y. agent, Dorothy Stewart. Trip was set up in cooperation with National Concert & Artists Corp., N. Y.

Signs for Memphis

Memphis, May 20.

Memphis Open Air Theatre has signed Natasha Carr as dance director to replace Carl Randall, whom General Manager Joseph Cortese charges jumped a contract here for this summer to accept an Australian offer.

Local management plenty burned at Randall, ~~charging he~~ asked a verbal release from his contract here and took off anyway after being refused. Randall was with Dallas Summer theater past four years.

7-City Operetta Loop Slated by Lawton

A seven-city circuit for the rotation of al fresco operettas is being worked out by Reed Lawton. Toledo already is set, Lawton having closed for the amphitheatre of the municipal zoo there. Six other stands now being negotiated for.

Lawton would have his attractions play a week at each spot, touring only the principals and using local talent for chorus and vocal ensembles. Scenery would move with the principals.

Lawton is completing the deals for his remaining circuit stands from N. Y., where he has begun casting. His initial offering will likely be "Marinka," with either late June or early July as the starting date.

Logan Comes To End of 'Rainbow,' Claire Replaces

An intermittent quarrel between Ella Logan and Lee Sabinson-William K. Katzell, producers of "Finian's Rainbow," current Broadway hit, has been finaled with Dorothy Claire taking over Miss Logan's part. Latter demanded stellar billing, the managers refusing because they figured the actress would not remain with the musical indefinitely. She was out of the show a number of times because of illness.

Miss Logan is getting the top salary in "Rainbow," being on percentage. It's estimated as bringing her around $2,400 weekly. Miss Claire is understood to have been engaged at $750 weekly. Recently feeling arose anew between Miss Logan and the managers because she arrived late at the theatre, and although she was ready to go on at the first curtain, the stage manager used an understudy. Miss Logan received top feature billing in the program but not in daily ads or in lights.

Albert Sharpe, who came from Dublin to play in "Rainbow," also leaves the show after another week, going to the Coast under contract to David O. Selznick. He will be replaced by James L. O'Neill, who appeared in a revival of "The Playboy of the Western World" this season. Other leads, including David Wayne and Donald Richards, are under term contracts with the show.

Katzell, who was in the textile business prior to the production of "Rainbow," is said to have disposed of his commercial interests, planning to devote all his time to show business. He was associated with Sabinson last season in presenting "Home of the Brave."

Sullavan-Corey-Christie In London 'Turtle' Bow

"The Voice of the Turtle," with Margaret Sullavan, Wendell Corey and Audrey Christie, will open at Piccadilly theatre, London, July 7. Show will have British preem in Manchester June 16, play week of June 23 in Edinburgh, and June 30 week in Glasgow.

Alfred de Liagre, Jr., and Gilbert Miller will co-produce. De Liagre presented the John van Druten comedy Dec. 8, '43 in N. Y. with Misses Sullavan and Christie in original cast. Show is still running on Broadway, at the Morosco. So-called London cast will perform at the Morosco May 26-29 before leaving U.S.

Advance sale for the five performances of the London cast at the Morosco, is excellent, the regular job of $3.60, applying, two for ones being out. Thereafter Frances Tannehill will replace Phyllis Baxter as the femme lead.

Il Cristo De La Verna Production, Inc., chartered to produce, exhibit and present the opera, "Il Cristo De La Verna," with offices in New York City. Capital stock is $20,000, $10 par value.

Al Woods Recuping

A. H. Woods, who suffered a nervous attack recently and required hospitalization, is now in a N.Y. hotel, with a nurse in attendance, and progressing favorably.

Vet showman plans production of a melodrama, one of his specialties when active on Broadway, for next season. It is called "The Motive For the Crime."

$200 'Mister' Actor Fined $1,000 in N.Y. For Paying Agent 10%

An actor said to earn $200 weekly has reportedly been fined $1,000 by Equity because he paid his agent 10% commission, instead of 5%, for getting him into "Call Me Mister," now in its second season on Broadway. It was the most severe "punishment" yet meted out for a similar breach of the union's rules, the hearing by council consuming nearly all of last week's session. Equity stated that the agency permit of John Darrow had been suspended for six months, and that Danny Scholl is the actor involved.

Council evidently was steamed up, as few cases of alleged excess commission payments are ever proven. Understood that Equity acted upon receipt of an anonymous complaint. Darrow's activities are mostly on the Coast, and he came to New York to answer the charges. He denied personal responsibility, the agreement with the actor having been made with Fred Steele, who represents the agent in the east.

Around the show resentment was expressed over the amount of the fine, and friends of School have urged him to apply to the council for reconsideration. "Mister" has a cast made up of former GIs, and it's claimed that Scholl was not familiar with Equity's agency regulations. Steele said the 10% provision was supposed to apply to picture engagements, where that percentage is general, but it was admitted that Scholl paid that fee for the legit job.

Equity has been adamant about restricting fees to agents at 5%, the only talent union with that regulation, although a few casters are permitted to charge 10% where there are managerial services. Agents have periodically attempted to upset the 5% limit, though many actors have paid double that fee anyhow. Conceded by Equity that there are not enough legit engagements alone to support offices of agents but that the latter make placements in radio, pictures and nightclubs, for which they get 10%.

Darrow was formerly a New York agent. During the period of suspension he will not be permitted to make placements for Coast legiters but the ban does not extend to pictures.

ORDER SOUVENIR BOOK PRICES REDUCED TO 25C

Price of souvenir booklets dispensed in theatre lobbies for hits on Broadway and on tour have been ordered reduced from 50c to a quarter by managers who operate most of the houses. After permitting such sales, along with sheet music, for years, showmen evidently decided that the prices charged constituted too great a nick. Some patrons, especially those from out of town, believe the booklets are necessary in order to enjoy the show. Complaint is that the larger percentage of those who buy booklets are embarrassed by the book boys, who get 10 cents for each copy sold.

Concessionaires say they cannot operate at a profit under the new order, which does not extend to all Broadway houses as yet. They claim that with the cost of publication, annual fee for the book-selling privilege, fee to the sellers and attractions, the net to them is less than 10c per copy.

Quality of the iced drinks that are dispensed in lobbies has frequently been criticized, while the most recent squawks from patrons is the absence of hatholders under seats. That doesn't go for a number of theatres, managers of which are meticulous about the devices. Alleged that they were removed from one string of theatres at the behest of the hatcheck concessionaire.

There is a battle being waged, incidentally, between two concessionaires, formerly partners, Al Greenstone ~~and George Klar~~. Neither has the booklet privilege for a leading musical, the concession being nabbed by the show's press agent.

Stage Unions Eye Plans to Combat Anti-Labor Bills Mulled By Congress

With leaders and members of theatrical groups concerned over legislation pending in Washington that would curb labor practices, as "required reading" the possible results of anti-labor measures being considered by Congress is set forth in a four-page folder headed "Death Sentence for Labor Unions." The legislation is designed mostly to control major unions.

Among the stage outfits mostly concerned appear to be the stagehands and the Association of Theatrical Agents and Managers. Latter outfit in particular was made possible by managerial abuses, after some showmen engaged agents and managers who were also assigned to general office work during the day, which meant that there were fewer jobs for those trained to publicize or be back with shows.

There was a row when ATAM framed protective provisions, and when certain showmen ducked the issue a strike ensued. Broadway houses were picketed and the teamsters union stepped in to support ATAM, transfermen not being allowed to cross the picket lines with the result that ATAM won quickly. As for the stagehands union, it is as difficult for new members to join, as is true with any union in show business. If the new bills are adopted the bars will be down for newcomers, regardless of qualifications.

Equity does not have similar restrictions as to new members, who may join after securing a contract with a manager, though all talent unions are threatened by the labor-curb measures. Stated by leaders that fixed minimum pay and contract-regulated working conditions are threatened, and unions would not be permitted to act as collective bargaining representatives of their members except under limited circumstances.

Since some of the legislation was introduced there have been modifications by legislators, and there are indications that President Truman will veto measures considered too drastic in labor circles. There is a threat, however, that "sympathy" strikes may be banned and, if becoming a law, could vitally affect talent unions. Whether fusing all theatrical unions into one union would be a solution to such restrictive measures seems to be a matter of discussion.

While Equity may not be as much affected in some ways as other theatrical unions, it's believed that if the curbs go through, the initiation fee would be forced down to as much as a fourth of the present amount ($100), and that control of alien actors would be lost along with the revenue they contribute. That might necessitate increasing the annual dues if Equity would maintain its present services to actors.

Ft. Worth Am. Tryout Of Shumlin (Mebbe) Play

Fort Worth, May 20.

"The Snow Job," a three-act, four-scene comedy giving the humorous side of life in a POW camp in Germany, had its tryout at the Majestic here last week. Author and director was David Atlee, 24-year-old Fort Worth veteran, who is under contract to Herman Shumlin, who is said to be interested in the play for Broadway next season.

Phillips played the lead in his own show, cast of which included Hunter Gardner. Other roles of all-male cast were taken by members of local radio and college groups. In town for the tryout was David Merrick, production assistant to Shumlin.

"Snow Job" is set in Stalag-Luft IV, where Phillips was actually a prisoner during the war. The language is rough, the POWs favoring three and four-letter words usually heard in the gents' room.

Typical comedy situation is when a hungry American attempts to sneak past Nazi guards to swap cigarets for potatoes with Russian POWs in nearby compound. Shots are heard, and the foraging Yank staggers back to his comrades. A pal breaks into sobs.

"I'm all right," the other assures him. "Yeah," the pal cries, "but where are the potatoes?"

'Mister' Gripes To Equity on Illness Exit of Betty Kean

Complaint has been made to Equity by Melvyn Douglas and Herman Levin, producers of "Call Me Mister," against Betty Kean, who allegedly walked out on the road company when the revue played Detroit. Formal written charges are pending, the management waiting the report of a physician, the third medico to have examined the actress, who explained that she quit the show on account of illness. Last week Miss Kean was reported to be in St. Francis hospital, Jersey City.

Miss Kean's contract is dated to expire May 31 but during the Detroit engagement the managers state that she signed for another three months, it being their expectation she would remain in the revue during the Chicago engagement, which started last week. Actress presented a doctor's certificate to the effect that she was ill but it appears that another doctor disagreed that Miss Kean was not well enough to appear in "Mister," so is was agreed that another examination be made.

Miss Kean's sister, Jane, is the lead in the New York "Mister."

"Mister," incidentally, has opened to a favorable press in Chicago, Marilyn Day taking over Miss Kean's song assignments, while Charlene Harris replaced in the skits.

Dallas Troupe Puts 3 Plays Into Rehearsal

Dallas, May 20.

Dallas Theatre troupe, of which Margo is managing director, put three shows into rehearsal last week. Company will preem with William Inge's "Farther Off From Heaven" June 3, playing six nights and two matinees. Skedded for the following week is Martyn Coleman's "How Now, Hecate?" with the third week to be given over to four performances each of the two plays. "Hedda Gabler" is set for fourth week, with the three plays to alternate for the fifth; Tennessee Williams' "Summer and Smoke," sixth week and part of the seventh, and "Third Cousin," by Vera Mathews, is to be done on the eighth week. All five attractions will alternate during the ninth and 10th weeks.

"Third Cousin" replaces the Barton MacLane play, "Black John," which has been canceled.

PERNICK REELECTED N.Y. GRIPS PREXY

Four candidates vied for the two business agent jobs with Local 1, N. Y. stagehands union, at the annual election last week, with Solly Pernick being easily reelected, Vincent Jacobi, former agent, tallying a surprising fourth. Lou Yeager was elected as Pernick's companion agent, while Johnny Goodson, who had the job for a time, placed third.

Agent pay has been increased, job calling for $175 weekly plus $25 expense money. The tilt was made a year or so ago when deckhands' pay was boosted.

Union reelected James Dwyer to the presidency; George Fitzgerald, viceprez; John Garvey, treasurer, and John McDowell, secretary, all being incumbents for some years. Jacobi is carpenter in a legit house used for radio.

Feigay's Title Switch

Paul Feigay has been forced to drop "Gold-Diggers" as the title of the new Betty Comden-Adolph Green legit musical which he's producing. Label is the property of Warner Bros., which produced a series of filmusicals of that name, and prior to that was used as a tag for a David Belasco legit production in 1919. WB bought the rights from Belasco.

New title not yet selected.

Crix Wind Up Season Panning

Continued from page 1

Are playwrights played out? Did war, Hollywood, or radio competition cause it?

(4) *How do you feel about the effect of Hollywood on Broadway, as evidenced by the tremendous draw Ingrid Bergman brought to "Joan of Lorraine"? (This, as against lack of draw Spencer Tracy brought to "The Rugged Path" last year). In other words, does Broadway need a Hollywood come-on?*

(5) *What do you think of the lack of a Pulitzer prize choice? What do you think it indicates?*

One or two critics, while filling out the "bests" ballots, refused to comment on the appended queries. The others let themselves go chiefly in the last two questions. On the Hollywood - Bergman question, George Jean Nathan (Journal-American) said: "The effect of Hollywood on the theatre is nil when it is not paradoxically even less than that. The popular success of Miss Bergman has no significance. It is the exception that hardly tests the rule. For one such Hollywood success, there are a dozen or more failures."

Ingrid an 'Individual Case'

William Hawkins (World-Telegram) also called Miss Bergman an individual case. She had a better play (than Spencer Tracy), he said, and is a more commanding personality. Even Joan Crawford or Van Johnson, he said, would be unlikely to repeat Miss Bergman's success. Robert Coleman (Mirror) thought that a Coast star could draw business—but only in a good play. They can't sell a turkey, he said. Brooks Atkinson (Times), terming Miss Bergman "a sensation of an actress," thought she could have filled a theatre even without a Hollywood reputation.

Robert Garland (Journal-American) said Miss Bergman drew "because she gave an exciting performance in a fascinating play," while Tracy in "Rugged Path" didn't draw "because he gave a pedestrian performance in a lacklustre play." John Chapman (News) didn't think Broadway needs a Hollywood come-on, although Hollywood people, he said, certainly have helped the season. "I think they've helped it by being good," he added, not by being Hollywoodians." John Lardner (New Yorker) merely said: "As for Hollywood come-ons at the box-office, the hell with them."

Commenting on the fact that the Pulitzer committee couldn't find a play this season worthy of a prize, Nathan said that at least five plays produced this year were better than many previous Pulitzer winners. "That no choice was made," he wrote, "only adds to the nonsensical confusion in which the Pulitzer committee seems to operate." "How can anyone figure a Pulitzer prize award?", Howard Barnes (N. Y. Herald Tribune) asked, although he felt that no really outstanding new play was the answer.

Reactionary?

Arthur Pollock (Brooklyn Eagle) said the lack of choice "smells of reactionaries. It indicates the Pulitzer Prize committee is afraid of anything liberal, or even near-liberal. "In short," he concludes, "It's as bad as ever." Atkinson couldn't understand it; "All My Sons," he said, was a better play than "Harvey" or "State of the Union," which got prizes. Hawkins said the Pulitzer decision indicated refusal to make the most valuable use of the award —to encourage play writing.

Coleman defended the committee because it couldn't find a play to meet its standards, although an award, he admitted, would stimulate legit. He didn't think the Drama Critics Circle had necessarily distinguished themselves with their own choices ("All My Sons" and "Brigadoon"). Garland, on the other hand, had the answer. "By awarding no prize this year," he said, "I think the Pulitzer Prize people are jealous of the Drama Critics Circle."

'Critics Are Killing the Theatre'

Answering the first question, about the past season, Garland said "it looks like the same old season to me," adding the treasonous statement that "only this year it's the critics who are killing the theatre instead of as in previous years the movies, radio, television, unions and Messrs. Shubert." Coleman said that new musicals set a high in taste and originality this season. Chapman agreed that the bright note of the season was the musical one. "The vigor and freshness of the musical stage has been remarkable."

Nathan said "the past season seemed to me to be the critically liveliest in some years."

Nathan called the question about the theatre being at a low, "ridiculous." It's on a higher local level than in the last six years. The others were divided on the question, some denying the charge, others agreeing and blaming playwrights, high prices, low quality product, and lack of good new plays. Garland asked: "How could the theatre be at a new low when it has never been at an old one?" Lardner said that an unpleasant feature of the year was that plays like "Message For Margaret," "Tenting Tonight" and ("scraping bottom") "Heads or Tails" can still get full-scale Broadway bookings when plays like Sartre's "The Flies" are standing outside."

The war, lack of new plays, routine mentality of many producers, were given as reason for the rash of revivals on Broadway this season. Nathan saw the rash as "critically meaningless. The European theatre in its heyday offers many more revivals annually. Those of our playwrights who seem to be played out," he added, "were played out when they originally started." Garland thought the rash indicated that writing for Hollywood paid better than writing for Broadway and "strange as it may seem, playwrights like to have food on their tables much like other people."

Critics' 'Best'

Continued from page 1

Mason, the John Gielgud Co. and Donald Wolfit troupe came from England. Lillian Hellman had another hit; George Abbott and Noel Coward came up with successes; and Moss Hart, George S. Kaufman and Ferenc Molnar with flops. The season was flooded with revivals. The varied season spread the "bests" all around.

Marion Bell, of "Brigadoon," and Bobby Clark, of "Sweethearts," were chosen the best femme and male musical comedy performers. Margaret Phillips, of "Another Part of the Forest", and Tom Ewell, of "John Loves Mary," and David Wayne, of "Finian's Rainbow," were picked as best supporting actress and actors, Ewell and Wayne tying in their category.

In fact, the poll is notable this season for its ties, there being four sets in all. John Gielgud ("The Importance of Being Earnest") and Elia Kazan ("All My Sons") were tied as best director, and Agnes de Mille ("Brigadoon") and Michael Kidd ("Finian's Rainbow") were even-up as best dance-director.

Arthur Kennedy, of "All My Sons," and Patricia Neal, of "Another Part of the Forest," were picked as most promising young actor and actor. Jo Mielziner ("Another Part of the Forest") is best designer; Frederick Loewe ("Brigadoon"), best composer; E. Y. Harburg ("Finian's Rainbow"), best lyricist; Alan Jay Lerner ("Brigadoon"), best librettist.

Two New Categories

Variety added two classifications to the list this year, in most promising new playwright and new director. Additions brought two surprises, vet playwright Lillian Hellman winning the promising new director "best" because of the first play she's directed, her own "Forest," while Arthur Miller won the only overwhelming majority (12 votes out of 13) for writing "All My Sons." There were no unanimous choices this year, Miller's being closest, and Miss Hellman coming next (seven out of nine ballots cast).

Other interesting angles included Gielgud's win as director (on "Earnest"), while also being listed in the best male actor category; Wayne figuring prominently in two lists; and the vote to Leo Coleman, in "The Medium," wherein he doesn't utter a word (he plays a mute). In the best femme musical category, six critics voted for Ethel Merman, of "Annie Get Your Gun," forgetting that she had won in that listing a year ago, when "Annie" opened, and was therefore ineligible.

Repeater Winnahs

Kazan was a repeater, having won "best director" classification in 1943 for "Skin of Our Teeth." Bobby Clark and Agnes de Mille ditoed, Clark having won best male musical list in '44 with "Mexican Hayride" and Miss de Mille the best dance director post in '45 with "Bloomer Girl." Ferrer, runnerup at best actor this year, won the best supporting actor designation in '44 with "Othello."

Winners also had gained other ribbons this season, Tom Ewell winning the Clarence Derwent award, and the Misses Bergman and Neal; Kazan, Kidd, Wayne, March and Miller being singled out for Antoinette Perry awards.

Poll took in most of the N. Y. Drama Critics' Circle roster. Those polled were Brooks Atkinson (Times), Howard Barnes (Herald Tribune), Kelcey Allen (Women's Wear), John Chapman (News), Robert Coleman (Mirror), George Freedley (Morning Telegraph), Robert Garland (Journal-American), John Lardner (New Yorker), William Hawkins (World-Telegram), Louis Kronenberger (PM), Ward Morehouse (Sun), Arthur Pollock (Brooklyn Eagle) and Richard Watts, Jr. (Post).

George Jean Nathan (Journal-American) regretfully begged off, because his list of "bests" is contracted for by the American Mercury. He did, however, contribute to the questionnaire on the state of the theatre (see separate story herewith). John Mason Brown (Saturday Review of Literature) didn't file a ballot on the grounds that he doesn't believe in lists—except a laundry list. Polls, he said, were just a personal crotchet.

Burns Mantle, News critic-emeritus, begged off filing a list, on grounds he hadn't seen all the plays and didn't feel competent to express an opinion. "Brother," he wrote, "when you're out, you're out! You just don't think of comparative values."

Drama Critics' Selections

Tabulation of choices of the N. Y. drama critics for the various "bests" of the 1946-47 season follows:

Best Performance by a Featured or Starred Actor in a Straight Play

Dudley Digges ("Iceman Cometh") 4
Fredric March ("Years Ago") 4
Jose Ferrer ("Cyrano de Bergerac") 2
John Gielgud ("Importance of Being Earnest") 1
Arthur Kennedy ("All My Sons") 1
Percy Waram ("Another Part of the Forest") 1

Best Performance by a Featured or Starred Actress in a Straight Play

Ingrid Bergman ("Joan of Lorraine") 6
Ina Claire ("Fatal Weakness") 3
Helen Hayes ("Happy Birthday") 2
Penelope Ward ("Lady Windermere's Fan") 1
Patricia Neal ("Another Part of the Forest") 1

Best Male Performance in a Musical

Bobby Clark ("Sweethearts") 6
David Wayne ("Finian's Rainbow") 4
David Brooks ("Brigadoon") 2

Best Femme Performance in a Musical

Marion Bell ("Brigadoon") 4
Polyna Stoska ("Strect Scene") 3
Frances McCann ("Chocolate Soldier") 1
Bernice Parks ("Beggar's Holiday") 1

Best Performance by an Actor in a Supporting Cast (Straight Play or Musical)

Tom Ewell ("John Loves Mary") 3
David Wayne ("Finian's Rainbow") 3
Sam Wanamaker ("Joan of Lorraine") 2
Paul Crabtree ("Iceman Cometh") 1
Loring Smith ("John Loves Mary") 1
Ed Begley ("All My Sons") 1
Phil Bourneuf (Amer. Rep. Theatre) 1

Best Performance by an Actress in a Supporting Cast (Straight Play or Musical)

Margaret Phillips ("Another Part of the Forest") 5
Pamela Brown ("Importance of Being Earnest") 2
Elizabeth Ross ("Story of Mary Surratt") 1
Patricia Kirkland ("Years Ago") 1
Nancy Walker ("Barefoot Boy With Cheek") 1
Mildred Dunnock ("Another Part of the Forest") 1

Most Promising Young Actor

Arthur Kennedy ("All My Sons") 4
Richard Tyler ("Christopher Blake") 2
Peter Cookson ("Message for Margaret") 2
Paul Crabtree ("Iceman Cometh") 1
Stephen Bekassy ("Whole World Over") 1
Leo Coleman ("The Medium") 1

Most Promising Young Actress

Patricia Neal ("Another Part of the Forest") 4
Bambi Linn ("Alice in Wonderland") 2
Nina Foch ("John Loves Mary") 2
Margaret Phillips ("Another Part of the Forest") 2
Elizabeth Ross ("Story of Mary Surratt") 1
Patricia Kirkland ("Years Ago") 1

Best Director

John Gielgud ("Importance of Being Earnest") 4
Elia Kazan ("All My Sons") 4
Lillian Hellman ("Another Part of the Forest") 2
Joshua Logan ("Happy Birthday") 1
Melville Burke ("The Little A") 1

Best Dance-Director or Choreographer

Agnes de Mille ("Brigadoon") 5
Michael Kidd ("Finian's Rainbow") 5
Anna Sokolow ("Street Scene") 1

Best Scene Designer

Jo Mielziner ("Another Part of the Forest") 4
Cecil Beaton ("Lady Windermere's Fan") 3
Oliver Smith ("Beggar's Holiday") 2
Donald Oenslager ("Years Ago") 1
David Ffolkes ("Henry VIII") 1
Frederick Kelsler ("No Exit") 1

Best Composer

Frederick Loewe ("Brigadoon") 4
Burton Lane ("Finian's Rainbow") 3
Kurt Weill ("Street Scene") 3
Gian-Carlo Menotti ("Medium") 2

Best Lyric Writer

E. Y. Harburg ("Finian's Rainbow") 6
Alan Jay Lerner ("Brigadoon") 2
John Latouche ("Beggar's Holiday") 2
Langston Hughes ("Street Scene") 1

Best Librettist

Alan Jay Lerner ("Brigadoon") 6
Elmer Rice ("Street Scene") 2
E. Y. Harburg ("Finian's Rainbow") 2
Gian-Carlo Menotti ("Medium") 1

Most Promising New Playwright

Arthur Miller ("All My Sons") 12
Hugh White ("Little A") 1

Most Promising New Director

Lillian Hellman ("Another Part of the Forest") 7
Martin Ritt ("Mr. Peebles and Mr. Hooker") 1
Edward K. Mitchell ("Our Lan'") 1

Jean Parker Slated For Barn 'Dream'; Other Strawhat Briefs

Jean Parker, who is co-starring in "Burlesque" with Bert Lahr, is set for a tour of summer stocks as the lead in "Dream Girl." Richard Midgley, who was in the latter play, is to be her leading man.

Miss Parker is slated to remain on Broadway in "Burlesque" through June.

Chapel Playhouse Set

Guilford, Conn., May 20.

Chapel Playhouse will open its second season under guidance of Lewis Harmon on June 28. Policy will repeat star system which brought about black figures for sponsors last year.

Opening bill will be Haila Stoddard in "Dream Girl."

Bamberger Sets McKeen

New Hope, Pa., May 20.

Hale McKeen signed by Theron Bamberger to stage Bucks County Playhouse starrer, "Papa Is All," starring Mady Christians, June 6. Franklin Heller, ex-Kaufman & Hart stage manager, hired to direct second bill, "Trial of Mary Dugan," with Haila Stoddard.

Viola Roache, character actress for Playhouse last season, lined up for repeat this year in same capacity. Bob Caldwell stage managing with Phil Stein technical director for Playhouse.

9-Weeker for Vt. Strawhat

Winooski Park, Vt., May 20.

St. Michaels Playhouse has scheduled a nine-week season this summer under the direction of Robert Downing, former production aide to Mike Todd. Theatre has a 1,000-seat capacity and project is sponsored by St. Michaels College. Others associated in the venture are vet players Charles E. Butler, Gordon Peters and Carol Hill.

Yardley's 'Dark Eyes'

Yardley theatre, Bucks County, Yardley, Pa., will co-star ballerina Irino Baronova and Uta Hagen in "Dark Eyes" this summer.

Yardley opens June 14, with "The Barker," with Johnny Morgan, Helen Parrish, Charles Lang, Elizabeth Russell and Lee Roberts. Operator Edgar Levy, incidentally, has added Peggy Corday, Yvonne Lewis, Candy Toxton and Joanna Japp to the resident company.

3-Ply Pa.-N. J. Activity

Easton, Pa., May 20.

Three strawhats again will operate in this section this summer, but on a larger scale than a year ago, according to announcements. The Bucks County Playhouse at New Hope, which for many years took the lead in strawhat circles in this area, will have some competition.

Eddie Rich, who last summer operated Clinton Music Hall, in Clinton, N. J., announced a 15-week season, beginning in May. He plans to open with "Glass Menagerie," featuring Alexander Kirkland. He also announced the sale of season tickets.

Ione Hutaine, who ran the Hunterdon Hills Playhouse near Clinton last summer, announced that she has leased it to Bernard Gersten, of New York, who is now with Maurice Evans' "Hamlet" as stage manager. That house will open June 17 with "Dream Girl."

Bucks Playhouse will open June 6, Theron Bamberger, producing director, announced. Richard Skinner will be general manager and S. Syrjala the designer.

Westchester Season

Mt. Kisco, N. Y., May 20.

Westchester Playhouse unfurls a 10-week season June 23 under management of Philip Booth and Gordon Minter. Small permanent company will be augmented by weekly guests.

Rennie to Germantown, N. Y.

Germantown, N. Y., May 20.

Hugh Rennie, who stagemanaged Broadway's recent "Craig's Wife," inked to direct the season at Lew Danis' and Alida Freeborn's hayloft here.

First play, Elissa Landi in "Theatre," is scheduled for July 15.

Akron Strawhat Mulled

Akron, O., May 20.

Strawhat group is planned by several University of Akron students and alumni, under the direction of Alexander Wilson, drama coach at Garfield High School. Called the Town and Country Players, outfit hopes to present a series of six plays in the Town Hall at Suffield.

Malden Bridge's July 2 Debut

Malden Bridge, N. Y., May 20.

The Malden Bridge Playhouse, revived last summer under the direction of Eunice Osborne by a group in which former servicemen were leaders, will begin a nine-week engagement, with the production of "Hay Fever" on July 2.

Quits Memphis Theatre

Mt. Gretna, Pa., May 20.

Charles F. Coghlan, who returns here early next month for his third season as director of the Gretna Playhouse summer stock troupe, has resigned as director of the Little Theatre at Memphis. Prior to his Memphis job, Coghlan served as director of the Harrisburg community theatre for two seasons.

Robert Gill to Woodstock

Pittsburgh, May 20.

Robert Gill, former Playhouse director, will spend the summer at Woodstock, N. Y., as actor-director of Mary Morris' strawhat company. Gill was at Woodstock last season, too, but staged only a couple of productions, being chiefly occupied as a player.

Gill was the Playhouse's wartime director, filling in for Fred Burleigh until latter got back from the service.

N.Y. CITY CENTER LOSS $41,815 FOR SEASON

N. Y. City Center lost $41,815.88 in its operations during the fiscal year from April 28, 1946 to April 26, '47. Center lost $69,389.35 on its operatic ventures and dropped another $33,290.63 on its symphonic attractions. Center recouped partially with a profit of $75,489.09 on theatrical fare.

Burke-Mitchell Show For K.C. on Way East

Kansas City, May 20.

Late booking is bringing in "Accidentally Yours" as an extension of the legit season here. Coast comedy with Billie Burke and Grant Mitchell has been set for three performances, May 30-31, in the Music Hall. Date was set in connection with the show's trek east.

"Bloomer Girl," which opened a six-day run last night, was to have been the seasonal finale set by the Antonello & Nixon office, but plans were changed when the Coast show suddenly was made available for a date here.

"Shylock '47" an adaptation of "The Merchant of Venice" by Peter Frye, is due on Broadway in the fall. First showing will be given May 27 at the Juilliard auditorium, N. Y., presented by the Pargod Theatre of the Hebrew Arts Committee.

Foundation's Boost to Balletomanes May Put Terpsichore Art on U.S. Map

Formation last week of the Ballet Theatre Foundation has aroused interest in ballet circles for its ultimate effect on the Ballet Theatre company and the terp art in general. The Foundation, a tax-exempt, non-profit corporation formed by Mrs. Wales Latham, founder of Bundles for Britain, and by Carleton Smith, music critic, announced its aim as the support of ballet in America. It, however, chose Ballet Theatre as the company most worthy of support in the U. S.

Company, whose assisting founders include Mrs. Efrem Zimbalist (heir to Curtis publishing millions), John F. Wharton, Aaron Copland, John Alden Carpenter, Jo Mielziner, Leonard Bernstein, Joseph Clark Baldwin and Mrs. Alexander McLanahan, plans to solicit funds for its purpose. It hopes to be to ballet what the Metropolitan is to opera and American National Theatre & Academy is to legit. Specific aim is to support Ballet Theatre and build it into a larger company.

Result may be that Ballet Theatre, now co-directed by Lucia Chase and Oliver Smith on regular biz basis, will have to become a nonprofit organization itself, to get exclusive support of the Foundation. Foundation donors won't be able to deduct gifts from income tax if gifts go to Ballet Theatre, unless latter itself is non-profit.

Practical result, as it affects Ballet Theatre dancers, will be that they'll no longer be entitled to unemployment insurance under a non-profit setup. Ballet Russe de Monte Carlo, which is also a non-profit organization, pays no unemployment insurance tax, hence its dancers aren't eligible for such insurance.

Specifically, Ballet Theatre Foundation plans, as its first moves, to supply Ballet Theatre with funds for production of three new ballets yearly, and will try to find it a permanent home in N. Y. for rehearsals, storage and administrative offices. Foundation admits that production and operating costs of a ballet company can't be met by receipts, and that aid is necessary.

Mary Grant Demands No Billing on 'La. Lady'

Through her attorney, Arnold Weissberger, Mary Grant has advised producer Hall Shelton that unless her name is removed from the billing of "Louisiana Lady" as costume designer, she will start legal proceedings. Miss Grant designed the costumes for "Gay New Orleans," musical tried out during winter but withdrawn, and the same clothes are being used in "Lady." Privilege of Shelton to purchase the costumes is not denied, but the right to use her name, except by written consent, is claimed to be a violation of Miss Grant's civil rights, also of union rules.

Understood that under the law the manager is subject to a fine of $500, liable to injunctive proceedings and possible damages. "Lady" ends its second week in Philadelphia Saturday (24), coming to New York for further preparation next week. It's due into the Century June 2, although an earlier date had been planned.

Stanford Erwin to Offer Summer Opera in N. Y.

Stanford Erwin, who directed the Boston Grand Opera Co. in the Hub the past four seasons, has founded the International Opera Co., which will tee off a N. Y. season at Carnegie Hall with performance of "Aida" June 17.

Company will present two operas a week during the summer at a $1.20 to $3.60 scale. Repertory lists "Rigoletto" June 19, "La Traviata" (24), "Tosca" (26), "Madame Butterfly" July 1, "Carmen," July 2.

Fabian Leases House

Middletown, N. Y., May 20.

Fabian Theatres Corp. has leased to Arthur and Henry Schumer the Stratton theatre here for the presentation of summer stock shows. Unit is one of chain of upstate Fabian theatres and has been shuttered many years in favor of more modern State theatre, other Fabian outlet in Middletown.

Schumer brothers are sons of Harry Schumer, who operated the Schumer Theatrical Transfer and Warehouse Co. in N. Y.

'Heaven' Clicks in Sydney, With Megs Jenkins Star

Sydney, May 6.

Megs Jenkins, British actress who starred in the London production of Emlyn Williams' "Wind of Heaven," scored a personal triumph in the Aussie production at the Minerva, Sydney, for Whitehall Productions. Play looks a click. Supporting cast, including Kathleen Robinson, one of the directors of Whitehall, and Richard Parry are outstanding in a production excellently mounted.

"The Dancing Years" was set to preem here May 10 for Williamson-Tait. Cast includes Tara Barry, Max Oldaker and the Borovansky Ballet. Robert Quentin is directing.

3 Tuners to Vie For Chicago B.O.

Chicago currently has one musical but the early summer will see real competition among song and dancers there, no less than three soon opposing each other. That is partly the result of a dispute over conditions offered in a booking contract refused by "The Red Mill," which was slated to follow "Cyrano de Bergerac" into the Loop's Shubert. Instead, "Carousel," which was booked and advertised for Boston after winding up at the Majestic, N. Y., this week, has been shifted to the Chi spot.

First musical, "Call Me Mister" came to the Blackstone, and a fourth will be sought for Erlanger's, "Mill" to play the large Civic Opera House, an independent booking.

"Mill" is presented by Paula Stone and Hunt Stromberg, Jr., but others interested in the show have a hand in its operation. Last season among those who bought into the musical were attorneys William Fitelson and Bertram Mayers. They are said to have objected to a reduced number of pit musicians to be paid for by the Shubert and, when given a better offer on the orchestral end by the Civic, decided to play "Mill" there. Change in bookings did not meet the approval of Miss Stone's representatives in New York but the backers insisted on the switch. Miss Stone is in California.

When "Mill" was on Broadway at the 46th Street the show paid the Shuberts 5% of the gross under an odd booking deal, but when the attorneys bought into the show that percentage was halved at their instigation.

Govt. Answers Hurok In Tax Refund Suit

U. S. Government last week filed answer in N. Y. federal court to suit by Sol Hurok seeking tax refund on Don Cossack Chorus payments, and asked dismissal of suit on grounds of error.

Hurok had sued Government, claiming that about $6,000 taxes he paid from 1939 to 1942 for the chorus was not due from him, as the chorus was not an employee of his but a separate outfit which he merely managed. He claimed he paid the tax under protest, to avoid penalties.

In its answer, the Government produced three contracts made in 1942-3 between Hurok and chorus showing that the latter were listed as employees. Case will now be presented to a jury.

3 Scalpers Nicked For Fines by Chi Court

Chicago, May 20.

Federal authorities cracked down on ticket scalpers for the second time in two weeks, with Chi federal district Judge John P. Barnes handing out $50-and-costs fines to three scalpers. Those fined were Miss Gertrude Waterfall, operator of Waterfall agency; her brother, Henry Waterfall, operator of an agency in the Bismarck hotel, and Mort Levin, operator of one in the Hotel Chicagoan.

Action two weeks previous hit employees of Barnes agency, largest in town.

'Heads or Tails' Is Able To Keep Spinning Only On Its Pre-Preem Sales

During the week so little money comes to the boxoffice at the Cort, N. Y., where "Heads or Tails" is parked, that the till has been virtually empty, despite fairly good grosses. The ..b is that the producers have sold several thousand tickets long in advance, to patrons supposed to share in the show's profits. The setup is called Your Theatre, Inc. Up to late last week it was understood that only three tickets had been sold by the agencies, though "Heads" has played more than two weeks.

Last week effigies of several critics, all of whom panned the play without exception, were tossed from a car into Times Square. Letters were then received by drama department to the effect that the effigy stunt, "the flood of poison pen notes and all the other nonsense which has gone into the show's buildup, are in no way attributable to the show's management, nor its press agent." In acknowledging the receipt of the letter, one daily headed the item "Oh, Sure."

Sponsors say that "furious phone calls, demonstrations and so on are purely the work of audiences who are so enthusiastic about the show they can't control themselves." Same probably goes for ads in the form of notices from "unknowns."

WELLES' 'MACBETH' IN UTAH PREVIEW TO PIC

Salt Lake City, May 20.

What's expected to be one of the toppers of the Utah Centennial show season will be the presentation, starting Monday (26), of Orson Welles' "Macbeth" for eight performances. Welles is doing the Shakespearean tragedy as an audition for the pic version he will make for Republic, using nine members of the company he has selected for the film and around 20 local thesps.

Previously, Judith Evelyn did three performances of the Maxwell Anderson drama, "Joan of Lorraine," opening May 15. She reportedly got $2,000 for her stint. Drama festival got going April 17 with Katharine Cornell in "The Barretts of Wimpole Street."

Engagements of three touring attractions here last year, "Obsession," with Basil Rathbone and Eugenie Leontovich; "Glass Menagerie," with Pauline Lord, and "Foolish Notion," starring Tallulah Bankhead, drew widely and served as an excellent buildup for the Centennial Drama Festival. Cornell play drew capacity biz as a result.

Festival shows put on here were arranged through the American National Theatre and Academy, but road companies being sent out from this point are being put together by the Utah Centennial Commission. These consist of semi-pro performers, who are doing such pieces as "Angel Street," "Blossom Time," "Dear Ruth" and "But Not Goodby."

Play presentations here last year were at a downtown film house but for the centennial the 2,000-seat Kingsbury Hall on the U. of Utah campus is being used.

There will be at least one al fresco offering during the drama festival season when a big-scale music-drama, called "The Promised Valley," and dealing with the arrival of the Mormon pioneers here a century ago, is given for 30 performances at the U. of Utah's 15,000-seat stadium.

Script and lyrics of "The Promised Valley" are by Arnold Sundgaard, whose "The Great Campaign" was done by the Experimental Theatre in N. Y. Crawford Gates is doing the score, and Helen Tamiris will direct the choreography. Spectacle will employ a cast of around 100.

Hypoed interest in the theatre locally resulting from the drama festival has led Dr. C. Lowell Lees, who heads the university's drama department, to hope for a permanent theatre company on the campus. Student trainees would do tryouts with the aid of Broadway imports.

L'ville Releases Sked

Louisville, May 20.

List of operettas to be presented at Iroquois amphitheatre, beginning July 1 and running through Aug. 10, is "Naughty Marietta," "Rio Rita," "Sunny," "Vagabond King," "Queen High," and "Rose Marie."

Denis Du-For, managing director, is auditioning local singers and dancers.

Actors, Chorus Seen Asking Pay Hike When Equity-League Pact Expires

An indication that legit actors and those of the chorus will seek increased salaries next season was gleaned during a meeting of the chorus union branch last week, when a boost of $70 minimum on Broadway and $85 on the road was suggested. Present minimum for Equity is $60, and as legiters always have had a higher minimum than the chorus, it's likely it will ask for at least an equal minimum.

Minimum pay is set forth in the basic agreement between the League of New York Theatres and Equity, which is expiring, but whether it will be renewed is questionable because of the Negro-segregation issue over the National, Washington, D. C. Equity takes the position that actors' contracts for next season will stipulate that players will not play the stand unless Negroes are permitted in the audiences by or prior to June 1 of next year, whether there is a basic agreement or not.

It's possible that production for 1947-48 will be retarded if the proposed contract changes, some radical in nature, are not amicably negotiated. Labor control measures now pending in Congress may also figure in the basic pact's extension, and if the measures become law, the basic agreement would not operate outside of New York, separate contracts being required with producers in Chicago and on the Coast, and also for stock companies.

Chorus also wants extra pay for time devoted to photographs, limited to a period of four hours; asks rehearsal pay to be one-half of the minimum, weekly, a week's vacation every six months, a week's salary each day of appearance in television and pictures (same for Equity), and a number of other revised conditions.

"Carousel" Choristers Stay

Usually most ensemble players in run musicals leave when the shows go to the road but a fairly high percentage will stick to "Carousel," which rings down on Broadway this Saturday (24) and goes to Chicago. Out of 42 choristers 23 are staying with the show, probably because no new musicals are slated for the immediate future.

There was some difficulty when it was learned that choristers now with the show were limited to eight hours per week to rehearse with newcomers, that provision in the contract having been accepted by managers about the time "Carousel" started its two-year run. Chorus Equity people say that two hours daily by stayers working with newcomers, who may rehearse seven hours daily, should be enough to get the revised ensemble working efficiently.

"Carousel" ensemble people will receive $85 weekly out of town. Chorus minimum is $50 but no ensemblers appear for that money on Broadway, the average being $75, while on the road some choristers are paid $100 per week. Understood that although comparatively few chorines have outside jobs during off-matinee days, most devote their spare time to study and practice, with the idea of stepping into cast engagements.

Maestro Defauw Back To Brussels After 7 Yrs.

Brussels, May 12.

Following his resignation as leader of the Chicago Symphony Orchestra, conductor Desire Defauw has returned here after a seven-year absence. Chief reason for his withdrawal, he said, was that too long an association becomes monotonous both for the conductor and the players.

Defauw, who gave some 191 concerts in the U. S. last season, stated that a number of Belgian works were favorably received in the States during the past two years. At present the batoneer has no immediate plans.

'Alice' May Tour Instead of 'Lion'

"Alice in Wonderland," now in its seventh week at the International at Columbus Circle, N. Y., may be toured by the American Repertory Theatre and Rita Hassan next season instead of "Androcles and The Lion," most of the cast needed for the latter play being in "Alice." It is doubtful therefore that both shows will go to the road, although either or both would be welcome by the Theatre Guild to bolster its cards for out-of-town subscribers. As previously indicated other ART revivals presented during the season will not tour.

"Alice" has proved ART's best draw at the International but is costly to operate. Grosses have been approximating $21,000 but the attraction and house (under rent to ART) must get around $19,000 weekly to break even. There are 28 stagehands required to operate the show, and the pit orchestra numbers 17 men though it is not a song-and-dance performance.

Matinees for "Alice" have been capacity, and it's expected that when the show moves to Majestic next week the 500 additional seats there will materially boost the takings. Booking contract for the Majestic calls for a guarantee to the house of $7,500 weekly but it's stated that the cost of operation will not be more than that at the present site.

Takeover by Shuberts Of Atlantic City Globe Waits on Local AFM Rule

Atlantic City, May 20.

A deal whereby the Shuberts would take possession of the Globe theatre, located on the boardwalk uptown, as an all-year house for legit tryouts pends on current meetings with representatives of the Shuberts and the local musicians' union.

All details of the deal are supposed to have been worked out with one exception. The union refused to waive a rule that at least five musicians be employed at every dramatic offering and nine musicians be used for musical shows.

Meanwhile, Steel Pier, in a dispute with the local union over a similar ruling, has discontinued its vaudeville, which had been resumed the Easter weekend.

Joseph Hornig, secretary of the corporation which owns the theatre, last Friday (17) said that the Shuberts, through representatives, had been dickering for the Globe for several weeks. He declared that as far as he was concerned the failure of a meeting last Thursday (16) meant that the deal was off and the house again would be used for summer burlesque.

This was denied by president Alfonse Porcelli and secretary-treasurer Vincent Speciale, of the local union, and by John Garrity and Charles Hart, Shubert reps. Their version is that the sessions have been pleasant.

Hart declared the Shuberts are ready to spend $150,000 on the Globe, a burlesque house for years. He said it would be kept open all year, and that Broadway shows with their original casts would be booked along with the tryouts.

Rearranging 'Traviata' Score for New Ballet

Robert Zeller, conductor of the Markova-Dolin dance ensemble, is rearranging score of Verdi's "La Traviata" for a new ballet, titled "Camille." Bronislava Nijinska, sister of the famed dancer, will do the choreography.

Original Ballet Russe presented a new ballet this season titled "Camille," which had choreography by John Taras and music by Vittorio Rieti. Zeller-Nijinska work will be closer to the classic French drama Verdi used for his opera.

Iturbi's European Tour

Jose Iturbi, who recently finished work on Metro's "The Birds and the Bees," is set for a two-month concert tour of Europe in July-August. He leaves N. Y. June 29, returning late August for his next Metro assignment, in "Triumph of Music."

He gave a recital in Mexico City last Sunday (18) and will repeat there in duo recital with his sister Amparo this Sunday (25).

Plays on Broadway

Portrait in Black

David Lowe and Edgar F. Luckenbach production of melodrama in two acts (one setting) by Ivan Goff and Ben Roberts. Features Claire Luce, Donald Cook and Sidney Blackmer. Staged by Reginald Denham; setting, Donald Oenslager. Opened at Booth, N. Y., May 14, '47; $4.80 top.

Tanis Talbot.................Claire Luce
Gracie McPhee.................Mary Michael
Peter Talbot.................David Anderson
Winifred Talbot.................Dorothea Jackson
Cob O'Brien.................Barry Kelley
Rupert Marlowe.................Sidney Blackmer
Dr. Philip Graham.................Donald Cook
Blake Ritchie.................Thomas Coley

After knocking about in London and America, "Portrait in Black" finally opened on Broadway under a different management. Its chances are doubtful.

Meller is much too conversational, and it's not easy to believe that its mannerly characters have a flair for homicide. There's an offstage slaying and a murder by the gun at the end of act one (there are two, whereas in Wilmington, where this company tried out, there were three). Play isn't a conventional whodunit therefore, the mystery being the identity of the person who the homicidal lovers learn knows their secret.

Tanis Talbot, newly widowed mother of a young son, fetchingly garbed in black, is the play's keynote character. Her secret lover is Philip Graham, clever young doctor, who had done away with the husband, elderly, unseen, wealthy shipowner, by means of a lethal hypodermic. The man had long been ailing and his passing was assumed to have been normal. But an unsigned note is received congratulating the widow upon getting away with it.

Rupert Marlowe, a former admirer of Tanis, who is the lawyer for the estate, proposes marriage the day after the burial and is first suspected of sending the message. The handyman then comes within suspicion but his request for wages in advance is hardly blackmail. A daughter of the slain shipowner is in love with the young leader of the marine workers' union, which is about to strike against the line, and that fellow is suspected by the police when Marlowe is shot in the living room by the doctor with the aid of his mistress. Disposal of the body is left to the imagination but is as neat a job as the first homicide.

But again comes to a note. Plan of the lovers to go to Brazil is abandoned when Philip discovers that Tanis herself is the writer, and when he learns that Marlowe fathered her child, he decides that there could be no living with the woman. The curtain has them planning suicide.

Claire Luce, back from London, where she established herself as a dramatic actress, gives an excellent performance as the neurotic, unhappy widow. Her slinking manner of movement fits the character, while black gowns accentuate her blond thatch. Donald Cook, more familiar in comedy, gives a polished enactment of the murderous doctor, whether his actions are believable or not. Sidney Blackmer fits as Marlowe, while Dorothea Jackson and Thomas Coley, the young lovers, and Barry Kelley, the handyman, are also okay. *Ibee.*

The Mother of Us All

Columbia Theatre Associates production (in association with Columbia Univ. Dept. of Music) of opera in three acts (eight scenes). Staged by John Taras. Libretto by Gertrude Stein; scenario, Maurice Grosser; music, Virgil Thomson; costumes and sets, Paul Du Pont. At Brander Hall, Columbia Univ., May 7, '47.

Susan B. Anthony.................Dorothy Dow
Anne.................Belva Kibler
Gertrude S.................Hazel Gravell
Virgil T.................Robert Grooters
Daniel Webster.................Bertram Rowe
Jo the Loiterer.................William Horne
Chris the Citizen.................Carlton Sunday
Indiana Elliot.................Ruth Krug
Angel More.................Carolyn Blakeslee
Henrietta M.................Teresa Stich
Henry B.................Jacques LaRochelle
Anthony Comstock.................James M. Chartrand
John Adams.................Robert Sprecher
Thaddeus Stevens.................Alfred Kunz
Constance Fletcher.................Alice Howland
Gloster Heming.................Michael Therry
Isabel Wentworth.................Shirley Sudock
Anna Hope.................Jean Handzlik
Lillian Russell.................Nancy Reid
Jenny Reefer.................Dianna Herman
Ulysses S. Grant.................Everett Anderson
Herman Atlan.................Edward J. Larson
Donald Gallup.................Edward Cohen

The Gertrude Stein vogue passed away long before the poet herself. That a Stein song is a curio now was never better illustrated than in the production of the Stein-Virgil Thomson chamber opera, "The Mother of Us All," at Columbia Univ., N. Y.

Presentation of an earlier Stein-Thomson work, "Four Saints in Three Acts," on Broadway in 1934, has aroused professional legit interest in the new opus. Prospects for a commercial production, however, are very limited. Despite the gay spirit in it, its humor and wit, the work isn't Broadway. For all its appeal in story line and situation, and its original approach, this is still an esoteric parlor-piece. It's strictly longhair chamber-hall.

Dialog, in typical Stein vein, doesn't often make sense, although it's easier to follow this libretto than follow along other Stein ways. As near as can be made out among the numerous irrelevant asides and inanities, the story dwells on Susan B. Anthony's efforts to win votes for women and the treasonous thought that maybe it wasn't worth while after all.

Thomson's music is fairly (almost surprisingly) conventional in form, with waltzes, rounds and folksongs sprinkled into the score, to make it melodious and pleasant to the ear. Music and libretto dovetail neatly to give the work a good deal of colloquial flavor. Music eschews the "modern" style, to fit in with the 18th century story pattern.

Current performance is distinguished for excellence of voices among the young singers, whether in lead or bit parts; the choral ensembles, and the small but efficient orchestra. William Horne, as Jo the Loiterer, wandering through the piece as sort of narrator or one-man Greek chorus, and Dorothy Dow, as Susan, are the two standout singers. Otto Luening's musical direction considerably sparks the proceedings, to give it its full worth. *Bron.*

Respectfully Yours

Blackfriars Guild production of comedy in three acts (one set) by Peggy Lamson. Staged by Marjorie Hildreth; setting, David Reppa; costumes, Eaves and Brooks. At Blackfriars, N. Y., May 13, '47; $1.80 top.

Lydia Greenleaf.................Anne Follmann
Alex Greenleaf.................Kevin McCloskey
Doris.................Mary Morgan
Carl Greenleaf.................Clifford West
Connie Greenleaf.................Doris Sward
Alan Walker.................Henry Hart
Mrs. McClain.................Ethel Kenney
Mr. McClain.................Owen Dickson
Photographer.................Allen Stapleton
Miss Riggs.................May Burkan
William Van Ness.................Alfred Reilly
Miss Vinson.................Jean Emslie

"Respectfully Yours," comedy by Peggy Lamson, is valedictory offering of Blackfriars Guild for current season. It doesn't come off. It's another case of the players being superior to the play.

Most give creditable performances, with Anne Follmann faring best as the harassed wife of the stuff-shirted, egotistical Harvard prof, who sulks when his mouse-like frau temporarily eclipses his spotlight. Locale is Harvard campus in 1912.

It all happens when a staid publishing house, which has published the prof's academic essays and treatises, unearths a dust-covered script by his wife on "How to Command Respect in the Home." With women suffrage gaining momentum, they think it a natural for a best-seller. Publicity campaign accomplishes the purpose, and the poor gal is catapulted to a fame she doesn't want. The Harvard campus is in an uproar. The staid old dean and his pudgy wife are mortified, and it looks like the prof won't get the promised chair at the university. But, of course, it all ends well for the central characters, if not the audience.

Miss Follmann is given a wide range for her talents. Kevin McCloskey does moderately well as the prof, being a bit stodgy at times. Others of cast do okay in support roles, especially Henry Hart, as the breezy press agent for the publisher, and Mary Morgan, as a deadpan maid.

Marjorie Hildreth did an especially good job on direction. Set by David Reppa is okay. *Edba.*

Play Out of Town

Love for Love

Washington, May 13.

Theatre Guild and John C. Wilson presentation of comedy (in association with H. M. Tennent, Ltd. of London) in two acts (five scenes) by William Congreve. Produced and staged by John Gielgud; settings, Rex Whistler; costumes, Jeannetta Cochrane; lighting by William Conway; songs by William Congreve and Leslie Bridgewater. At National, Washington, D. C., May 13, '47.

Valentine.................John Gielgud
Jeremy.................Richard Wordsworth
Scandal.................George Hayes
Tattle.................Cyril Ritchard
Mrs. Frail.................Adrianne Allen
Foresight.................John Kidd
Robin.................Donald Bain
Nurse.................Philippa Gill
Angelica.................Pamela Brown
Sir Sampson Legend.................Malcolm Keen
Mrs. Foresight.................Marian Spencer
Miss Prue.................Jessie Evans
Ben.................Robert Flemyng
Buckram.................Sebastian Cabot
Jenny.................Mary Lynn

It is apparent that only superb acting can help this brocaded Restoration Age-version of "Tobacco Road" to keep going. John Gielgud's repertory company delivers the acting, and the result is a period piece with the texture of finely colored meerschaum.

Congreve's "Love for Love" is frothy, sexy, broad in its language and implications, and was written at the latter end of an era which would have considered the American bedroom farces of the 1920's as fare for the kiddies.

Less subtly handled, this play would be booted off the stage here as so much public tomcatting. As it is presented however, it had the dowagers of the opening night Theatre Guild subscription audience telling each other it was "quaint" and "delightful." Local critics wore down their fingers hammering favorable adjectives out of their typewriters.

Play involves a fashionable young man who has been disowned by his rich father and who seeks ways and means of getting the girlfriend (also rich) to marry him. Fact that he wanted to marry the gal must have seemed quite a novelty in 1695 but today it takes second place to the various side plots, all of them versions of the haute monde chasing each other in and out of bedrooms, or bragging about sexual prowess. And yet they do it so nicely that it appears an inoffensive source of innocent merriment.

Standout in the cast is Cyril Ritchard, who plays Tattle, a scatterbrained earlier version of the kiss-and-tell boys. He insists he is the soul of discretion with a lady's honor but just can't hold his bragging tongue. His primping, posturing and light comedy touches are among the best jobs seen on the Washington stage this season. John Gielgud, who plays Valentine, the hero, has a straight role except for a brief excursion into a phoney mad scene to fool his father and the girl. It is a difficult job and well done.

Also beautifully in the comedy vein are Adrianne Allen and Marian Spencer, who play a couple of ladies of the time exemplifying the period's moral laxness. Miss Spencer, as the wife of Foresight, a peevish and superstitious old man—a stock type of the cuckolded husband—handles her role particularly well.

Two fine bits are offered by Robert Flemyng and Jessie Evans. Former plays a loutish brother of Gielgud who has just come in from the sea and whose unaffected drawing room manners stand out in sharp contrast to the polished fops. The girl plays Miss Prue, daughter of Foresight by a former marriage, a county lass who falls for the wiles of Tattle. Their scenes together are among the best in the play.

Rex Whistler's stage sets offer a handsome frame. *Lowe.*

Plays Abroad

We Proudly Present

London, May 3.

Peter Daubeny production, in association with Frederick Piffard and Patrick Ide, of new play in two acts by Ivor Novello. Directed by Max Adrian. At Duke of York's theatre, London.

Phyl Perriman.................Phyllis Monkmen
Bill Whittaker.................Peter Graves
Sandra Mars.................Ena Burrill
Vera Whittaker.................Mary Jerrold
Franzi Mahler.................Irene Handl
Roderick Blaine.................Peter Mitchell
Rene St. Clair.................Leo de Pokorny
Watt.................Derek Hart
Stephen Cole.................Edward Sinclair
Monica Cole.................Pauline Loring
June Manning.................Anna Turner
John Pearson.................Anthony Forwood

Ivor Novello adds a third to the two shows he has running in London, though it obviously lacks the stamina of "Perchance to Dream" or "The Dancing Years." It is a bit of theatrical "shop" straight out of the make-up box. It needs his skill to make something out of nothing. Novello throws together an old pro and two hearty young men out of the service and shows what happens when they all go into the angel business. The pro becomes secretary to the company and her insight into the tantrums of artists and the whole crazy set-up steers the two boys out of the red towards success.

It is a play of little action, which adds nothing to the author's reputation. Its chief attraction is the witty inside story it tells of temperamental stars and the triumphs and disasters of show business. Novello is on safe ground here, seeing that the appetite for backstage scandal is nearly insatiable.

But at no point does his comedy rise above mediocrity save in the full-scale drawing of Ena Burrill, as the star, whose vanity and deceit are brilliantly presented. The part is played with a high finish and intelligence by Miss Burrill, with Peter Graves and Anthony Forwood as the two young men and Irene Handl as a tempestuous foreign star.

Play is notable for the comeback of Phyllis Monkman (for whom it was written), veteran of musical shows and of the famous Co-Optimist team in the old days. As the forgotten star who inspires theatrical success, she takes every cut with zest, and shows herself to possess a nice style in comedy.

This had a cordial first night reaction. But it leaves the impression that the author has hardly troubled to use his considerable talents to the fullest. *Ebet.*

Tic-Tac

Zurich, May 12.

Fritz Schulz production of musical comedy in three acts. Libretto and lyrics by Schulz and Fridolin Tschudi, based on story by Guy de Pourtales; music by Paul Burkhard; staged by Schulz; musical direction, Fred Widmer; scenery, Max Rothlisberger; choregraphy, Hans Macke; costumes, Rene Rougemont. At Stadttheatre, Zurich.

King Florien.................Max Lichtegg
Eminenzia.................Marie Smeikal
Princess Lucinde.................Tilly Stephan
Ambrosius.................Heinz Rhoeden
Captain.................Karl Pistorius
Master Pendulum.................Fritz Schulz
Christine.................Lisa Della Casa

After topping off his successful musical comedies with an opera, "Casanova in Switzerland," Paul Burkhard has returned to the musical comedy form to compose another smash, "Tic-Tac." The 35-year-old Swiss has a pronounced flair for light music, and in his new work it is even more evident than it was in his previous "Hopsa, the Life of a Girl" and "Three Times George."

"Tic-Tac" is "a fairy tale for grownups," a fantasy in which a king becomes apprenticed to a clock-maker to learn that time isn't everything and that no one shall try to do that for which he is not yet capable. Capable performers and entrancing scenery enhance the quality of the music. *Mezo.*

Inside Stuff—Legit

In reporting that Franklin P. Adams is trying to refurbish and modernize the late George M. Cohan's "45 Minutes From Broadway," VARIETY erred in stating that George M. Cohan, Jr., "would do the part created by his father," readers Ralph T. Kettering and J. F. Walsh point out. Former writes "as the fellow who sold the first ticket over the wicket at the Colonial theatre, Chicago, for the first performance of that great Cohan play, I seem to remember that the three leading roles were played by Victor Moore, Donald Brian and Jim Manning. The other roles were bits and George most certainly did not sing and dance his way through any of them.

"George's equal has yet to appear on the theatrical horizon," Kettering notes, "for he combined all the talents of the theatre as writer, composer, director, producer, dancer, singer and actor, and he was one of my very best friends to the end. It warms the remembrances of Cohan to remember, not so many years ago, how he chased me down the boardwalk of Atlantic City, after I had called on him, left a note of regret at not finding him in his hotel, just to assure me that he had not 'gone high hat' and was attempting to avoid me. George was like that. But, I could go on for hours weaving yarns about that warm personality that gave so much to our American Theatre and American way of life."

Reader Walsh declares, "As far as I know, Cohan never played in that particular show. Victor Moore was 'Kid Burns' and Fay Templeton was 'Mary.' Later when it toured the second-rate houses, the lead was done by Scott Welsh. George M. Cohan did take over the lead in another of his shows, "50 Miles From Boston," when Donald Brian dropped out, but I never heard of him appearing in the Moore show. All this goes back to 1907-8-9, but I can still remember it."

It was expected by his colleagues in the Critics Circle that George Jean Nathan would ultimately comment on the Circle's recent selection of "All My Sons" as the season's best play, and he did so in his N.Y. Journal-American column last week. Nathan held out for "The Iceman Cometh," by Eugene O'Neill, a close friend of many years. Nathan contends that had two proxies of ailing and absent Circlers not been disregarded during the balloting, "Iceman" would have come within two points of "Sons" by a score of 89 to 91. Column was written whimsically, though it was not clear at some points whether Nathan was kidding or leveling.

"The meeting opened with a devout prayer for Scotch highballs," Nathan wrote, supposedly served at 10-minute intervals. Some reviewers present, however, claimed that only one or two drinks were consumed. Anyhow, Nathan explained that the proceedings were conducted by "well-lubricated critics," with time occasionally being taken out for "some serious drinking and appropriate remarks." He opined that maybe "Sons" won because it had a pretty outdoor setting, whereas there was a drab saloon for "Iceman," which "had been voted for by some of the loafers," also, that the characters in the winner were neater than those in the O'Neill play, "whose bums looked as if they needed a bath."

Leland Hayward first tried out "Portrait In Black," which made a delayed arrival on Broadway last week, but he let the rights revert to Ivan Goff and Ben Roberts, the authors. It was then presented in London by H. M. Tennent, Ltd. (also at the Playhouse, Cleveland), but picture rights were not involved in any of the stage showings, having been bought by Jack Skirball and Bruce Manning for Universal, it being a pre-production deal for $100,000 plus a percentage of the film's gross. With the nod of the Dramatists Guild, part of the authors' picture money will go to David Lowe and Edgar F. Luckenbach, young producers, who are presenting the melodrama. Richard Krakeur was supposed to be in on the current showing, and decision is pending on a court action he filed to clarify his rights. Authors wanted the New York showing, figuring that it will enhance the picture when released.

"Years Ago," which has been added to the list of shows closing on Broadway this month, has a cast of nine and a crew of 12, latter item being one reason why operating costs of one-setters are so high. Drama tried out last season, and having played six weeks out of town, a road crew was required during the Broadway engagement under union rules. That means two heads of each department, or seven men (four house men are required on Broadway) plus an assistant electrician, but why four additional deckhands are on the payroll is not explained. One of the crew attends to a cat, named "Punk," used through the performance, but he is one of the heads. Average one-set show usually has a crew of five or six men.

Campaign for summer patronage from visitors to New York by means of extra-space ads in out-of-town dailies is on, in behalf of "Brigadoon," ad cost averaging between $600 and $700 weekly. Similar publicity and promotional stunts bidding for out-of-towners were used last summer when "Show Boat," "Brigadoon's" predecessor, was at the Ziegfeld. House is operated by Billy Rose, and deals are made with travel agencies with tie-in tickets for his Diamond Horseshoe nitery and the show. Understood that the theatre shares in the "Brigadoon" insertions, appearing in key city papers. Ad copy emphasizes mail orders, with no mention of the Horseshoe.

Two or three Broadway standouts actually have tickets on hand for the balance of the year, and mail orders are reportedly being sent out that much in advance. First known sale for the New Year's eve performance was made at the 46th Street for "Finian's Rainbow." A woman patron, who was shopping around, asked when tickets at $2.40 could be had; box-office man mentioning a number of dates, including Dec. 31, which she accepted. For that performance the last row in the balcony is so priced. Understood tickets can be had for the holidays also for "Brigadoon," "Annie Get Your Gun" and "Born Yesterday."

Recent cabled item of the London opening of "Oklahoma!" mentioned "Betty Jane Walsh" as playing the lead, instead of Betty Jane Watson, the Laurey of the Broadway company. Mary Jane Walsh is under contract to Rodgers and Hammerstein, and will replace Ethel Merman in "Annie Get Your Gun" when the star goes on vacation this summer, and the confusion probably arose because of the two names' similarity.

Harry Elmer, 84-year-old veteran showman, is in Roosevelt hospital, N. Y., in serious condition with a fractured leg and wrist after being struck by a bus on Broadway recently. He was on his way to the Lambs club when the accident happened.

Heads Dallas Group

Dallas, May 20.

David Russell will prexy newly organized Dallas Little Theatre.

He will replace J. Barney McGrath.

'Medium'-'Telephone' Will Tour in Fall

"The Medium" and "The Telephone," chamber-opera double-bill now being staged at the Barrymore, N. Y., as "musical plays," will tour extensively in the fall, being presented as both legit and concert attraction in concert halls as well as theatres.

The Gian-Carlo Menotti works are also likely to be put on in London, with Maggie Teyte reported dickering to present the double-bill at Covent Garden in September. Dickers are also on for performances in Rome, Paris and Brussels.

Chi Spiffy Despite Weather; 'Mister' Wham $21,000 in 1st 7, 'Iceman' 19G

Chicago, May 20.

Despite frequent rains, legit activity keeps steady. Two newcomers showed excellent results: "Call Me Mister" did big $21,000 for seven performances, and "Iceman Cometh" preemed with big $19,000 for first eight shows after splitting critics into two camps.

Lights went out at Shubert Saturday (17) with final curtain of "Cyrano de Bergerac," which bowed out at fine $24,500 in third week. "Carousel" relights house on 28th.

Estimates for Last Week

"Born Yesterday," Erlanger (12th week) (1,334; $3.60). Strongly entrenched with $19,000.

"Call Me Mister," Blackstone (1,358; $4.20). Opened Tuesday (13) with raves from critics and topping all legit bills in town with big $21,000 for first seven performances.

"Cyrano de Bergerac," Shubert (3d week) (2,100; $3.60). Closed Saturday (17) with surprising $24,500.

"Harvey," Harris (41st week) (1,000; $4.20). Improved to $16,000.

"The Fatal Weakness," Selwyn (6th week) (1,000; $3.60). Bettered self to $13,000.

"The Iceman Cometh," Studebaker (1,246; $3.60). Split crix opening night, Monday (12), but came through with big $19,000 for first eight performances.

'La. Lady' NSG In Philly at 11G

Philadelphia, May 20.

Philly, with two legit houses open again for the first time in several weeks, couldn't find enough biz to go around.

The new musical, "Louisiana Lady," which bowed in at the Shubert Tuesday night, received notices that ranged from n.s.g. to definitely adverse and had to be satisfied with $11,000 for its seven performances. Before the opening the management had decided to limit local tryout period to two weeks instead of the three first mentioned. Shubert, which had been dark for four weeks prior to "Lady's" opening, isn't expected to get anything else to follow this spring. House isn't air-conditioned.

"State of the Union" got $13,000 in sixth and final week at the Forrest.

Forrest has another return this week, "Three to Make Ready," which opened a two-week stand last night (19) with a fairly good advance. Following the Ray Bolger show the Forrest will have one dark week (that of June 2), and then "Oklahoma" comes in on the 9th for 10 or more weeks. It played 19 at same house in the summer of '45.

Locust will relight next week with "Open House," new comedy tryout with Mary Boland, listed for a single week only. That seems to be just about the works.

Last 'Turtle' Troupe In Pittsburgh Folderoo

Pittsburgh, May 20.

Remaining touring company of "Voice of the Turtle" folded Saturday night (17) at the Nixon after year and a half on the road. It was the eastern troupe with Louisa Horton, Harvey Stephens and Frances Tannehill. The other traveling troupe called a halt in Indianapolis last February.

Miss Horton and Miss Tannehill will get a two-week vacation, stepping into the Broadway cast on June 1 to replace Phyllis Ryder and Vicki Cummings. At the same time, Boyd Crawford, who took over from Hugh Marlowe in the Chicago-Coast company, will also go into the original production in the role Alan Baxter is now playing.

London 'Rooms' 4th Set for Foreign Soil

Hollywood, May 20.

Deal for London production of "Separate Rooms" was announced here by Mozelle Britton Dinehart. Pacts inked with British producers Hal Thompson and Joel O'Brien call for fall presentation with an all-English cast and also gives them rights to play for Ireland.

Contract brings to four the number of "Separate Rooms" companies scheduled for this fall. New Zealand and Australian production already is scheduled.

Possibility exists that "Rooms" will be presented again here in the fall with a local troupe.

'Turtle' 9G in Pitt

Pittsburgh, May 20.

Second week of "Voice of the Turtle" at Nixon was no better than the first, comedy getting just about the same figure, $9,000, for the windup of the tour. Quite a comedown from original engagement here last February, when it got around $48,000 on the fortnight and they were begging for tickets. On return, for like stay, did $30,000 less than that.

Nixon currently has "Laura," which was booked in when "Lute Song" decided to stay two weeks instead of one in Detroit, and that'll probably be the end of the local legit season. Town won't be without live shows for long, however, since outdoor opera schedule begins at Pitt Stadium June 2 with "Desert Song." Nixon manager Eddie Wappler will company-manage the al fresco venture this summer, and Dave Shanahan and Murray Levy, regular box-office men at theatre, will have the same jobs at the Stadium.

'READY' NICE $21,000 IN WEEK AT BALTO

Baltimore, May 20.

Two weeks after announcing the season's end, Ford's came up with a sudden booking of "Three to Make Ready" last week. Off to a Tuesday (13) night opening and throwing in an extra Thursday (15) matinee, revue built strongly after rather halting getaway winding up with a nice total of $21,000, okay considering short notice.

Nothing else on list, and this time it's mothballs for good.

'Rosalinda' 35G, Frisco

San Francisco, May 20.

"Song of Norway" with Irra Petina, the second in the Frisco Light Opera series followed "Rosalinda" into the 1,776-seat Curran Monday (19). "Rosalinda" concluded its three weeks run drawing a boff $35,000 for its final week. Last week, a nifty $32,000.

"Barretts of Wimpole Street," starring Katharine Cornell and Brian Aherne, chalked up hefty $25,000 on second week at the Geary. Last week, $24,000.

Current Road Shows

(Period Covering May 19-31)

"Accidentally Yours" — Biltmore, L. A. (19-24); Aud., Denver (27); Aud., Pueblo (28); Music Hall, K. C. (30-31).

"Anna Lucasta"—Plymouth, Bost. (19-31).

"Anna Lucasta" — Geary, Frisco (26-31).

"Barretts of Wimpole Street"—Geary, Frisco (19-24); Biltmore, L. A. (28-31).

"Blackouts of 1947"—El Capitan, Hollywood (19-31).

Blackstone—Metropolitan, Seattle (19-24).

"Bloomer Girl"—Music Hall, K. C. (19-24); Aud., Okla. City (26-27); Mem. Hall, Joplin (28); Mosque, Springfield (29); Forum, Wichita (30-31).

"Born Yesterday"—Erlanger, Chi. (19-31).

"Call Me Mister"—Blackstone, Chi. (19-31).

"Carnival On Ice"—Cass, Det. (29-31).

"Carousel"—Shubert, Chi. (28-31).

"Harvey"—Harris, Chi. (19-31).

"Laura" — Nixon, Pitt. (19-24); Hanna, Cleve. (26-31).

"Louisiana Lady"—Shubert, Philly (19-24).

"Love for Love"—Nat'l, Wash. (12-24).

"Lute Song"—Cass, Det. (19-24); Nat'l, Wash. (26-31).

"Magnificent Yankee"—Aud., St. Paul (19-20); Lyceum, M'pl's (21-24); Davidson, Mil. (26-31).

Met Opera Co.—Opera Hse., Roch. (19-20).

"Oklahoma!" — Royal Alex., Toronto (19-24); His Majesty's, Mont'l (26-31).

"Open House"—Locust, Philly (26-31).

"Song of Norway"—Curran, Frisco (19-31).

"State of the Union"—Colonial, Bost. (19-24); Court Sq., Springfield (26-28).

"Student Prince" — Shea's, Erie (19); Aud., Roch. (20-21); Erie, Schenectady (22); Strand, Elmira (23); Temple, Binghamton (24).

"The Fatal Weakness" — Selwyn, Chi. (19-31).

"The Iceman Cometh" — Studebaker, Chi. (19-31).

"The Red Mill" — Shubert, Bost. (19-24).

"The Two Mrs. Carrolls"—Shubert-Lafayette, Det. (19-24); Royal Alex., Toronto (26-31).

"Three to Make Ready"—Forrest, Philly (19-31).

Bergner-'Carrolls' Weak $8,500, Cleve.

Cleveland, May 20.

Elisabeth Bergner's "Two Mrs. Carrolls" had a very unexciting time at the Hanna, drawing only half of the biz it got on its last visit two semesters ago. At $2.50 it registered only a weak $8,500.

After a current dark week, the house lights up Sunday (25) with "Laura," in which Otto Kruger is replacing John Loder here. It will be the closing attraction of the most successful b.o. season the Hanna has enjoyed in over twelve years.

Hub Legit Okay; 'Mill' 24G, 'State' Down to $14,000

Boston, May 20.

Legit situations reflecting to some degree the sad situation of the pic houses this week, but is generally healthier and has been all along. "Red Mill" finally winds up its run on Sat. (24) after a highly profitable 10 weeks. "Anna Lucasta" dropping off and "State of the Union" didn't do as well as expected. Chevalier the surprise here, doing great both frames. Ahead are "Three to Make Ready" at the Colonial June 2, and "Dark Memory" at the Wilbur June 9.

Estimates for Last Week

"Anna Lucasta," Plymouth (1,200; $3.60). Sixth week down to estimated $11,000. Will stay about two more.

Maurice Chevalier, Wilbur (1,200; $3.60). Solo performance clicked to final session, with estimated $15,000 on second week, huge.

"Red Mill," Shubert (1,590; $4.20). Ninth week off again to estimated $24,000, and current week is final here.

"State of Union," Colonial (1,600; $3.60). Never caught on in second visit, with estimated $14,000 on second week.

Al Jolson

Continued from page 1

ciple, Jolson indicated that he would bite.

Jolson, who trained back to the Coast for a rest Monday (19) after a hectic visit east filled with radio work, platter-making and pitches for charitable organizations, said that a sequel to the smash "Jolson Story" was practically set at Columbia for fall production. Despite tempting offers from a couple of other major lots, Jolson is sticking with Col where his soundtracking for "The Jolson Story" will have earned him an estimated $3,500,000. Between now and the fall, Jolson expects to taper off work and rest.

Still on the agenda for Jolson, however, is the turning out of another album for Decca in June, and an adaptation of "The Jazz Singer" on the "Lux Radio Theatre" June 2. Just before leaving New York, he made another platter for Decca featuring "All My Love," ballad by himself and Saul Chaplin, which will get a buildup to step into "The Anniversary Song" place.

Haakon's Tribute

Continued from page 1

during the war or since, and admittedly left home because Norway wanted no part of her. Also pointed out was the relationship between the warm reception accorded Miss Brown in Norway and the enthusiastic greeting to Mme. Flagstad at her recent Carnegie Hall recital in N. Y.

Schipa's 50% B.O.

Return of Tito Schipa to N. Y., scene of his big operatic triumphs, hadn't the same effect as Kirsten Flagstad's. Giving a recital in Carnegie Hall, Sunday (18), Schipa drew an audience of 1,400, or less than half capacity.

It was Schipa's first N. Y. appearance in six years, or ever since he ducked out of a Met Opera contract in 1941 at Count Ciano's request to return to his native Italy. Italy was already in the war for two years, on Germany's side. Schipa doing a good deal of concertizing in the two countries thereafter.

'Yankee' 15G, Seattle

Seattle, May 20.

"Magnificent Yankee," scaled at $3.75, grossed an estimated fair $15,000 in week's engagement here.

B'way Shows Upbeat; 'Portrait' In Red, 6G in 1st Five Showings; 'Sons' Up to 21½G, 'Boy' Fair 25G

"Up in Central Park," a return engagement this week and "Love for Love," next week practically wash up the Broadway season productively; that is, for the Labor Day to Memorial Day period, although "Icetime of 1948" also comes in. Business was fairly good last week, and a few shows picked up more than expected, with cool weather again the favorable break. First real summer weather will probably chase out attractions that are wavering. Out of 28 shows on the current list approximately a dozen are likely stayers.

"Portrait in Black" was the solo entrant last week, drawing a doubtful press. "Carousel" concludes a better than two-year stay Saturday (24).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"All My Sons," Coronet (16th week) (D-1,095; $4.80). Picked up somewhat, and with takings around $21,500 drama likely to ride through the summer.

"Annie Get Your Gun," Imperial (53d week) (M-1,427; $6). Broadway's top musical was close to $45,000.

"Barefoot By With Cheek," Beck (7th week) (M-1,214; $6). Pace not materially changed last week but business not up to expectations for musical at the scale; $25,000.

"Born Yesterday," Lyceum (68th week) (C-993; $4.80). Except for Wednesday afternoon this run laugh show continues to pile up profits, with gross around $21,000.

"Brigadoon," Ziegfeld (10th week) (M-1,826; $4.80). Ticket demand terrific, takings being $43,500.

"Call Me Mister," National (57th week) (R-1,104; $6). Picked up; at the weekend only standee admissions could be had; $28,500.

"Carousel," Majestic (M-1,667; $4.80). Final and 110th week; great run for musical, which will make way for "Alice in Wonderland"; better at $24,500.

"Finian's Rainbow," 46th Street (19th week) (M-1,319; $6). Couple of shows are selling tickets in advance as far ahead as New Year's, and this is one; standees always; $42,000.

"Happy Birthday," Broadhurst (29th week) (CD-1,160; $4.80). When the list shortens, business for the survivors will be better, including this one, which is still making goodly profits; $25,000.

"Harvey," 48th St. (133d week) (C-920; $4.20). Betterment here, especially at midweek, and the long-runner approximated $16,500.

"Heads or Tails," Cort (2d week) (C-1,064; $4.20). Real line on pace not indicated as most of the count comes from the advance sale, accounting for goodly figures so far; $15,000.

"John Loves Mary," Music Box (15th week) (C-979; $4.80). Holding to excellent money and with some improvement the count approached $21,000.

"Life With Father," Bijou (392d week) (C-613; $3.60). Appears to be sticking to break the run record; takings around $6,000.

"O Mistress Mine," Empire (54th week) (CD-1,082; $4.80). Another week for the import that has tenanted this house for two seasons; around $19,000.

"Oklahoma!", St. James (214th week) (M-1,505; $4.80). Regarded as sure of spanning summer and going into new season; although pace is moderately good, musical is still profitable; $22,500.

"Portrait in Black," Booth (1st week) (D-712; $4.80). Only a second-stringer strongly favored new meller; others being on the down side; rated around $6,000 first five times.

"State of the Union," Hudson (79th week) (CD-1,057; $4.80). One of the two road company casts took over Monday (19) for two weeks; business again bettered $20,000.

"The Medium" and **"The Telephone,"** Barrymore (3d week) (M-1,064; $4.20). Attendance has been fair for playlets but press lauding bettered gross to approximately $10,000.

"The Voice of the Turtle," Morosco (162d week) (C-939; $3.60). Around $10,000 last week, number of bargain tickets having been limited.

"The Whole World Over," Biltmore (8th week) (C-920; $4.20). After salary slice, this one said to be slightly bettering an even break; rated around $9,500.

"Years Ago," Mansfield (24th week) (C-1,001; $4.80). Will terminate run of six months after another week but probably could play summer; $15,000.

"Young Man's Fancy," Plymouth (3d week) (C-1,075; $3.60). One of several shows using two-for-ones; business mild; $7,500.

REVIVALS

"Up in Central Park," City Center (M-1,692; $2.40). Back for a month and perhaps longer; should do well at pop scale and on strength of its fine previous Broadway run.

"Alice in Wonderland," International (6th week) (CD-1,172; $4.80). Making a little money despite the goodly gross of approximately $20,500; will move to large Majestic next week.

"Burlesque," Belasco (21st week) (C-1,077; $4.80). With one or more leads leaving next month, continuance through summer doubtful; rated around $15,000.

"Sweethearts," Shubert (17th week) (M-1,382; $4.80). Looks like cinch into fall period and should get goodly slice of visitors during summer; $28,000.

'Norway' 56G In L. A. Finale

Los Angeles, May 20.

Legit biz picked up here last week with all houses recovering from previous week's dip that teed off premature and unwarranted fears of a legit buyer's "strike."

"Song of Norway" wound up its four-week run at the Philharmonic Auditorium with an alltime high for Civic Light Opera Co. grosses. Final frame soared to $56,400, none of which came from the company's season ticket arrangement. Take for four-week stand hit whammo $217,300 before "Norway" moved to San Francisco. "Rosalinda" bowed in last night (19) to healthy advance.

Ken Murray's "Blackouts of 1947" climbed back after its mild dip last week to record its usual $17,000 for the 256th week.

Belasco's second week of lower-price policy brought more money into the till, "Anna Lucasta" winding frame with a neat $11,000. Show shutters Saturday (24) after eight-week stand on moveover.

Producer Jimmy Elliott's face brightened as his "Accidentally Yours" staged a mild recovery from terrible first week at Biltmore. Piece drew $8,500 for second frame, an increase of about $500, still far from good but more encouraging. "Yours" also bows out Saturday to take the road east.

Trifling dip was noted at Pan-Pacific auditorium, where "Ice Capades of 1947," biggest moneymaker in town, soared through its third full week with over $101,300.

GIELGUD-'LOVE' FINE $22,000 IN D.C. BOW

Washington, May 20.

John Gielgud's production of Congreve's "Love for Love" rang the bell at the National here past week with an excellent $22,000. The bawdy Restoration comedy is the talk of the town, which always goes for the highbrow, particularly if it's British. Paeans of praise by cricks gave play final show after a good beginning under Theatre Guild-American Theatre Society sponsorship.

Show preemed Tuesday in order to enable cast, fresh from "Importance of Being Earnest," to dress-rehearse Monday. Special Sunday performance made it a full week, however. Looks like a sellout for second stanza also, before moving to Broadway.

"Lute Song" due in May 26 to complete Guild-ATS season here, with a 3d non-Guild week skedded.

'Bloomer' Strong 25G In Pitt; Met Opera 125G

St. Louis, May 20.

The curtain on the local 1946-47 legit season was rung down Saturday (17) with the windup of the two-week engagement of "Bloomer Girl" and a swell b.o. record. Despite the presence of the New York Met Opera Co. for five performances in four days and a surge of midsummer heat and a dash of rain, "Bloomer Girl" did o.k., beating the gross for the first stanza.

The 1,700-seat house was scaled to $4.27 and the final eight performances grossed approximately $25,000.

Five performances by the opera last week grossed an estimated $125,000 in the Henry W. Kiel (municipal) Auditorium and topped by $22,000 the gross copped last season for three performances.

Shows in Rehearsal

"Ice'me of 1948"—Sonja Henie and Arthur M. Wirtz.

"Dark Memory" ("Afternoon At Home")—Edith Gordon.

"Open House"—Rex Carlton.

Literati

Advertising Pays

As N. Y.'s daily, PM, did recently, adless mags are getting around to the idea that maybe the acceptance of paid space is not so bourgeoise after all. Reader's Scope has likewise decided to take advertising beginning with the September issue, and Coronet, the David Smart companion mag to Esquire, will do the same, probably early in '48.

Reason why Reader's Scope did not take ads hitherto was the same as that of PM's—as a crusader and debunker it did not want to be swerved by any influences and at the same time wanted to convince its readers of that fact. It was never explained why Coronet would take no ads. It just didn't, though Esquire did, and got plenty.

Occasional rumor getting around that Reader's Digest also would take advertising probably originates from the fact that its foreign-language editions do contain paid space. That's because the foreign editions, with their relatively small circulations, would be unprofitable otherwise.

Wells Vice Marion Dix At UNRRA

William H. Wells, until now information film chief of the United Nations Relief & Rehabilitation Administration, has been named chief of the film section of the United Nations Dept. of Public Information. He succeeds Marion Dix, who leaves soon for New Delhi, India, to take over as visual information officer of the new UN information centre in that country.

In another recent UN appointment, Frederic K. Abbott, former editor and general manager of the United Newsreel, was named newsreel and television liaison officer for the film section. Miss Dix is slated to supervise production of a series of training films on social welfare as her first duty in New Delhi.

Macfadden Spreads Itself

International expansion plans by most of the first-line mag publishers has prompted Macfadden's worldwide affiliate, Macfadden International, to extend its coverage. Now issuing foreign-language editions of a number of its periodicals, Macfadden International goes into Argentina around September, and France by the end of the year.

Macfadden-International is now bringing out True Story and True Romances in Great Britain; True Story, True Romances and Photoplay in Australia, and True Story in Sweden, Switzerland, Brazil and Mexico, in the languages of each of those countries. Argentina and France will both get True Story.

Swiss True Story is in German, and it's planned to get the same edition into Germany when things there get a bit more settled.

Each of the Macfadden foreign editions is locally partnered with native publishers, but with Macfadden in control. Crowell-Collier will use the same method for the international mag it has on tap, "licensing" it to a publisher in each country.

'Shooting Books'

Newest book-publishing gag is the one about "shooting books." Refers to a remainder house which buys dust-gathering war books at 5c. a copy and resells them to a Chicago toy manufacturer for 12c. Latter has a practical joke gadget whereby, if you open the book a trick-cigar type of gadget explodes. Hence the "shooting" connotation.

Since war books have been such a drug on the book market and their titles are best suited for this type o practical joke, the remainder house has been bearing down on them, knowing the publishers are stuck with certain type books. Incidentally, the bindings alone cost the publisher 30c. originally.

Camden Papers Resume

Publication of the Camden (N. J.) Courier-Post newspapers, suspended by J. David Stern last Feb. 1 and sold to the Evening Bulletin, resumed last week under the new ownership of Harold A. Stretch, former advertising director of the Philadelphia Inquirer.

First formal announcement of Stretch concerned the appointment of Frank H. Ryan as continuing editor-in-chief of the combined newspapers. Stretch said Ryan will be in charge of "all editorial matters." Executives who were associated with Stern in the publications are also expected to continue in their capacities. These include Walter H. Tushingham, treasurer; James T. Scott, business manager; Frank J. Kinsella, advertising manager; Harold M. Snyder, circulation manager; Joel Irwin, promotion manager, and Neal E. Dyer, mechanical superintendent. Still in the problematic stage is the future of the Camden unit of the American Newspaper Guild. Suspension of the papers resulted in loss of jobs for these guildsmen, and for the past weeks they have been putting out an eight-page paper, the Free Press. Whether or not these guildsmen, most of them with long seniority on the Courier and Post, will be taken into the new organization remains to be seen.

2 New Film Mags

Two new mags on films are out this month, though as wide apart as possible on their coverage. Cinema, published on the Coast, views pix as an intellectual, cultural and art force. Eli Willis editing.

Movie Teen, issued from N. Y. by Arthur Bernhard, is what its title implies—fan mag slanted wholly to teenagers.

Book's Freudian View of Pix

Parker Tyler, whose just-published book, "Magic and Myth of the Movies," (Holt, $3.50) follows hard upon his other work, "Hollywood Hallucination," is one member of the rarified intelligentsia who doesn't scoff at the cinematic art. Trouble is that he takes it too seriously. When Tyler sees a picture, he sees in it more than was ever dreamed of in the planning of scenarists, directors and producers. Tyler, armed to the eyeballs with Freudian concepts, plunges under the silver screen's surface into an even more shadowy world of sex symbolism, ancient myths and primitive magical rites which Hollywood has seemingly conjured up for him. A patron, putting down four or six bits at the box office, gets more than entertainment for his money, Tyler claims; he gets a psychoanalytic massage at the same time.

Tyler's style, like his method, is dense and difficult. But the meanings, which occasionally get through, are provocative to say the least. His detailed psychoanalytic studies of individual pictures, such as "Arsenic and Old Lace," "Double Indemnity" and "Mildred Pierce," are brilliantly argued, and add a genuine new dimension to the understanding of films. The book is in the "ultra deep stuff" category and has to be approached with caution and a dictionary. *Herm.*

New Monthly Newsletter

New monthly newsletter called Opinion, to give the regular results of balloting on various subjects, is due to come out of Washington, D. C., shortly. It's the project of a group headed by J. H. Bliss, and will be sold as a newspaper feature in addition to sales direct to interested individuals.

Opinion will query each month cross-sections of the populace to get reactions on current matters. Initial four subjects will be "who won the war," housing, cost of living and veterans' bonus.

Middleton Autobiog Exciting

George Middleton's niche in the history of the U. S. theatre is assured not so much because of the plays he has written, as his successful efforts to better the lot of his fellow-playwrights.

He was a prolific writer, and while some of his plays, like "Polly With a Past," "Adam and Eva" and "Hit-the-Trail Holliday" were big moneymakers, they were financial, rather than artistic successes. But he was among the first to revolt against the abuses to which American playwrights of his time were subjected, and he was in the very forefront of the fight which won for the Dramatists' Guild the minimum basic agreement with the managers.

Middleton tells about it with a good measure of excitement in his autobiography, "These Things Are Mine" (Macmillan, $5). For the rest, the book is the sometimes nostalgic, sometimes zestful reminiscences of a Paterson, N. J., boy's participation in the theatre-literary life of N. Y. from about the turn of the century until comparatively recently.

Through his father, who was a "sporting man" (likely a professional gambler), Middleton was introduced to the show world at a very early age. He wanted to write for the stage as far back as he could remember, and he was hardly out of Columbia U. when his first play, "The Cavalier," on which he collabbed with Paul Kester, was done by Julia Marlowe.

"I always had too many indignations," he reveals, and they were aroused by Charles Dillingham's refusal, at first, to give him program credit for "The Cavalier;" by Margaret Anglin's rewrite without his permission of his second play, "A Wife's Strategy," and by the managers' irresponsible financial dealings with playwrights. These things moved him and some others to get the Dramatists Guild organized on a basis that would prevent such injustices.

Through his marriage to Fola La Follette, of the famed politico family, he additionally became interested in the Washington scene and Greenwich Village causes. Because of these same "indignations" he's back in Washington now, helping to recover for foreign writers the royalties which they missed out on during the war.

The Dramatists Guild ought to make "These Things Are Mine" required reading for everyone on its roster. *Tell.*

CHATTER

Stewart Beach new fiction editor This Week.

William Hulbert, Time editor, gandering Hollywood.

Frank Gruber returned to Hollywood after signing contracts for three novels with New York publishers.

MacKinlay Kantor's "Midnight Lace," which Universal-International bought for films, is to be published by Random House.

Alva Johnston expanding into a book the profile on Wilson Mizner which he did for the New Yorker mag a couple of years ago.

Luncheon given by Pic mag in N. Y. Friday (16) honoring 26 Broadway personalities listed in its annual Theatre Honor Roll.

Bennett Cerf's sequel to his best selling "Try and Stop Me" for Simon & Schuster, will be published next season under the title of "Shake Well Before Using."

David Davidson, with American Military Govt. in Germany, helping to reestablish a free press there, has written his first novel, "The Steeper Cliff," for Random House publication next fall.

S. Eric Bergh, former European publisher, has formed a literary agency here, Bergh & Winner, with George J. Winner and Mrs. Alice M. Dickson also active in the setup. Carl Carmer and Martin Flavin are consultants.

Budd Schulberg's forthcoming Random House novel, "The Harder They Fall," becomes a September Reader's Digest reprint (around $10,000 for the reprint rights) in addition to being an alternate Book-of-the-Month selection that month.

Linda Darnell

Continued from page 2

abroad. She said she can't speak French, but that her friend, Marie Rolling, who is traveling with her, can. She will return to N. Y. about Oct. 24 and spend three weeks here in personal appearances at the time of the opening of "Amber" in November. When asked if she would make any pictures while overseas she said, "Even if my contract would permit me, I certainly would not make any until after I've had my vacation."

About 'Dream Girl'

Rice, who with Miss Field left for London on a PAA plane, said that he was going to the British capital to see about putting on his play, "Dream Girl," and the musical ...on of his "Street Scene." When asked if his wife would appear in one of them, he said, "You will have to ask her." She answered: "No." Rice said he expects to spend two and a half weeks in London and then go to Zurich, Switzerland, as American representative to the International PEN conference on or about June 1. They also expect to visit France.

Newsreelers to Berlin

Pathe newsreeler Harry Smith and editor John D. Le Vien left for Berlin on an American Overseas Airlines plane. They will make pictures illustrating the problems of displaced persons. Their stay will be indefinite.

"Rochester's" trip to Boston was for a one-day visit with friends. Stewart, a former colonel in the 8th Airforce, missed seeing the airshow in which the B-29's "attacked" N. Y. Friday. Mary Bothwell, Canadian soprano, left on a singing tour of Europe, flying on a KLM plane for Amsterdam, where she will begin her schedule.

SCULLY'S SCRAPBOOK

By Frank Scully

Ensenada, Mexico, May 17.

The fact that I blew for Mexico after seeing "Northwest Outpost," a Republic picture about Russians in California, may open a whole new investigation, especially as it was the day before the avant-guard of the Committee on Un-American Activities arrived in Hollywood from Washington.

This alone is enough to get me listed in the "Ah-hah!" file of the said committee. That's all they need as proof that I am an escaped member of the underground and am in Mexico for the purpose of setting up unextradictable headquarters for well-heeled refugees from congressional witch hunters. I'll have to explain to our Mexican friends that an Un-American activity is not a United Nations American activity. In the main, it's something Washington, Jefferson and even Lincoln aproved of, but which guys like Dies and Rankin, from areas where only 15% of the people are allowed to vote, don't approve of. It's a device for getting headlines and expense money by harassing Hollywood.

This spot is really worth escaping to. Ensenada is building a whole new town south of the original fishing village, and the bungalows are nice modern jobs. The new houses start south of a huge new picture house which runs a block long and three stories high. It's called the Teatro Ensenada and is due to open June 1.

The guy who first tipped me off to Ensenada was that eminent internationalist and entertainer of the buxom set, that great Dane, Carl Brisson. In 20 years we have met and played around at resorts over half the world and wouldn't mislead each other for anything. So when he said "Ensenada was Cannes without the invisible clips" I put it down in my future book. That was nine years ago. I don't have these elephant ears for nothing. I never forget.

Adios the Customs Clip

The first thing travelers will like about the trip is that you pass through the American and Mexican customs so fast it makes you feel like hot cargo. They ask one question—"where were you born?" People who say "Brooklyn" are looked at twice, but not otherwise molested.

Once in Tia Juana you load up on American cigarets at two packs for a quarter, marvel at the sensible way these people have transformed our wartime spending into fine buildings and paved streets, and head for Rosarita Beach. It is a beautiful paved road from Tia Juana past Rosarita Beach all the way to Ensenada. Why? I'm coming to that.

You turn right before you reach the building or the Agua Caliente racetrack and stick close to the sea for 70 miles. It's as beautiful as the drive from San Simeon to Carmel, but without a billboard or a gas station. You have only nature to tell you so.

Due to an island offshore and a crescent-shaped shore line, Ensenada has the only sleepy laguna, which has tamed the Pacific into being really pacific. Children can bathe with perfect safety and not turn around to see their parents yanked to Guadalcanal in an undertow.

Bungalows, safely anchored within 25 feet of the water's edge, rent for $8 a day. The one we picked was next to something called "A Humadora del Smoked Fish." The bungalows have two bedrooms, a kitchen and bath, and tables for dining on a sand terrace. You can drive along the beach for seven miles, like Daytona, on hard-packed sand, with two wheels in the water if you want a car-wash cheap.

Buildup For "Spellbound"

But all this would hardly account for that 70 miles of beautiful road from Tia Juana. What did account for it was a magnificent Moorish-looking city we discovered at the south end of the beach. Like Balboa, we decided to explore.

Trained in gate-crashing, we decided to sneak up on it from the back rather than attack it from the sea. This took us through the slum end of the town, past the bullring and a ball park.

We saw two or three burros all saddled and packed, as if some baby bandits left over from Pancho Villa's era were going to make a getaway to the mountains, but otherwise nothing exciting. We also had to cross a new bridge and a wide, modern flood-control job which looked like a 100% American activity.

Then we came upon a low adobe wall, and beyond that the magnificent mirage. From the rear it looked like a Saracen town, except that they always built theirs on the hilltops instead of right on the sea.

Everything was immaculate—the lawns, pools, shrubbery and driveways. But not a soul was to be seen anywhere. One fountain had a large Star of David in the center. It was constructed of beautiful tile, but contained no water.

Then we came upon the main entrance, which was glamorized with glazed colored tiles, leaded windows and hand-wrought iron grills. To the left of the entrance ran a wing two stories high which looked as if it contained hundreds of bedrooms. We walked around this wing and came on the seaside. It was, if anything, more magnificent than all we had seen so far. It made all the palais Mediterranean we had ever seen look like Fort Lee picture sets. It seemed to cover blocks along the sea, but was designed as one beautiful whole.

We came upon an enormous patio within a low adobe wall, and along one side went a cloistered passage which was lightened by blue and white tile. In the center of the patio was a giant sun dial. Through the windows we could see chairs, tables and sofas. These were Italian, whereas the buildings themselves were Spanish mission in style, with red, tiled roofs. Red and beige rugs on the floors were as big as city lots, at least 50 by 100 feet each. They looked as if they had been dusted that morning.

A Picture House, Of Course

Further north beyond cloistered halls which seemed to lead into a huge dining room was a place that might have been a church, except that it had none of the distinguishing marks of a church beyond church-architecture.

We finally came upon one gardener quietly pulling devil grass out of the lawn. He paid not the slightest attention to us as we climbed around and looked here, there, everywhere. He was extremely polite and friendly but could not help us, as he understood not a word of English and our Spanish stopped with "hacienda."

At this point, about burned up with curiosity, we heard some good old Americanese being thrown around over a wall to the north. We followed the voices. They came from the flood-control job at the side of this fantastic castle on the Mexican sand dune. Their owners were two blond, cheerful-looking young American surveyors. We plied them with questions. They didn't know much about the place except that it was built during the Prohibition days by a mob of rich Americans who liked their liquor and their roulette straight. Jack Dempsey's name popped up as part of these fantastic entrepreneurs. They were the power behind the building of the paved road from Tia Juana.

Another 14-Second Count

The Mexican government confiscated the whole kit and kaboodle when reform swept manana-land several years ago. During the war the surveyors heard it had been used by the military for officers and the Red Cross. Since then it was being used for nothing.

It was supposed to open on April 1 as a hotel, one surveyor volunteered. When asked what year, he laughed and went back to controlling the expected flood of a presently non-existent river.

Well, there you have it. Maybe the army of rich communists allegedly crawling all over each other around Hollywood and trying to escape detection by Rep. Thomas and Sen. Tenney are readying it for the day when they will have to escape a concentration camp on the Russian river in northern California.

I thought I heard some guy tapping out the Siberian Square in this fantastic adobe hacienda, but it turned out to be some wavelets lapping gently against the rocks of the flood-control project.

The mystery remains, for us at least, a mystery. The rest is up to Alfred Hitchcock.

Broadway

Irving Pichel east for a Connecticut stay.

John Ford due in from the Coast in two weeks.

Jimmy Campbell, now with Jack Hylton, in from London on business.

The Ray Gomans, who own San Francisco's Gay 90's Club, seeing the town for two weeks.

Charles Withers due home in Bayside, L. I., after major operation, 60 pounds underweight.

George Ashby in Atlanta in charge of tickets for the open air operetta season that starts June 16.

Henny Youngman and Carl Ravazza subbing at the Copacabana for the ailing Carmen Miranda.

Ernest McChesney, of "Chocolate Soldier" cast, to sing in operettas for Pittsburgh Civic Opera Assn. this summer.

The Walter (Lord Tarleton) Jacobs wanted their third to be a girl, for a change; so—you guessed it—it's a boy again.

The Willie Wylers are taking a car with them on the Queen Elizabeth to motor through Europe on a three-month holiday.

I. W. Schlesinger, South African show business tycoon, undergoing series of elaborate X-rays, physical checkup tests, etc.

Hospitalization for all 80 players in "Brigadoon" arranged for during the engagement by Cheryl Crawford, musical's producer.

Polyna Stoska, lead in recently-closed "Street Scene," to sing in Edwin Lester's "Three Musketeers" production on Coast June 16.

Joe Seidelman rained-out at his beefsteak for Nate Blumberg, the Schlesingers (South Africa), et al., at his Scarsdale summer home.

Leo Morgan, producer at the Strand, will vacation in Miami when house eliminates stage shows for a few weeks for double feature bill.

Peggy Phillips, Theatre Guild associate p.a., to Paris next week for two months on combined business-pleasure trip. Will scout plays for Guild.

Joe Heppner, Metropolitan Photo Service photog and v.p. of Press Photographers Assn., forced to take month's rest at home due to heart strain.

Gag "recording" being distributed by Henny Youngman is the "famous two minutes cut from Fred Allen's show," and then follows a blank waxing.

Mitchell Leisen, Paramount director, to be honored as an outstanding megger at the International Film Festival at Venice, Italy, Aug. 14-Sept. 10.

Lillian Leff, secretary to Richard (Hammerstein &) Rodgers, and Mabel Kirsch, secretary to Al Greenstone, off to Hollywood on three-week vacation.

Sigmund Romberg concludes 117-city nationwide tour with concert May 24 at Brooklyn's Academy of Music and May 26 at Philadelphia's Academy of Music.

Lou (Eppy) Epstein, talent scout for Columbia Pictures in the east, says he's glad Al Jolson has gone back to the Coast. Claims the comedian wore him out.

Mrs. Henry Ginsberg, wife of the Par studio boss, east on vacash, reports their 8-year-old son giving a one-man show in Beverly Hills with his paintings in June.

Catherine Turney huddling with Rebecca West, author of "Return of the Soldier," on the screenplay which former doing of it for Henry Blanke production at Warners.

Antoinette Spitzer in charge of exploitation for the Fashion Fair at Madison Square Garden June 12-21, with Leon Leonidoff directing and Raoul Pene duBois designing.

Sol Hurok to the Coast for a month on film and concert deals in connection with his music stable. Impresario sails for Europe in late June on a talent-scouting trip.

Dance director Dick Barstow planes to the Coast today (Wed.) to prepare six ice scenes for skating star Belita, slated to start a nitery tour this summer at the King of Clubs, Portland, Ore.

Arnold Grant, film attorney, rushed to White Plains hospital for an emergency appendectomy Saturday. Doing OK. Plans sailing July 2 on the Queen Elizabeth with the Jack (Decca) Kapps.

Carl Byoir agency no longer handling "Outlaw" publicity for Howard Hughes, although continuing with Hughes' industrial flackwork. United Artists press department has taken over all film p.a.ing.

Lynn Farnol and Jim Mulvey hosting a farewell luncheon for Ben Washer, Goldwyn publicity exec, who becomes eastern pub head in N. Y. for Paramount, under Curtis Mitchell, succeeding Al Wilkie.

Allen Grant, manager of Century circuit's Patio theatre (B'klyn), decorated by the Italian government with the Order of the Crown of Italy, rank of Knight, for "meritorious service" after liberation of Italy.

Mrs. Irving Berlin, the children and servants to their Santa Monica beach-house this Friday (23) for the summer but the songsmith may follow a few days later. Meantime he's working east on the "Easter Parade" (Metro) score.

Billy B. Van, vet song and dance man, now heading a sales agency in New[illegible]t, N. H., where he's [illegible] mayor, has been honored for his work in the labor relations field by election as a life member of the Adventures in Business, Inc.

Frank Braden, of Ringling, Barnum & Bailey circus press staff, at Bellevue hospital. Condition fairly good.

Vashi & Veena, Hindu dancers, at Belasco next Monday (26). "Burlesque" is dark that night because of playing Sundays.

Theodore Ward, author of "Our Lan'" won the National Theatre Conference $1,000 award, to complete a new play.

Washington

By Florence S. Lowe

New suburban house of Alexandria Amus. Co. chain preems here tomorrow (22).

Milton Grant, formerly of WARM, Scranton, Pa., a summer replacement at WTOP-CBS.

WOL-Mutual commentator Cecil Brown here for a week of sight-seeing and news gathering.

Anita Colby feted Monday (19) at lunch by Catholic U, whose Drama Festival she will flack.

Hildegarde, here for nitery stint, co-starred with actor Edward Arnold in local observance of "I Am An American Day."

Australian actress Madge Elliott a nightly spectator at National to watch husband Cyril Ritchards in "Love for Love."

Justin Miller, NAB prexy, only radio rep on Navy Sec'y. Forrestal's committee of civilian sponsors for Naval Reserve Week.

Mrs. Bennett Champ Clark, the former Violet Heming of the stage, exhibited her Georgetown home and garden past week for charity.

Sarah Young, 20th booker, introducing son Herbert Young to Film Row as new buyer and booker for the Kenny, new nabe in Malvern, L. I.

J. E. Fontaine, ex-Paramount D. C. exchange head, to be feted by fellow Variety Club barkers next Monday (26) on new role as division manager for Selznick Releasing Organization.

N. Y. art exhibitor group has taken options on mid-town site of Delmonico's, nitery recently folded, and ground floor of present UNRRA building, at fashionable Dupont Circle, for possible art theatres.

Vienna

Raimund theatre rehearsing Fritz Kreisler's operetta, "Sissy," with book and lyrics by Hubert and Ernst Marischka.

William Walton, British composer, accepted invitation of Koncerthaus to direct June 19 at International Music Festivals.

Stella Kanmon, who founded well-known cabaret, Liebe Augustin, in 1926, and had to emigrate to Palestine, returned to Vienna. Will reappear at spot.

Max Neufeld, one of Austria's best film directors in pre-war days, returned to his home city, and has signed with Moritz Gruenstein production company.

Willi Forst will use Martin Costas' play, "Hofrat Geiger," music by Hans Lang, as scenario for his first postwar production. Negotiating with Attila Hoerbiger, Maria Andergast and Hans Moser for leading roles.

Klemperer Suit

Continued from page 2

Fourestier may become National Theatres head if George Hirsch steps out. Fourestier conducted at N. Y. Met last season.

Appearance of Miss Toumanova at the Opera—first American ballerina ever invited to star here—continues to excite attention and controversy. There was a minor demonstration against the danceractress recently in a couple of the third-floor boxes, but reaction of rest of audience quickly stilled it.

There has been jealousy backstage from other dancers, particularly from a faction feeling that a state-subsidized institution shouldn't use foreign artists. Jealousy has been offset by friendliness towards Miss Toumanova on part of stagehands and other backstage workmen, so that friction has been kept down as a result.

While ballet is being presented only once a week now, performances will be extended to three a week starting in June. Six more new ballet productions are planned before end of the season Aug. 1. Miss Toumanova, who scored a signal success in "Giselle" at the opening April 2, won't appear more than twice a week in the extended schedule, but will stay till end of season. She's wife of Casey Robinson, Columbia pix writer-producer, who was here visiting her till the past weekend.

While nitery biz and pix attendance isn't too good, the Opera is one of the hottest attractions in town. There have been some attempts to get Serge Lifar back as ballet-master. Due to his activities at the Opera during the Nazi occupation, movement seems likely to fail.

London

Harry Roy quitting the Astor club for a vaude tour.

Al Burnett's Nut House bottle party club raided.

BBC dickering with Gracie Fields, now at her home in Capri, Italy, for series of broadcasts.

Jack French, one of the oldest agents in variety, died at Brighton May 9. He was 80, and stepfather of agent Joe Collins.

Suzy Prim is coming from Paris to co-star with Robert Helpmann in revival of "He Who Gets Slapped" at the Duchess June 2.

Radio names going to America shortly are Jack Train, next month, and Stewart MacPherson, BBC's top commentator, in early fall.

British color television equipment shortly to be demonstrated to the Postmaster-General and then to the Television Advisory Committee.

Epsom Grandstand Assn. has refused permission for this year's Derby to be televised. Classic race will be run for the first time on a Saturday.

Alec Rea, West End manager for many years associated with Reandean show producing firm, aged 69, is marrying Elizabeth Collins, nonprofessional, July 17.

Dorothea Macfarland, American comedienne in "Oklahoma!", contributed to the Green Room Rag (London's Lamb Club) show at the London Hippodrome.

Frank Allenby takes over Emlyn Williams' role in "The Winslow Boy" so the Welshman can rehearse and appear in his new spooky play, "Trespass," which bows in at Manchester, June 9.

After strenuous opposition, Rudolf Schwarz, 42-year-old Austrian Jew rescued from Belsen, appointed municipal musical director of Bournemouth orchestra at yearly salary of $6,000.

Patricia Garnett, wife of Andrew Neatrour, director of film division of Foote, Con and Belding, gets top dance role in Prince Littler's "Annie Get Your Gun," due at London Coliseum June 4.

London County Council, which has contributed $40,000 to the London Philharmonic Orchestra, is to double its contribution, if it is to adopt the suggestion made by the General Purposes Committee.

Three months' open air theatre season of classical plays has begun in Regent's Park with "Twelfth Night," chief players being Kynaston Reeves, Mary Honer, George Merritt, Christine Pollon and Patricia Kneale.

Difficulty in getting replacement for Sid Field, currently starring in Val Parnell-George Black's "Piccadilly Hayride," at Prince of Wales, who badly needs holiday, theatre will be closed for a week, starting July 14.

With return of "Worm's Eye View" at the Whitehall, and arrival of "My Friend Lester," at St. Martin's, Embassy theatre, Swiss Cottage, tryout spot in suburban London, will have four shows concurrently in West End. Other two are "Peace Comes to Peckham," at Princes, and "Birthmark," at the Playhouse.

James Bridie's new play, "John Knox," was to have been staged by the Old Vic company at the International Music and Drama Festival in Edinburgh in August. But governors have decided against it. Reason given is O.V.C. has not enough actors who could do justice to the Scottish dialect without making engagements outside.

Australia

By Eric Gorrick

Sir Ben Fuller has gotten himself another theatre site in Adelaide.

Harry Watt due this month to set fresh production plans for Ealing here.

Charles Cousens special announcer with the Macquarie network.

"Life With Father" still looks oke at Princess, Melbourne, for Garnet Carroll.

Fullers hope to set a deal for a theatre site in Adelaide shortly. Plan a small legiter.

Robert Helpman may come here with the Rambert ballet in September for the Fullers.

Arthur Gillespie, in charge of all Metro's Aussie cinemas, will leave for U. S. looksee shortly.

Boyd Neel orchestra is drawing terrific trade in Sydney currently. Season has had to be extended.

Robert Chisolm, onetime Aussie musical star, is visiting here after long span in U. S. It's just a vacation.

Vaude-revue still strong in Adelaide at Majestic, under Dave Martin's Tivoli loop. Martin has house on lease from Fullers.

Eric Porter is setting final plans on production of "Storm Hill," a tale of Aussie hinterland. Local cast will face the cameras.

Lorna Sydney, from the Vienna State Opera, is to give a series of concerts here. Native-born singer has been abroad for many years.

Jim Collins appointed Victorian manager for Greater Union, with headquarters at State, Melbourne. Alan Atwater takes over State, Sydney, for GUT.

E[illegible] Strölitz, British rep of Greater Union Theatres and British Empire Films, will remain here another six weeks for huddles with Norman Rydge.

Anticipated that Hoyts will angle for more country cinemas within the next few weeks under Ernest Turnbull. Loop operates about 150 cinemas presently.

Doris Wirth is leading the circus of same name out on the road again after a fine run in Sydney. Brother Phil, out of khaki after six years, is helping in the operation of the unit.

Vaude-revue hot in New Zealand via the Kerridge loop by arrangement with Dave Martin's Tivoli setup. Likewise okay in Adelaide on new bid by Tivoli through the Fullers.

Rufe Kapferer, who has handled French pix in this zone for long span, is branching out into the reissue field. Has gotten Selznick's "Adventures of Tom Sawyer" as first bid.

Eugene Goossens returns here in June to take up baton as conductor-in-chief with the Sydney Symphony Orch. Goossens scored here a year ago for the Australian Broadcasting Commission.

Chicago

Roy Topper back from the Coast.

Cy Bartlett in to attend funeral of his father.

Charlie Chaplin and frau Oona at Blackstone hotel for short stay.

Jimmy Hart visiting family in Ottumwa, Iowa, for a few weeks.

Lou Lichenstein, manager of 20th-Fox here, transferred to N. Y. home-office.

Ina Claire and hubby planning trip to England when "Fatal Weakness" closes.

Joseph Cotten and his wife attending local press parties for opening of "Duel in the Sun."

Barbara Winslow left cast of "Harvey" to join husband in Germany. Replaced by Helen Randall.

Melvyn Douglas worked as police reporter on Chi Daily News as publicity stunt for "Call Me Mister."

Jose Ferrer set for principal role in "45 Minutes From Broadway," revival after "Cyrano de Bergerac" closes.

Charles Schlaifer, director of publicity for 20th-Fox, in town arranging campaign for "Miracle on 34th Street."

Phil Harris presented bevy of prizes to Mrs. Clara O'Leary for being the 500,000th person to attend "Jolson Story."

Bebe Daniels, Ben Lyons, Marilyn Maxwell, Dale Evans and Gen. George Kenney were flown in for the "I Am An American" Day celebration at Chi stadium (18). They were joined by Joe E. Brown, Phil Regan, Estelle Sloan, Herb Shriner, Jack Fina orch, Mark Plant, Jocy Adams, Tony Canzoneri and Susan Reed, who are appearing in local spots.

Videogenic Prez

Continued from page 1

Chicago will still be out of reach of tele network facilities. However, Mr. Truman, who appears to be the Demos' favorite television pin-up, will probably spend bulk of his time in Washington in any event.

Biggest drawback to Mr. Truman's television build-up, according to observers here, is fact that television will still be a rich man's toy next year and no more than a name to Mr. Average Voter. Guesstimates place under a million sets in the hands of the public in '48 and not more than 40 tele stations on the air in some 25 big cities by the fall of that year. While a healthy proportion of video receivers are being put on public view in restaurants, clubs, hotels and schools, fact remains that tele will be far from a household gadget even in the big cities and virtually non-existent for the folks in the sticks for several years to come.

President Truman, according to reports here, is not unaware of his tele appeal and has been toying with the idea of having some of his press conferences and other White House affairs televised on a regular basis. In the same spirit, the White House has quickly accredited to its press and radio conferences tele reporters and commentators from DuMont, which has no other broadcast activities.

Mr. Truman's showmanship before the video cameras was particularly apparent during President Miguel Aleman's visit to Washington earlier this month. John Gaunt, producer at NBC-WRC, pointed to the President's engaging grin, his free and easy manners and his boyishness as sure-fire audience-pullers in video. Similar views were expressed by Leslie Arries, DuMont tele manager, in Washington, and Bob Bendick, CBS video chief. For example, when the Army's rocket planes roared overhead, the President, like any other guy, shaded his eyes, looked up to follow their flight, and grinned and waved as they passed over.

Hollywood

Marilyn Nash to Detroit.

Abe Lastfogel in from New York.

Ernie Foster recovering from surgery.

Jerry Broderick in from Mexico City.

Anga Enters bedded with bronchitis.

Artur Rubinstein to El Paso for a concert.

Merian C. Cooper to Honolulu on vacation.

George O'Hanlon to Chicago on business.

Bebe Daniels and Ben Lyon to Chicago.

Louis Lipstone to Honolulu for three weeks.

Michael North recuperating from minor surgery.

Joseph Breen recuperating from major surgery.

Rubinoff and his violin planed in from Montana.

Randolph Scott buying a ranch in the High Sierras.

Barney Ostrow took over the Vesuvio restaurant.

Evelyn Knight aired in from New York for film work.

George Seaton going to Alaska for his summer vacation.

Jack Conway to British Columbia on a fishing vacation.

Ed Urschel, Metro auditor, returned from New York.

Gene Fowler's son, Will, joined the Paramount flackery.

Akbar Fazalbhoy, Bombay circuit chief, guesting at Warners.

Gene Mann holding auditions for the Greek Theatre season.

Lew Lauria's valley home prowled for $3,000 worth of jewelry.

James Dunn checked in at Metro for the first time in 13 years.

Hunt Stromberg back at his chores after two months in the east.

Bryan Foy to Mexico City to huddle with Leonard Picker.

Mrs. Jeffrey Lynn leaving for France to claim an inheritance.

Collier Young to Indianapolis, where his father is seriously ill.

Sam Kerner to Washington for conferences with government officials.

Dale Evans booked for a week at the Golden Gate theatre, San Francisco.

Walt Disney back to work after a week of galloping with the Visitadores.

Marilyn Maxwell to Chicago for the "I Am An American Day" program.

George "Gabby" Hayes returned from a two-week vacation on the desert.

James Allen in from New York to discuss newsreels with Jack L. Warner.

Xavier Cugat drew a series of caricatures for Jack's new seafood restaurant.

Bill Lyons checked in at Metro after three weeks of vacationing in New York.

Dick Owen and Herman Beiersdorfer in from Dallas for huddles at Eagle-Lion.

Charles M. Reagan and Claude F. Lee in from New York for Paramount huddles.

Eve Crane, Maxine Hamilton, Bradley Kemp and Bill Kent organized a new flackery.

Paul Draper's illness held up work on Jimmy Cagney's "Time of Your Life" for four days.

E. Henry Lewis shifted from the Nat Goldstone office to head the Harold Hecht literary staff.

Victorine Bangs Hatfield checked out of Warners camera department after 20 years on the lot.

Ann Sheridan laid up with laryngitis with Raoul Walsh shooting "Silver River" around her.

Marvin Fisher moved into the William Holden home while the Holdens shifted to Leon Errol's house.

Charles Russell collapsed on the "Off to Buffalo" set at 20th-Fox, causing a switch in the production schedule.

Ingrid Bergman is using a male stand-in to be fitted for the suit of armor she will wear in "The Life of Joan of Arc."

Kurt Kreuger taking singing lessons to appear in "The Student Prince" at the Papermill Playhouse in New Jersey.

Mitchell Hamilburg in from New York, where he conferred on distribution of eight oaters Gene Autry will make for Columbia.

Russell Janney in town to huddle with Jesse Lasky and Walter MacEwen on the filming of his novel, "The Miracle of the Bells."

Dana Andrews entertained Merle Oberon, Lucien Ballard, Ethel Barrymore, George Cukor and the Lewis Milestones on his yacht, the Vileeki, on a trip to Catalina.

Baltimore

By Howard A. Burman

Zero Mostel in return date at the Chanticler.

Ted Routson, now managing Little, art cinema.

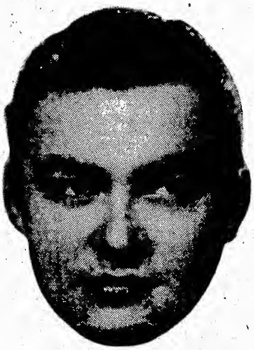
Don Swann readying strawhat at nearby Towson.

Milt Crandall taking over publicity for Rappaport chain.

John Little to National, Washington, subbing for Eddie Plohn on vacash.

Joe Lombardi, formerly of Earle, Washington, replacing Felice Iula as musical director of Hippodrome.

Opening night for Ray Eberle and his Orchestra at Frank Dailey's Meadowbrook on Friday, May 16. . . . 3,500 dancers jammed their way into the famed showcase, the largest crowd since pre-war days. . . . It's been the same everywhere—on one nighters, locations and theatres. . . . Pictures don't lie!



RAY EBERLE
and his ORCHESTRA

Direction:

GAC GENERAL ARTISTS CORPORATION

Personal Management:
STAN LEE BROZA
RKO Bldg., 1270 Sixth Avenue
New York 20, N. Y.

SCREEN RADIO MUSIC STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879
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VOL. 166 No. 12 NEW YORK, WEDNESDAY, MAY 28, 1947 PRICE 25 CENTS

AIR CHIRPERS' BANKROLL BLUES

N. Y. Drama Critics' Boxscore

Season of 1946-47
(June 1, 1946-May 31, 1947)

Key to Abbreviations: SR (Shows Reviewed); R (Right); W (Wrong); O (No Opinion Clearly Expressed); Pct. (Percentage).

	SR.	R.	W.	O.	Pct.
WARD MOREHOUSE (Sun)	58	51	7	0	.879
ROBERT COLEMAN (Mirror)	66	55	10	1	.833
LOUIS KRONENBERGER (PM)	67	55	12	0	.821
RICHARD WATTS, JR. (Post)	56	42	13	1	.750
ROBERT GARLAND (Journal-American)	67	50	16	1	.746
JOHN CHAPMAN (News)	64	47	17	0	.705
BROOKS ATKINSON (Times)	61	43	18	0	.705
HOWARD BARNES (Herald Tribune)	63	43	20	0	.683
WILLIAM HAWKINS (World-Telegram)	69	46	18	5	.667
VARIETY (Combined)	71	59	12	0	.831

Morehouse Tops Critics' Boxscore, Coleman 2d, Kronenberger in 3d

Ward Morehouse, N.Y. Sun's drama reviewer and columnist, won VARIETY's 24th annual critics' boxscore, copping the laurel convincingly. In his coverage through 1946-47, he was consistent in out-predicting fellow critics as to the success or failure of the season's product; at the midseason mark he was out in front, too.

Morehouse first-nighted 58 attractions; always definitely giving a "yes" or "no" notice. He was figured to have been right 51 times. Having only seven wrong guesses is not the record but it's easily the best showing this season by the dailies' aisle-sitters. His percentage of .879 won by 46 points. Last season Morehouse was a good third with .894, being topped during the semester by Lewis Nichols and Louis Kronenberger, of the Times and PM, respectively. Nichols, a wartime first-stringer, had won the annual checkup twice before but withdrew when Brooks Atkinson resumed play coverage for the Times. Atkinson,

(Continued on page 52)

Race Issue Crops Up As Hearst Battle In Sinatra-Mortimer Tiff

The Lee Mortimer vs. Frank Sinatra suit in Hollywood is a cause celebre with the Hearst newspaper clan for a major reason that doesn't meet the eye. There may be newspaper circulation issues involved, not only for the N. Y. Mirror, on which Mortimer is a film-nitery columnist, but all the Hearst dailies.

The alleged reference by Mortimer to Sinatra's ancestral heritage—which the columnist heatedly denies—may already be resulting in a certain segment of Americans, of Italian extraction, not patronizing the Mirror and other Hearst papers. Result is that the Hearst hierarchy is pressing for an admission from Sinatra that Mortimer did not make any racial crack to the crooner.

Jack Lait, editor of the Mirror, is now on the Coast "just to be on hand during the trial," which is calendared for today (Wednesday).

Shades of Sammy Kaye!

Current disk jockey craze will form the basis of a new weekly 15-minute show on WNEW, N. Y., to be titled "So You Want to Be a Disk Jockey?" Show tees off in June.

Show will invite everybody from plumbers to bank presidents to take a whirl at the platters. On the station's premise that "who knows what the qualifications are for a disk jockey?" no pat requirements are laid down for participants.

Officers' Film Course at USC

Washington, May 27.

What looks like an officers' training course in motion pictures, to cost $50,000 per officer, has been set up by the U. S. Army Air Forces. AAF has worked out a three-year deal with the Univ. of Southern California to train 20 officers in motion picture techniques, each man to get 18 months of study. This particular deal was worked out after the Army had nixed the idea that the men should be sent to Hollywood where they could be properly trained by the film industry for far less money.

Here is the way the costs add up:

(Continued on page 55)

WOULD PAIR CHEVALIER, MARG. O'BRIEN FOR PIC

Maurice Chevalier, currently at the Plateau Auditorium, Montreal, may accept film bids from the Coast following a proposed summer vacation in his native France. Lester Cowan, production partner of Mary Pickford in the Artists Alliance outfit, is due in from the Coast this week to negotiate with Chevalier for a Margaret O'Brien co-starrer. Cowan claims he can get Miss O'Brien from Metro if Chevalier okays the deal.

French singer has also been made an offer by Leo McCarey, but the latter deal is believed cold.

RED OPERATION NIPS LONG GREEN

Radio's high-priced singers are moanin' low.

Those dire predictions of several months back that the singing stars of the air commanding topflight coin would come under the economy axe have come true with a reality that only now is beginning to leave its impact on the trade and among the nation's listeners.

What it adds up to is that the $10,000 to $15,000 weekly programs built around a singing star have not paid off for the bankroller with goods to sell. Not, at least, for that kind of money. Frank Sinatra as an auxiliary to the Lucky Strike "Hit Parade" show (which is what happens in the fall), makes a lot more sense, say the clients who are plunking down the money for nighttime coast-to-coast programing.

Old Gold found out — the hard

(Continued on page 22)

Pix Industry Urged To Test Theatre Tele

Hollywood, May 27.

Intense study of the new aspects of theatre television, even though video has not yet proved capable of paying its own way, has been urged upon the film industry by John P. Livadary, chairman of the research council's television committee, in a confidential report submitted to the Motion Picture Assn.

Livadary, who's chief of Columbia's sound department, stressed that the recently-developed "film storage" method of theatre video may open up new vistas for show business, by bringing entertainment,

(Continued on page 54)

Weems Knows Value Of 'Heartaches,' a Disk

Charlotte, N. C., May 27.

Not many artists who owe some portion of success to others go out of their way to repay such a debt. Ted Weems is, however. He has scheduled a date at the Armory here June 6, the profit from which will be handed to Kurt Webster, WBT disk jockey, who was solely responsible for the revival of Weems' old recording of "Heartaches," which brought the maestro back into prominence.

Webster, who was in the Army during the war, started the "Heartaches" disk to national popularity due to a penchant for pacing his shows with old disks. He came across one of the Weems copies of the Leeds tune at a friend's house one evening early last winter and played it so often on his show that it became a record and sheet sales hit.

Coney's Smoked Baloney Still Sells; B'klyn Biarritz Rests on Faded Laurels

By JO RANSON

Brooklyn, May 27.

Coney, which rhymes with baloney, and is the most renowned, incredible playground in the world for depressed layers of urban society, could stand good coat of bright enamel as it boots in its 1947 season. Journey through the tinselled Brooklyn Biarritz gives one the feeling that it hasn't changed much. It remains the same old post-graduate carnival ground, content to rest on its battered laurels and to diddle nickels and dimes from perspiring proletariat. Veteran concessionaires, ride and game operators figure on making less moola than in 1946, an opulent season.

Recovering from another one of its frightening periodic fires, this one a five-alarmer which damaged Dora Witzer's Killarney Irish House (formerly Paddy Shea's Gilsey House), Wonderland freakery and sundry other attractions, gives the place a blackened and smoke-

(Continued on page 22)

New Kind of Cleanup

New Philadelphia, O., May 27.

It might sound like something invented by Rube Goldberg, but Frank Carnahan, mushroom grower here, has patented a device which he predicts will be a help to all operators of public places.

It's a motor-driven doormat which wipes the shoes of everybody who steps on it.

Big Increase In World's Theatres

Washington, May 27.

The world had 86,640 picture theatres on Jan. 1 last, an increase of 18,643 over the 67,997 total for Jan. 1, 1940, according to a survey announced today (27) by the Department of Commerce.

The study, by Nathan D. Golden, motion picture consultant for the department, shapes up two important conclusions:

1. Motion picture attendance worldwide is mounting. Although

(Continued on page 55)

PAR YENS TO TEAM JOLSON WITH CROSBY

Paramount, following acquisition of Liberty Films, continues to show a strong interest in likely outside deals. Company has put in a bid for Al Jolson with the idea of coupling him with Bing Crosby in a single picture venture.

Par's idea is to cash in on the terrific reception accorded Jolson when he guested on the Crosby radio program. Understood that Jolson is inclined to nix the offer in favor of making a sequel to "The Jolson Story" for Columbia.

Chicago Teen-Agers In Organized Protests Vs. Adult B.O. Prices

Chicago, May 27.

First organized revolt by teenagers to resist the high cost of picture entertainment was highlighted here last week with the organization of some 1,500 youths who declared their inability to meet "adult admission rates" and that they intend to do something about it. Newly formed group, "Youthful Movie Goers," intends to protest to local theatreowners and picket if necessary to reduce the rates.

Main contention is that theatre windows carry signs stipulating the advanced rates for "Children over 12 years," thus hitting teen-agers whose allowances are limited and whose chances for earning legally eliminated.

The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by

Phil Spitalny

Sundays, 4:30 p.m. EST

CBS Network

Certain Producers Urge Code Be Changed to Sidestep Constant Criticism U.S. Pix Are 'Stereotyped'

An intensified effort on the part of film producers for a revision of the Production Code is expected to be made. Long considered in some quarters as outmoded, many top producers believe this to be the chief factor in charges that Hollywood films are stereotyped. If the public is tired of whodunits, crime stories, westerns, backstage musicals, psychological melodramas, etc., and want something better, producers point out, then the Code must be changed to give them a chance to work on more novel story properties. Revocation of the restriction on making films dealing with drug traffic is a step in that direction, they declare, but this easing off in limitations must be carried further.

Although foreign films still aren't getting much playing time in most cities, the fact that they have caught on to such a great extent in certain of the keys indicates the public wants a change from the standard type of pictures now turned out in Hollywood. "Open City," Italian-made film which has been earning high grosses in many situations and is now in its second year on Broadway, is cited as a prime example. Hollywood producers, it's pointed out, wouldn't dare produce a picture with a lesbian angle such as is featured in "City."

Situation was pointed up recently in a report to the Canadian government by O. J. Silverthorne, chief censor of Ontario, according to one homeoffice official. He quoted Silverthorne as saying that Hollywood producers have "demonstrated in the past that they have the knowledge and creative imagination necessary to the making of films with a fresh approach but are hindered to a great degree by the limits placed on them."

Silverthorne noted the way British and other foreign films had caught on in Canada, according to the homeoffice spokesman, and declared that much of their success was "due to the candid way in which non-American producers approach their topics, which are wider in range than those permitted Hollywood craftsmen as dramatic material." Films made outside Hollywood, he said, "do not suffer the same number of restrictions, although those produced in Britain provide examples of discretion in the use of provocative themes . . . Because of this, such films have what is regarded as novelty and realism."

Situation has got to such a degree that some film critics, and especially those on the New York daily newspapers, now hail almost any foreign-made or British picture as "superior" to most Hollywood product, which is usually labeled "stereotyped." Although statistics prove that very few people pay any attention to what the critics say in deciding what pictures to see, the usually negative result for Hollywood product obtained when comparing it to foreign-made product indicates some radical change, in permissible story matter must be made, producers claim.

Oboler in From Coast For Huddles on Books, Legiter

Arch Oboler is in N. Y. from Coast to confer with publishers and stage producers. He has brought with him two books and his first stage play, which is set for fall production.

Oboler returns to the Coast in two weeks to complete pic commitments.

Ruggles Back to Legit

Hollywood, May 27.

Charlie Ruggles is returning to legit in Dale Wasserman's production, "Jellico", formerly titled "A Certain Miss Jones", authored by Hollywood writers Alden Nash and Peter Berneis.

David Alexander will direct with a Coast preem in early September, Broadway in November, simultaneous with another Wasserman production originating in N. Y.

Good Moose to Krasna

How a moose joke became good news to Norman Krasna is one of those show biz paradoxes. Latter admits that after being around Broadway and Hollywood for years it took the Benny wheeze to really make him famous. The gag, of course, is the now w.k. "I need it like a moose needs a hatrack."

It's one of those gags Benny admits he's personally nuts about, and even though it seemingly didn't yock the studio audiences on two occasions, Krasna phoned Benny that he fell off his chair. Hence the reference, "Well anyway, Norman Krasna likes it."

Paradox is that most showfolk think it's Krasna's gag. Sam Perrin, one of Benny's writing quartet, authored it.

Now-You-See-It, Now You-Don't; Or Magic Comes to the Ballet

In a sudden, surprise switch the Ballet Theatre season at London's Covent Garden this summer is out, and the Original Ballet Russe is in instead.

Ballet Theatre was invited to the Royal Opera House, Covent Garden, last summer; was received enthusiastically for its four-week season, and had a verbal agreement to return in July. Company, now in Cuba for a week's visit starting May 29, was to make ready to go abroad promptly on its return.

Meantime, it appears, Col. Vassily de Basil, storm-center boss of the Original Ballet Russe (which toured the U. S. this season in Sol Hurok bookings), had gone to Europe. In London he started talking to the Covent Garden authorities, selling his company to them instead on cheaper terms. He's inked in for an 8-10 week season starting July 21. De Basil had disbanded his company in the U. S., so that he will take only five or six dancers from here, selecting balance in Europe. Vania Psota, his ballet master, is currently assembling a troupe in Paris.

De Basil's terms are known to be much less then Ballet Theatre's because he was saving on transportation (BT would have to transport 50 people from here); he could pick up dancers in Europe for much lower pay than Americans get, and he doesn't have to pay dancers for the necessary six weeks' rehearsals (as he would for U. S. dancers).

Although de Basil has no "names," it's considered likely that he'll pick up Tamara Toumanova, currently dancing at the Paris Opera, as a guest lead. Ballerina is known to be anxious to appear at Covent Garden, and is reputed well enough off not to require a big fee. Leonide Massine, now in London, is looked on as another guest possibility.

This is the second time this year that de Basil has figured in a snarl involving a ballet troupe. When the Marquis de Cuevas (of the Rockefeller family) bought the Grand Ballet Russe de Monte Carlo earlier this year from the Societe des Bains de Mer at the Monaco resort, he sent de Basil over during the preliminaries to discuss the deal and the possible amalgamation of several dance troupes for a super-company. De Cuevas had been advised that de Basil was going over his head in certain discussions with the Monaco people, so that de Cuevas broke off relations with de Basil by cable, and has been feuding with him ever since.

Meanwhile, Ballet Theatre will return to N. Y. after its Cuban showing, loaf a while, then start rehearsing this summer for the fall season.

It's reported that de Cuevas has signed Miss Toumanova for his Monte Carlo group, and that she'll dance at the forthcoming Vichy season.

258th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.
"The Greeks had a word for 'Blackouts'—Terrifical."
PARKYAKARKUS.

Flagstad Scrams, Mature, Peck In N.Y. at LaGuardia

Storms that nearly flooded New York's La Guardia Airport the middle of last week kept many passengers on the ground, but it didn't cut down the usual large number of film stars to whom coast-to-coast flights are like a Fifth avenue bus-ride. Not the least among the departures was that of Norwegian soprano Kirsten Flagstad, who took off for London after releasing a statement defending her wartime sojourn abroad.

That Big Hunk O' Man

Headlining the domestic travelers was Victor Mature, who completed a visit to New York, having left La Guardia field aboard an Eastern Air Lines plane bound for Louisville. He will visit his mother in the Blue Grass State. A few hours after Mature left, Jean Arthur arrived from the Coast and hurried through the airport to New York, unrecognized by fans.

Fred Astaire wasn't flying himself, but he was out the same afternoon to see some friends off for Hollywood.

Greg Peck Arrives

Gregory Peck arrived from the Coast on American Airlines with his wife, Greta, and actress Anne Revere to shoot scenes of his forthcoming 20th-Fox picture, "Gentleman's Agreement," by Laura Z. Hobson. Peck will play the part of the writer who "becomes" a Jew to obtain material for a magazine article exposing anti-Semitism. Peck said that they expect to be in New York a week or 10 days, depending upon the weather. Miss Revere will play Peck's mother in "Agreement."

Day In for Benny Broadcast

Dennis Day arrived a few minutes later on TWA, to appear on Jack Benny's final Sunday broadcast of the season. He appeared on Benny's program and flew right back to appear on his own, "A Day in the Life of Dennis Day," tonight (28).

Having completed business in New York, Jack Dempsey left for the film capital aboard a TWA Constellation for a vacation. Later the same day Gene Tunney was seen in the airport administration building.

Joseph Mankiewicz, film director, arrived at La Guardia for the opening of his picture, "The Ghost and Mrs. Muir."

Seen around the airport milk bar was actor George Sanders before his departure for the Coast.

Actress Lucille Ball, who flew in from the Coast last week to appear on a Sunday radio show, left for Chicago for a two-day visit.

Jerry Colonna's Vauders

Jerry Colonna, who last summer spent his vacation from the Bob Hope show doing one-nighters with a band, is going into theatres this year.

He's been booked for week of June 12 at the Hippodrome, Baltimore, with other dates being set. Harry Romm is handling.

Jack Benny's 44G Cut on $148,000

While Jack Benny failed to break the Roxy record during his first week at that house, the $148,000 he pulled is believed to be a record draw for any stage attraction at the house. Belief is predicated on the fact that film, "The Brasher Doubloon" (20th), received generally bad reviews, hence the coin into the Roxy is credited solely to the comedian.

Benny's gross means a profitable week for both the star and the theatre. Benny's share of the $148,000 figure means the comedian will take out an estimated $44,000, based on a $40,000 guarantee and 50% of the b.o. over $140,000. That so far is a record for any stage act. Had theatre gross hit an additional $3,000, a recession deal would have gone into effect. Deal would cut back to a $25,000 guarantee, plus 50% of the gross beyond $100,000, and Benny's cut would have been $50,500.

As it is, Benny broke the Sunday record in both attendance and money, with a gross of $29,706, at $1.50 top.

Benny may go above the first week's coin during his second and final session at the theatre. He'll have a lush three-day weekend starting Memorial Day (Friday), generally a good day in the theatre.

Benny's company consists of Phil Harris, Rochester, Marjorie Reynolds and the Sportsmen Quartet, which wasn't overworked during the engagement. Layout did 32 shows for the week.

CATHOLIC ACTORS PLAN SHRINE TO PATRON SAINT

Plans for a shrine to St. Genesius, patron saint of actors, were formulated last week at a meeting of a new group of radio, stage and screen performers called The Genesians. It will be erected on the former Charles M. Schwab estate at Loretto, Pa., now occupied by the Francisan Fathers.

Idea for shrine came from the Rev. Walter J. Plimmer, Jr., son of the late Walter J. Plimmer, N. Y. theatrical booker and agent for many years. Father Plimmer, prior to entering priesthood, had been his father's assistant in booking business and had also been a legit actor, appearing in stock and several Broadway productions. Group met for first time Saturday (24) and another meeting of Coast members is set for Hollywood in August for further ratification of Father Plimmer's plan.

George Buck, exec secretary of the Catholic Actors Guild of America, is serving as temporary chairman of group, with headquarters in the Hotel Astor, N. Y.

Pils Becomes Peals As Part of Yank Yen To Simplify Billing

For the same linguistic reasons that Fernand Gravey became Gravet, and in reverse Corinne Calvet (Paramount's new film import from France) became Calvay—a curious contradiction in itself — Lucienne Boyer's husband, Jacques Pils is now Peals. That's his billing when he opens tomorrow (Thurs.) night at the Hotel Plaza's Persian Room, N. Y., as the windup attraction for that room before its customary summer shuttering. Incidentally Peals thus becomes cafe opposition to his wife who is in her 15th week at Cafe Society Uptown, N. Y.

When Peals was his original Gallic patronymic Pils, he was partnered with Georges Tabet. When a prewar Franco-British gagster paraphrased it to "Pills and Tablets," this resulted in the billing switch.

As for Gravey, when Warner imported the French juvenile, the masterminds on billing matters figured they'd better take no chance on any culinary punning, hence the switch to Gravet. On the other hand, circa 1947, when millions of GIs got to know the French final "et," particularly on surnames, is pronounced "ay," none the less Mlle. Calvet is now Calvay. (Paramount apparently forgot it hasn't bothered the Chevrolet people for many generations).

H'WOOD AZ IZ TO SELL PUBLIC VIA 50 SHORTS

Hollywood, May 27.

Eric Johnston, arriving tomorrow (Wednesday) morning, will meet with producers, writers, directors and actors in the evening for further discussions on a plan to present "Hollywood as it actually is" to the public, via a series of 50 short subjects. Meetings on the plan, labeled "This Is Hollywood," have been going on at the Academy between various groups joining in on the public relations job.

Johnston is also slated to address the Screen Writers Guild meeting June 3.

'Good Publicity' Alone Prompted Jack Benny To Accept Vaude Dates

Whether or not he breaks the box-office record at the Roxy, N. Y., Jack Benny has his own reasons for what many in show business thought was "taking an awful chance," when he decided on his current vaude personals.

The comedian doesn't think so. Even if he doesn't repeat his sock of shattering the Chicago theatre, Chi, record by $23,000, in hitting $113,466 on the week, at no advance in prices. To Benny the three weeks in the vaudfilmers "constitute just good publicity."

The comedian admits he has no picture forthcoming which he must ballyhoo; he has no weakie radio program which he must bolster with a personal appearance. And he also concurs with many of the Broadway show-bunch that a half hour on the air reaches more people than he could in dozens of Roxys. But, none the less, he feels it's good showmanship and a good publicity stunt.

It's the first time in 10 years that Benny has done a vaudeville act, per se. He's done the usual benefits, war tours, etc., but never as an "act." A charity show, in fact, is chasing him back to the Coast, combined with the graduation of his adopted son. The charity is a Kansas City benefit for a hospital.

If it hadn't been for his seasonal blowoff radio program the past Sunday he. wouldn't have undertaken the current vaude stint, he could have coasted the last couple of weeks. But even the Fred Allen-Benny cross-guesting has redounded to benefit of boxoffice in the theatre dates.

Krasna to Marx to Benny

Hollywood, May 27.

Jack Benny may do the legit comedy which Groucho Marx and Norman Krasna wrote as a vehicle for the former. Marx now admits it may be better for Benny, who will try it out at the Pasadena Playhouse this summer with an eye possibly to a Broadway run, pre-picturization.

Lilian Harvey Breaks Up Hunt for Castle, Villa With Revue Bookings

Brussels, May 22.

Dressed as a boy in a grey suit, Lilian Harvey arrived here three days ago to play the leading role in the Alhambra Theatre's new revue, "Paris qui s'amuse," by Jean Valmy and Jules Bor.

Miss Harvey revealed that the object of her continental trip was to recover her Cannes villa, still requisitioned by the Allied troops, as well as regain her Hungarian castle which, she said, was seized first by the Germans, then by the Russians. While in Paris the star filled a month's singing engagement.

Following her Paris warbling stint, Miss Harvey was offered the lead role in "Paris qui s'amuse" and immediately accepted. Between two rehearsals the actress said she had been able to settle the problem of her Cannes villa and as for her Hungarian castle she expressed the hope that she would be able to make a flying visit to the scene between further engagements in England and Sweden. Actress also disclosed that she had been approached to appear in a French film to be made in Rome and indicated that she nu accept unless she inks a pact on H'llywood offers which had been submitted previously.

NO HIKED RENTALS VIA BIDDING

Comparative Figures 1st Quarter

Latest comparative returns for all majors except United Artists are tabulated in the following. Percentage rise or drop in net profits are also indicated:

Company Period Reported	'47 Net	'46 Net	% Gain or Dip
Columbia, 39 weeks ended 3/29......	$4,640,000	$4,275,000	8%G
Metro, 28 weeks ended 3/13..........	8,596,779	8,952,056	4%D
Paramount, first quarter ended 4/5..	9,522,000	11,587,000	17%D
RKO, first quarter ended 3/29.......	2,270,683	3,675,954	33%D
20th-Fox, first quarter ended 3/29....	5,897,603	6,241,953	5%D
Universal, 13 weeks ended 2/1......	756,543	934,506	19%D
Warner Bros., 13 weeks ended 11/30..	7,203,000	4,300,000	80%G

Despite Recession Talk, 7 Majors' $38,900,000 Profit for 1st Quarter Compares OK With $40,000,000 in '46

Despite forecasts of stormy weather for the film industry in 1947, major company profits are holding the line firmly. With all seven majors (United Artists excepted) reporting at least the first quarter of the current stanza, the net take has sagged only 2½% from the all-time high scored in 1946, checkup by VARIETY discloses. To date, the seven top companies have raked in a total of $38,900,000 in profits against last year's comparative of $40,000,000.

What's more, all signs point to a high in costs rather than a drop in patronage as accounting for the slight falling off in profits. Gross revenues for 20th-Fox, Warner Bros. and Metro, the three companies reporting them quarterly, rose 8% over the total garnered in '46. Metro's for a half-year hit $56,665,000 against $55,335,000; WB's touched $42,636,000 against $37,896,000 for the first quarter; while 20th's in the opening quarter reached $48,944,024 compared with $46,390,000 last year.

Higher costs on pix are taking their toll on profits, film financiers say, with upped amortizations making their dent in the net. Picture-by-picture and theatre-by-theatre selling which the decree initiated

(Continued on page 22)

WANGER'S CLOSER TIE-IN WITH BERNHARD'S FC

Closer tieup between Film Classics and Walter Wanger Productions was set this week when David Tannenbaum, veepee of the Wanger outfit, was elected to FC's board of directors. Reciprocal move, it's understood, lies ahead in which Joseph Bernhard, FC prez, will be named as v.p. of Wanger's company. Reportedly, the interlocking process is part of a pact whereby FC will handle worldwide distribution on a number of old Wanger pix.

Complete hold on FC's 28 exchanges throughout the U. S. will probably be put through during the current week. Company has been rapidly picking up the franchises from holders and the last negotiations covering sections of the south are close to inking.

Johnston on GOP Slate in the Wind

Washington, May 27.

Eric Johnston will be one of the headline speakers at the three-day convention of the Young Republican National Federation in Milwaukee. He will address the annual banquet on June 7.

This will be Johnston's first out-and-out political address to a political gathering in some time and has revived talk here of the Motion Picture Assn. prexy for either the No. 1 or No. 2 spot on the GOP national slate. Johnston, himself, has not given any indication lately of his thoughts in that direction.

BOHEM'S DEBUT

Hollywood, May 27.

Edward G. Robinson will star in Paramount's "The Night Has a Thousand Eyes," which rolls early in June. John Farrow will direct. This marks the first production stint for Endre Bohem.

Nelson, Harmon to Rep Producers at D.C. Meet

Hollywood, May 27.

Donald Nelson and Francis Harmon will represent film producers in Washington, D. C., June 4, at a conference with the American Bar Assn.'s committee to devise ways and means to combat crime through pix, radio and newspaper comic strips.

In addition to the film reps, the huddle will be attended by Justin Miller of the National Assn. of Broadcasters; Cranston Williams of the American Newspaper Publishers Assn., and several wire service chiefs.

20th's 'Black Rose' Nix Keys Caution On 'Super' Prods.

There's little likelihood that any studio will take a chance on super-cost production until the present economic conditions settle themselves. Evidence of this was seen last week in the announcement that 20th-Fox had decided to postpone indefinitely the $5,000,000-budgeted "Black Rose." 20th's decision is expected to set a pattern for the entire industry.

Darryl F. Zanuck, 20th production chief, announced frankly that the move was necessary because of the "uncertainty of prevailing business conditions throughout the country." Homeoffice chiefs interpreted this as meaning that Zanuck was unwilling to gamble on having to liquidate such an expensive film in a possibly depressed market, pointing out that there are certain uncontrollable production factors that zoom the budget skyhigh and which must be taken more into consideration under present conditions.

Studio would be unwise to build up costly inventories now, the spokesmen said, but must rather convert into cash the pictures already completed as soon as possible. That's the reason, it was pointed out,

(Continued on page 18)

Metro Unworried

Hollywood, May 27.

Henry Henigson, veteran production executive, has been named Metro's representative and liaison man on Walter Wanger's $6,000,000 "Joan of Arc" production. Picture is being made for Metro release, and latter studio is understood putting up a good portion of the dough. Spokesman for both confirmed the report that Henigson had been put on the job, but were vague as to exact nature of his duties.

Metro statement was to effect that Henigson would act as liaison for studio. Understood, however, that he will be connected with the financial end of the deal.

EXHIBS RESIST UNNATURAL RISE

The exhibs' pet bogey, a predicted rise in rentals as result of competitive bidding, has failed to turn up in the first six months of test operations. That's the conclusion reached by sales execs who say that terms have held because the exhibs "are playing them close to the chest." In the first flurry of decree selling, prices on pix started to climb but the operators "discovered what they were doing and terms levelled off."

Reaction of sales forces to the phenomenon is mixed. "While it would be nice to get more for our pictures, there's another angle," one exec said. "Our lawyers think it's going to carry some weight with the U.S. Supreme Court when they take on the case. After all, the exhibitors have been crying that the decree is all one way—in favor of the companies and against the independent theatre owner. Statistics will prove otherwise."

Widespread allergy on the part of exhibs to pushing each other's terms skyward got its initial shove from exhib outfits which advised members not to vie with each other for pix. That simmered down after it was

(Continued on page 22)

Izvestia Invective Vs. Robt. Taylor Because Of 'Song of Russia' Pic

Robert Taylor's sounding off before the House Un-American Affairs Committee that he was ordered by higher-ups to appear in Metro's allegedly pro-Communist film, "Song of Russia," has come in for that w.k. Izvestia treatment in Russia. (Izvestia isn't Russian for invective, but it could be.) Taylor, who is among the few American film actors known to and heretofore liked by the Russians, ran the usual gamut of editorial abuse ranging from "coward" to "bourgeois hypocrite."

In his testimony before the House committee in Hollywood, Taylor charged last week that "Song" was loaded with pro-Soviet propaganda and that a State Department agent forced him to complete his starring role before he was permitted to enter the Navy in 1944. In rebuttal, Metro chief Louis B. Mayer declared that the picture was made as a friendly gesture to a wartime ally but contained no politics in its simple love story. Mayer declared that the film could just as well have been

(Continued on page 24)

Mary Pickford Holding Out For $15,000,000 UA Sellout; Decision On Si Fabian Bid Due Today (Wed.)

Negotiations by Si Fabian, large-scale circuit operator, and his syndicated backing via the First National Bank of Boston, for an outright purchase of United Artists went into high again this week. Possibility of closing a deal is gauged at 60-40 by those in the know. Fabian's toughest nut, which he'll try to crack at a payoff meet set for today (Wednesday), is the demand by co-owner Mary Pickford for an upping of the price to $15,000,000, or thereabouts, plus further assurances that the slice of the coin, not on the line, will be paid on due date.

Critical huddle takes place this (Wed.) evening at the Rye, N. Y., home of attorney Arnold Grant, repping Miss Pickford. Also checking in at the meet will be Charles Schwartz (& Frohlich), legalite fronting for Charles Chaplin, Miss Pickford's partner in UA, Fabian, and Serge Semenenko, v.p. of the First National. Semenenko is also speaking for a wealthy midwest group interested in supplying part of the cash required. The Rye locale was chosen because Grant is still convalescing following an emergency appendectomy at White Plains hospital last week.

Miss Pickford and Chaplin have remained on the Coast, keeping the

(Continued on page 24)

Walker, Grayson For Mozart-Mesmer Yarn

Hollywood, May 27.

Metro has set Robert Walker and Kathryn Grayson for starring roles in "The Triumph of Music," based on lives of Mozart and Dr. Mesmer.

Walker will play Mozart, Miss Grayson the role of blind pianist, Maria Theresa, with whom both the composer and physician, who introduced hypnotism, were in love. Writer Sonya Levien is en route to Europe for research.

Deflates Theory 90% of B.O. Tax Comes From Pix

Washington, May 27.

Bureau of Internal Revenue began today to issue its admission taxes' monthly report in a new form for clarification, but warned that any efforts to figure the motion picture share of the admissions bite at 90%, or close to that figure, was probably completely erroneous. The new system will serve as a more accurate guide to show biz officials who look to the tax figures for information, but will merely indicate trends in the general boxoffice picture.

"The figures on the enclosed table for 'general admissions' should not be misunderstood," said a Revenue Bureau statement. "While obviously the movies are responsible for a

(Continued on page 20)

Wurtzel & Co.'s Close Call

Hollywood, May 27.

Sol Wurtzel, Howard Sheehan, his executive assistant, and Eugene Forde, director, narrowly escaped serious injury when a "wild wall" fell on them on the set of Wurtzel's "The Invisible Wall" at Morey-Sutherland studios.

All three suffered cuts and bruises. Film was held up for two hours.

PICKFORD RESUMES PICTURE PRODUCTION

Hollywood, May 27.

Mary Pickford returned to active film production yesterday (Mon.) with the start of "Sleep, My Love," co-starring Claudette Colbert, Don Ameche and Robert Cummings, on the Hal Roach lot. Picture, slated for United Artists release, rolled under the banner of Triangle Productions, in which Buddy Rogers and Ralph Cohn are partners.

Former star has made numerous announcements of impending production during the last five years but "Sleep" is her first actual filming chore since she co-produced "One Rainy Afternoon" and "The Gay Desperado" with Jesse Lasky in 1936.

National Boxoffice Survey

Some Keys Improve, Weather Bops Others—'Duel,' 'Daughter,' 'Egg,' 'Carrolls' Top Big Nine

Biz at film theatres of key cities shapes a bit better this stanza with the release of stronger fare, but rain and hot weather have taken a toll in several localities. Many houses are bringing in new fare to take advantage of the long Memorial Day weekend in the coming session. Strong product, especially that which has been widely ballyhooed, is doing okay even in spots where there is an offish trend.

"Duel in Sun" (SRO) again is pacing the field but is being closely contested by "Farmer's Daughter" (RKO). Despite playing in a number of holdover dates, "Egg and I" (U) is a strong third among the Big Nine boxoffice winners.

Others in order of biz done and playdates are "Two Mrs. Carrolls" (WB), "Calcutta" (Par), "Yearling" (M-G), "Imperfect Lady" (Par), "Dishonored Lady" (UA) and "Best Years" (RKO). Runners-up include "Sea of Grass" (M-G), "Homestretch" (20th) and "Smash-Up" (U).

Among new entries, appearing in only a few theatres or making their initial appearance, "Great Expectations" (U) shapes as standout with a fine $135,000 at N. Y. Music Hall. "Framed" (Col), another such new opener, reports strong biz in several keys. "High Barbaree" (M-G), due in next at N. Y. Capitol, shows only moderate takings currently. "Cheyenne" (WB), also new, is thin in St. Louis. Same is true of "Fun on Weekend" (UA). "The Web" (U), on initial dates in L.A. shapes fairly good.

"Calendar Girl" (Rep) will land a big week in Omaha with band on stage. "Happened on Fifth Ave." (Mono), due in soon at N. Y. Rivoli, is pacing Buffalo and solid on holdover in L.A. "That's My Man" (Rep) will hit $23,000 or better in current Boston frame.

"Odd Man Out" (U) is not doing comparatively as well around the keys this frame as in N. Y. but still is taking nice profit in a few spots. "Bells of San Angelo" (Rep) shapes for $22,000 or over in two L.A. theatres.

(Complete Boxoffice Reports on Pages 12-13.)

Goldwyn's D. C. Testimony

Samuel Goldwyn has been subpenaed for appearance before the House Un-American Activities Committee, in Washington, on June 16. The producer will be a friendly witness, giving what information he possesses on Communistic activities within the industry.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th St., New York 19, N. Y.

SUBSCRIPTION
Annual $10 Foreign $11
Single Copies 25 Cents

Vol. 166 No. 12

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

Do you know of any picture that was ever received more enthusiastically than "Great Expectations"?

Kate Cameron in the DAILY NEWS

● " 'Great Expectations' is as brilliant a transposition of novel to screen as any in the history of moving pictures. . . . I recommend with all my heart to those to whom Dickens is still a closed book, a visit to the Music Hall, where they may make a short cut to the acquaintance of one of the great novelists of the Victorian era. The picture is an enchanting reproduction of the book in that it demands your full attention . . . The story is guaranteed to keep you enthralled during its two hours of running time."

Archer Winsten in the N. Y. POST

● "The arrival of the British film, 'Great Expectations' at the Music Hall marks nothing less than a new era in the transfer of literary masterpieces to the screen. . . . For delight in sheer perfection of movie making, the movie 'Great Expectations' is breath-taking."

Cecelia Ager in PM

● " 'Great Expectations' is a lovable giant of a picture, great in conception, great in execution, great in the thousands of satisfactions it accords. Rich, substantial, savory: soundly built, beautifully lucid, infinitely tender, it is a masterpiece of the story telling art, a great movie that does a great novel full justice, and more. It takes a classic of English literature and out of its appreciation and enjoyment of it, out of its understanding love for it, dramatizes, points up, and intensifies its values. The basic quality of 'Great Expectations' is romantic entertainment: it is full of the joy and richness of life. . . . In direction, mood, production, acting, writing, sound, photography, it is very nearly flawless."

Eileen Creelman in the N. Y. SUN

● " 'Great Expectations' is one of the top English films, a pleasure to Dickens' readers, a picture that may send millions back to re-reading the classics."

We regret that space does not permit us to reprint the reviews of the New York motion picture critics in full, but we believe that these chosen excerpts will give you a general idea of the superb quality of this fine motion picture...

Of course, this reception by the press is all being done by "Great Expectations" at

Bosley Crowther in the N. Y. TIMES

● "If there is any lingering necessity of inspiring more Charles Dickens fans—not to mention more fans for British movies—the thing that should certainly do the job is the film made from 'Great Expectations', which came to the Music Hall yesterday. For here in a perfect motion picture, made in England (where it should have been made), the British have done for Dickens what they did for Shakespeare with 'Henry V': they have proved that his works have more life in them than almost anything now written for the screen."

Howard Barnes in the N. Y. HERALD TRIBUNE

● "A celebrated novel has been served superlatively in the screen adaptation of 'Great Expectations'. The new British film at the Music Hall realizes the heart, humor and dramatic excitement of the Dickens work in engrossing cinematic terms. . . . In short, this J. Arthur Rank Cineguild Production is a rare and memorable motion picture. Good sense and artistry have gone into every reel of the film. . . . A screen entertainment of stature and irresistible appeal has come to town."

Frank Quinn in the DAILY MIRROR

● "The Universal-International release of the British-filmed novel has the quality of enduring greatness. All the characters get the breath of life in this celluloid rebirth. . . . 'Great Expectations' is a great picture, fulfilling, with no trace of dissapointment, the promise of its title."

Rose Pelswick in the N. Y. JOURNAL-AMERICAN

● " 'Great Expectations' is a screen classic, a beautiful, sensitive translation of the novel by Charles Dickens. All the characters, the quiet charm and the well-knit melodramatics of the novel are spun out with wondrous skill."

Alton Cook in the N. Y. WORLD-TELEGRAM

● "Hail to the luck and the art that have made the English version of 'Great Expectations' such a good picture. The people at the Music Hall choose carefully, with an inspectorial eye about stars and box office values. But as the Music Hall people knew when they booked 'Great Expectations', the news of a good picture gets around in phenomenally short time . . . Here is the realm of great movie entertainment—and, why don't we have more of it."

eing reflected in the wonderful business
he Radio City Music Hall.

J. ARTHUR RANK
presents
JOHN MILLS • VALERIE HOBSON
in
"GREAT EXPECTATIONS"
by CHARLES DICKENS
with
BERNARD MILES • FRANCIS L. SULLIVAN *and*
introducing ANTHONY WAGER & JEAN SIMMONS
Directed by David Lean
Produced by Ronald Neame
Executive Producer Anthony Havelock-Allan
A Cineguild Production
A UNIVERSAL-INTERNATIONAL RELEASE

U. S. Consul in Havana Preparing Handbook to Guide Yank Producers

Experiences of an American independent film unit in making what is believed to be the first full-length feature ever to be produced in Havana by a Yank company, has resulted in the preparation of a 30-page report at the request of the American consul—a handbook of Cuban pic production problems, and how to avoid 'em. Pamphlet, by Dr. Luis Rodriguez Molina, has been completed and is to be distributed by the U. S. Government to interested American film firms.

With the idea of taking advantage of the atmosphere and natural backgrounds of the Cuban capital, company known as Pamar Pictures, backed by American and Cuban capital, was organized last winter to produce "Sarumba," a musical. Some five weeks of shooting wound up the film the end of April. Marion directed a cast including Michael Whalen, Doris Dowling, Tommy Wonder and Dolores Tatum while Jay Victor scripted. Local attorney Molina assisted in the picture's production.

"Sarumba," according to George P. Quigley of Century Productions, sponsors of the film through Pamar, was made at Havana's National Studio where he found labor costs about half of what they are in the U. S. Technicians union, he said, was especially cooperative and their scales were fair.

In contrast, Quigley declared, the local talent union known as the Assn. of Cuban Artists, had a penchant for "padding their bill." For self-protection, he said, it was necessary to scrutinize every item. He also discovered the tradespeople as experts in cooking up phony invoices and specifically cited his difficulty with a caterer on this score.

These instances, Quigley pointed out, were not the only problems facing a film producer in Havana. Another oddity he encountered was the strange inability of the Cubans to adjust themselves to precision terping as in a chorus line. As individuals they're top dancers, but as a group they can't master co-ordination, he said. In addition, two days' production time were lost due to the language barrier between their American cameraman and the Spanish-speaking boss electrician.

Quigley, who has a release deal for "Sarumba" pending, revealed that this pic represents his company's first white feature. Previously Century had produced industrial films as well as Negro pictures. He added that his firm expected to make another film in Havana, possibly late next September.

Metro's 2 Van Johnson Pix Too Close Together

Metro this week shifted its tradescreening schedule, postponing a scheduled showing of "Romance of Rosy Ridge" to some time next month. Reason given by homeoffice officials was that with "High Barbaree," Van Johnson starrer, coming out this month, there's no particular rush to release "Romance," which also stars Johnson. Metro, consequently, is taking advantage of this to get other completed pictures out of the way first.

"Romance" is still earmarked for August release but the company meanwhile will concentrate on "Fiesta," which will be screened next month and released in July. Publicity campaign on "Fiesta" has already teed off in Los Angeles and, with the current booking logjam in that city, it's imperative that the picture be pushed out as soon as possible to take advantage of the publicity while it's still hot.

Reversing the trend established by most other studios by expanding its production activities to their greatest peak in recent months, Metro has found that the hypo in picture-making has paid off. For the first time since before the war, the company's finished product is ahead of the release schedule, with 14 films now either finished or close enough to completion to be given a release date. Ease in the jampup at the Technicolor studios had much to do with the backlog buildup.

Despite the bolstered backlog, however, company officials declared there's little likelihood of a boost in releases, at least for the time being. Current schedule of two or three features released each month is about all the first run market will absorb, they said.

Sirk Forms New Indie; '2 Hearts' 1st on Sked

Hollywood, May 27.

Douglas Film Corp., production company, was formed here by Douglas Sirk in association with Dr. Mercel Frym and Robert Erlik, producers with European backgrounds.

Indie outfit's first picture will be "Two Hearts in Three-Quarter Time," remake of the filmusical made in Vienna 15 years ago. Robert Stolz will compose new music for the film.

Par's 'Task Force' Bally Teams to Bear Down On The More Expensive Pix

Current stress on big-budget pix, as the antidote to dwindling grosses has Curtis Mitchell, Paramount's ad-publicity head, mulling a scheme to segmentalize his department into teams concentrating solely on one film at a time. Blueprint has reached the stage, Mitchell said last week, where Par has cancelled a proposed slash of the company's all-year ad-pub outlay, thereby reversing the trend of other majors towards diminishing expenditures. Par, instead, will expand its homeoffice flackery in the next few weeks to push heavy-money product now in the works.

"My idea, as yet tentatively formulated, is to assign teams to each of the big films to be released in the future," Mitchell explained. "These groups would have little or no responsibility on any but the one film slotted for them. In that way, it's our feeling that a bangup job can be done for each of the top films that come off the lot."

Drawing from war phraseology, Mitchell said each group would be a "task force" with a single job in mind. Once a film was played off, the unit could take hold of another feature. With the patrons flocking to the double-A films while giving the middling product the go-by, Mitchell thinks it's all the more necessary to bat out prime exploitation for the big-grossing pix.

Mitchell is currently considering the names of a number of flacks as prospective additions to his staff. Early move is necessary, he said, since Par wants to get moving on "Dear Ruth" and "Welcome Stranger," the company's next two top releases. Enlarged forces are also called for by "Unconquered," the Cecil B. De Mille spectacular which hits the screens this fall, and "The Emperor Waltz," the Bing Crosby-Joan Fontaine starrer set for release in the spring. Total production nut for the two is $9,000,000.

REP. AT ITS BUSIEST, 15 FILMS READIED

Hollywood, May 27.

While other studios are putting on the brakes, Allen Wilson, vice-president in charge of production at Republic, announced the busiest filming program in the history of that lot. Eight producers, he declared, are readying a total of 15 major stories, not counting the Feldman-Milestone production, "The Red Pony," which went into work last week.

Producers prepping pictures for early filming are: Frank Borzage, "Crosswinds;" Alan Dwan, "Money to Burn;" Edmund Grainger, "The Fabulous Texan" and "Wake of the Red Witch;" John H. Auer, "Don Careless" and "Mike Was a Lady;" Alfred Santell, "Sea of Darkness" and "The Miracle of Charlie Dakin;" Joe Kane, "Monterey;" Stephen Auer, "The Defense Rests" and "Come and Get Me," and Edward J. White, "Sing of the Golden West" and "The Golden Stallion." Currently facing the lenses are "Driftwood" and "On the Old Spanish Trail."

LOEW'S 37½c DIVVY

Loew's stockholders were voted a quarterly dividend last week of 37½c per share on the company's common stock, payable June 30 to stockholders on record June 13.

Dividend was voted by the Loew's board at a meeting Wednesday (21).

GEORGE GIVOT

W. E. Oliver, Los Angeles Examiner, said: "If you ever saw the great French actor, Raimu, on the screen, you'll understand how Givot's intimate drolleries with the English language please patrons. . . ."

Currently Capitol Theatre
Washington, D. C.

Cartoon-Making Kicked Around

Hollywood, May 27.

Cartoon market is getting a considerable kicking around, with Paramount due to drop "Little Lulu" series early in June, Columbia having discontinued "Screen Gems" and George Pal turning from his short "Puppetoons" to features and commercial films.

Reported Paramount will not renew "Lulu" after current contract, calling for eight shorts annually, winds up. Series has been in existence about three years. Columbia last week completed final "Gems," Pal currently delivering final two Puppetoons, each with combo live action and puppets, to Paramount.

Excessive costs in turning out cartoons is reason for animation producers giving up the cartoon ghost. During the last year labor costs have risen 41%, Technicolor prices up 1c per foot, retroactive to Jan. 1, 1947. Where two years ago average cartoon could be produced and completed for around $17,000, same subject now stands producer $25,000 or more. With exhibs refusing to boost ante for cartoons, producers have to wait at least three years to see if they even make a profit, which few are able to do. Result is many producers are turning to comercial and industrial films, which are made on cost-plus basis, producers knowing exactly what they stand to make and realization of profits being immediate.

John Sutherland was one of the first to drop out entirely from entertainment cartoon field, when he asked for release from his deal with United Artists and entered commercial and educational field completely. Walter Lantz is augmenting cartoon activities with extensive operations in the commercial market, in order to maintain large staff he has built up over period of years. Lantz recently bowed out of his deal with Universal-International to swing over to release through UA in hope that he could show a profit through latter company. Lantz reports that he can't afford to spend $25,000 for single subjects, under deal he had with U-I.

Pal also found making puppetoons too costly, now he has a two-feature ticket with UA and also increasingly active in the commercial market.

Columbia decided to make a "Bouncing Ball" song series, for audience participation, in lieu of "Screen Gems," for fraction of cost of other series.

Par, F&M in Temporary Truce on 2 Screenings

Los Angeles, May 27.

Paramount and Fanchon & Marco, currently fighting a legal battle for two local Paramount theatres, reached a temporary agreement on the showing of two pictures, "Suddenly It's Spring" and "Calcutta," with others to follow.

Meanwhile, Paramount's battle for recovery of the houses, based on a New York federal court decision outlawing franchise agreements, continues in court.

Church-School 16m 'Opposition'

Two-pronged probe of claimed unfair competition in Brooklyn and Long Island via 16m operations in churches and schools is currently under way following protests from a number of local exhibs. One investigation is being handled for the Metropolitan Theatre Owners Assn. by Emanuel Frisch, who heads a committee set up for the purpose. Other is being pushed by the New York Film Board of Trade.

Results, it's said, haven't been totaletd up by either of the two film groups. What's being checked is exhib squawks that there's been a resurgence since the war of 16m exhibitions in areas blanketed by theatres. Churches and schools, it's claimed, have been collecting 10c-20c per person, and the exhibs at a substantially higher scale can't meet the competition.

Three Mo. Exhibs Fined $100 Each in Tax Case

Kansas City, May 27.

Joe Ruddick, city manager, and Liberty theatre, Fox Midwest house in Sedalia, Mo., last week were charged with violating a city ordinance and non-payment of city admission taxes. After a hearing before Judge W. E. Scotten there, a $100 fine was levied against each man. These immediately were appealed.

Charges were made on evidence from an investigator for William J. Burns Detective Agency who testified he clocked 286 persons going into the Liberty theatre between 6:45 and 10 p.m. on April 17. Ruddick and Nichols both testified their report to the city listing attendance as 92 persons was correct. They explained the small attendance was because it was final day of run for "Best Years."

A like charge was made against Mrs. J. T. Ghosen, operator of Uptown theatre.

Exaggerated U.S. Reports On 'Open City' Inflate Other Italo Pix Prices

Spectacular U. S. performance of "Open City," Italian-made pic, originally triggered a goldrush to Rome but now it's having the opposite effect. Yank entrepreneurs who specialize in distribution of foreign pix are complaining that exaggerated reports of what the pic is doing have inflated Italian demands for U. S. franchise rights to other films. Ordinary Italian pix, the plaint runs, which heretofore were tagged at $3,000-$5,000 prices are now on the block for anywhere from $40,000 upwards.

What's more, sharp bidding by fly-by-nights who saw quick fortune in a repeat on "Open City" have helped to drive the price higher, it's said. Consequently, the cream is definitely off the milk and there's been a tapering of interest in Italian product.

L. A. to N. Y.

Irving Asher
Wayne Berkenhead
Steve Broidy
Richard Cannings
Kitty Carlisle
Henry Caulfield
Robert Cummings
Julian Dana
George Dembow
Chester Erskine
Robert Fellows
Steve Fisher
Eugene Frenke
Lee Gillette
Harry Goetz
Joe Grady
Richard Hammerstein
George Hardy
Tom Harrington
Moss Hart
Sterling Hayden
Lew Hearn
Russell Janney
Gloria Jean
Walter Joseph
Whitford Kane
Joe Kirkland, Jr.
Charles Lapworth
Jesse L. Lasky
Claude Lee
Joseph Mankiewicz
Raymond Massey
Dorothy McGuire
Carl Nater
Gregory Peck
Irving Pichel
Ann Revere
Will Saal
Charles Schlaifer
George Skouras
Dean Stockwell
John Sutherland
Herbert J. Yates
Philip Yordan

N. Y. to L. A.

Mrs. Irving Berlin
Nate J. Blumberg
Bill Jacobs
Jack Kapp
Benny Rubin
Rudy Vallee
Sam Wood

Canadian Mono Up for Renewal

Steve Broidy, prexy of Monogram and Allied Artists, who arrived in New York from the Coast over the weekend, is currently holding a series of conferences with company associates including the firm's executive veepee-treasurer George D. Burrows regarding renewal of Monogram's Canadian franchise now held by J. Arthur Rank's Monogram Pictures of Canada, Ltd.

Situation is being discussed with Rank's managing director John Davis, said Broidy, and results of the huddles may be known tomorrow (Thursday). Earlier this spring, while on a Canadian visit, he had taken up the franchise renewal with Rank's Canadian rep, J. Earl Lawson, head of Odeon Theatres of Canada, Ltd. Oscar Hanson, Canadian Monogram's general manager, reportedly is also a contender for the lucrative franchise.

Broidy also declared that Monogram would not reopen its Coast studio "until the labor situation becomes clarified and we can budget a picture properly." His recent action in halting studio operations grew out of the jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees that left Monogram holding the bag.

HAL MIRISCH JOINS ALLIED ARTISTS AS VP

Harold J. Mirisch, former RKO head film buyer, has joined Allied Artists as a veepee and will act in the capacity of producer contact with AA's sales department. Currently in New York along with prexy Steve Broidy, Mirisch will leave for the Coast within a week where he's to make his heaquarters.

Since leaving RKO last spring Mirisch has expressed a desire to have a hand in active film production. Negotiations with Broidy, Monogram and AA head, were understood to have been in progress for some time. Independently wealthy via a lucrative popcorn and candy firm, he recently acquired Keith's, Indianapolis, as a proposed nucleus of a theatre circuit he planned to set up, but has since sold it to Ted Gamble.

In connection with joining AA as veepee Mirisch declared that he had made no investment in the firm. He added that although he held no theatres at present he definitely had not abandoned his intention of organizing his own theatre chain sometime in the near future despite his new association with AA. His brother, Walter, incidentally, already is a Mono producer.

Arthur Freed to Produce Tuner on 'Rodgers-Hart'

Hollywood, May 27.

Arthur Freed draws production responsibilities on "Words and Music," a tunefilm based on the careers of Richard Rodgers and the late Lorenz Hart, slated for summer filming at Metro.

Story will be garnished by a dozen Rodgers-Hart tunes. Pencilled in for top roles are Judy Garland, Gene Kelly and Frank Sinatra.

N. Y. to Europe

Leo G. Carroll
Geraldine Fitzgerald
Sigurd S. Larmon
Peggy Ryan
Dr. Eugene Tillinger
Mme. Yvonne Vallee
William Wyler

Another U-I hit becomes page one news!

MOTION PICTURE DAILY

Accurate Concise and Impartial

NEW YORK, U.S.A., TH[UR]SDAY,

MPA Studies British Films' Playing Time

Directors Discuss Rank's Plea for Better Deals

Board members of the Motion Picture Association met here yesterday with Eric A. Johnston, president, in a discussion of international trade with particular consideration given to J. Arthur Rank's declaration of a week ago that "we will have to have more playing time" for British pictures in the U. S. market.

The meeting is believed to have been the first concerted effort in that direction and will be followed next week by a series of conferences between Rank and Johnston on the Coast. Johnston will leave Washington for Hollywood this weekend.

Last week Rank declared he had

(Continued on page 5)

Argentine Quota Law Is 'Imminent'

Adoption of a 50 per cent quota on foreign film imports by the Argentine government was described here yesterday as "imminent" by Ignacio Kronenberg, a leading independent distributor of that country, who has arrived in New York from Buenos Aires. Legislation for such a quota is now before the Argentine Congress, and although President Juan Peron is

(Continued on page 5)

ABPC Aims at World Market Through WB

London, May 21. — Associated British Pictures Corp., in which Warner Brothers has a 37½ per cent interest, is embarking on a new long-term "star-making" policy, thereby hoping, through Warner distribution, to achieve a world market. Last January, Jack Warner, disclosed plans for ABPC to produce six pictures which will be shown "throughout the Warner circuit in America and all other theatres in the U. S. and Canada which the WB distribution organization services."

Mochrie to Presi[de] At RKO Conven[ti]on

RKO Radio's 16th [an]nual sales meeting will be held Ju[ly] 7-9 in the Waldorf-Astoria Hotel here. It will be presided over by [R]obert Mochrie, vice-president and general sales manager, and it will be the first national RKO sales convention to be conducted by Mochrie since assuming his present post on Feb. 7, 1946.

Three sales divisions to be represented include the Western and Eastern divisions, headed by Nat Levy and Walter Branson, respectively, and the North-South division, headed by Charles Boasberg. District managers, branch managers, salesmen and field men will attend from all of the company's exchange centers in the U. S. and Canada. About 500 delegates are expected.

Winners of the 1947 "Ned Depinet Drive" will be announced at the meeting, and prizes will be awarded by Depinet, RKO executive vice-president.

Memphis Meet Mon. For Foundation Unit

Memphis, May 21.—A meeting of Variety Club Tent 20 is set for May 26 to form a Memphis committee for a Motion Picture Foundation unit. The meeting was called by Chief Barker [...] Kohn. M. A. Lightman has sent [...] to distributor representatives and to exhibitors urging that they attend.

Postponement of ATA Convention Favored

Further postponement of the first convention of the American Theatres Association since its organization in St. Louis in April, 1946, is favored by a good number of the board members whose views on the subject have been solicited by New York headquarters. Unsettled conditions within the industry because of the New York anti-trust decision and pending appeals is given as the principal reason.

Lewis Quits UA for SRO Post in Europe

Louis Lewis will take charge of all financial and related matters of the Selznick Releasing Organization in the United Kingdom and on the Continent, it was announced here yesterday by Neil F. Agnew, SRO president.

Lewis has resigned as director and secretary of United Artists Corp., London, and affiliated companies, with which he has been connected for over 12 years. Before joining United Artists, Lewis was an accountant in the Paris office of Price, Waterhouse and Co.

Fabian Group In $15 Million Bid for U. A.

First of Boston Would Finance, If Owners Sell

The First National Bank of Boston, represented by Serge Semenenko, is reliably reported prepared to finance acquisition of United Artists by a syndicate headed by S. H. Fabian, president of the Eastern Seaboard circuit bearing his name, to the tune of $15,000,000.

Of this total, $10,000,000 would apply to the purchase of the two-thirds interest held by Mary Pickford and Charles Chaplin and to the final one-third now held in the company's treasury. The remaining $5,000,000 would be set up as a revolving fund under an arrangement which would make it possible for UA, as distributor, to participate in production financing.

Thus, the Fabian negotiations are not cold. But whether or not the Pickford-Chaplin control will be available for final sale is highly uncertain. Both partners, down through

(Continued on page 5)

To Report Later On Industry Series

Hollywood, May 21.—Representatives of the Motion Picture Theatre Owners of America, the American Theatres Association, Allied States and the Pacific Coast Conference of Independent Theatre Owners, who met here this week with producers, talent guild representatives and Mo-

(Continued on page 5)

Johnston Trip May Bar Tax Testimony

Washington, May 21.—With Eric Johnston, Motion Picture Association president, slated to be on the West Coast next Wednesday and Thursday—the days set aside by the House Ways and Means Committee for testimony on admission taxes—plans to

(Continued on page 5)

"The Web"

[*Universal-International*] — Tip Top Entertainment

WITH William Bendix, Vincent Price, Ella Raines and Edmond O'Brien co-starred against an admirably balanced cast, "The Web," first Jerry Bresler production for U-I, and the first screen directorial undertaking by Broadway's Michael Gordon, rates high among the year's best melodramas. Interest holds as tight as a fiddle string from start to finish, with all principals turning in top portrayals. The picture may be expected to prosper as it plays.

The screenplay, by William Bowers and Bertram Millhauser, opens in humorous vein, with O'Brien, a struggling attorney, hiring out to Price, millionaire industrialist, as bodyguard for a fortnight. Almost immediately he saves his employer's life by slaying an ex-convict assailant, and then finds himself under suspicion of murder as policeman Bendix, his personal friend, digs into the dead man's past and fails to discover the million dollars which he is supposed to have stolen. Miss Raines, Price's secretary, finally decides to assist O'Brien in sifting the background, and both are accused of a second murder committed by Price. In contrast to most melodrama, this one lets the audience know the guilty party, but builds suspense by making a case against the innocent seem too tight to be upset.

Production is superb in every respect, from balanced dialogue to richly accoutered sets, the whole equaling tip-top entertainment.

Running time, 91 minutes. General audience classification. May release.

WILLIAM R. WEAVER

In This Issue

"Copacabana" is reviewed on page 4; "Moss Rose" and "Dick Tracy's Dilemma" on page 7. Key city reports are on page 6.

John Davis and Bob Benjamin (Rank) To Huddle Balaban on Brit. Playdates

Visit of J. Arthur Rank to the U. S. has already paid off in "definite signs that affiliated circuits will give more playing time to British films," a spokesman for the Rank organization declared this week. The British film magnate, it's been learned, took up the cudgels for a better break on his pix with vis-a-vis talks in New York on that hot subject with heads of all affiliates except Barney Balaban, Paramount prexy, and Charles Skouras, National Theatres chief.

Rank is set to meet Skouras on the Coast to present his pitch. Meanwhile, unable to fix a confab with Balaban as the duo criss-crossed the continent in opposite directions, Rank's chief aide, John Davis, will pinch-hit for his boss this week. Davis and Robert Benjamin, prexy of the U. S. Rank organization, have a date with Balaban to talk playing time for British pix.

Situation is much more promising now that Rank has carried the ball personally, his spokesman added. He received assurances, it's said, that American film company biggies realize the urgency of problem facing Britain and the danger of that country clamping restrictions on Yank films. With that, it's understood, came promises of upped bookings for Rank's product.

From other sources it's been learned that Balaban asked no commitments from the Paramount partners in his half day spiel on Britain's plight at the recent Arrowhead Springs meet of Par's toppers. Balaban confined his speech to a detailed presentation of why Britain must slacken the flow of coin from the realm. He also played up the effect of reprisals against U. S. films by the United Kingdom and declared such action would force a drastic cut in production outlays in Hollywood's studios.

Metro's 'Tom Edison' First U. S. Film Into Poland in 8 Years

U. S. majors whose films are to be distributed in Poland via the Motion Picture Export Assn. will be operating on credit in that country for awhile. With Poland suffering from the same lack of dollar exchange as other European countries, it's believed doubtful that U. S. companies will get any money out of the country for at least the first six months. Contract with the Polish government runs only one year, however, giving the MPEA an opportunity to pull out after that time if so desired.

MPEA operation in Poland teed off last week with a simultaneous opening in 11 key cities of Metro's "Young Tom Edison." Day-and-date screenings marked the first time Polish audiences had seen an American picture since September, 1939, when the Nazis invaded the country. Openings were preceded by a flood of impatient letters from the Poles asking how soon the film was to be shown, according to Eugene Van Dee, MPEA representative there. "Poles have long been craving for American films," he said, "not only because they associate them with good entertainment, but because they consider them a link with the U. S. after eight long years of isolation."

Film Polski (Polish Film Monopoly) assured the U. S. there would be no discrimination against American product, with the only limitation being a restriction to 65 films yearly that can be imported, according to MPEA homeoffice officials. Russian films are still expected to get more playing time in Poland but there's plenty of time left for American product. Russians don't produce so many features and, in addition, what they do produce doesn't usually play long since the Poles don't go for the Russian product.

With the exception of Bulgaria, Yugoslavia and Russia itself, the MPEA is now operating in all countries behind the so-called "iron curtain." Addition of Poland to the list brings the total number of countries now serviced by the organization to 13.

HOWARD HOYT ON HIS OWN

Howard Hoyt, last with Richard Dorso in Century Artists, resigned to set up his own talent agency.

Before joining Century, Hoyt was chief of Metro's homeoffice play department.

U's Rebuttal

To the flip crack that the average U. S. exhibitor would rather play a Hollywood 'B' than a British picture, Universal's sales executives take the position, "How can they prove what they'll do at the boxoffice if they're not playdated for comparative purposes? VARIETY's Latin-American hurvey, which showed how some of the recent Rank pictures have outgrossed the best Deanna Durbin films in Latin-America, is evidence that if U. S. exhibitors gave British pictures a chance it may repeat itself in the domestic market as well."

Smalltown U. S. Exhibs Frankly Cold to Brit. Pix

Current campaign to get more playing time for British films on U. S. screens has left most independent exhibitors—and especially those in the smaller towns—absolutely cold. To them it's a question of dollars and cents. British films invariably result in customers staying away, hence, the indies are allergic.

Smalltowners recognize that the majors have a special stake in paving the way for more British pix in the U. S. as a safeguard against further restrictions against American product in England. "If they don't make any money for us, though," the exhibs declare, "Why should we play them?" Reaction is believed indicative of the tremendous problems still confronting British producers in getting their product on screens in this country.

With J. Arthur Rank's many outlets in the U. S., most smalltowners have played several British films during the last year, giving them a chance to become acquainted with the product and the way it was treated at the boxoffice. In addition, the fewer number of B pictures being turned out by the U. S. majors often made it necessary for exhibs to book British films to help round out a double bill. They've discovered, consequently, that most of them are box-office poison but they're still doubtful about the reasons why such should be the case.

Chief reasons offered are the unfamiliar accent to be found in most British films and the lack of star names known to U. S. audiences. Rank's producers are known to have

(Continued on page 49)

AUTRY WINS FREEDOM FROM REP. IN COURT

Los Angeles, May 27.

Gene Autry was freed of all contract obligations to Republic through decision by the California supreme court, which reversed a previous ruling in L. A. superior court.

Republic maintained that Autry owed 21 films under a pact signed before he entered the Army.

Nebenzal Sets Musical Biopic of Moussorgsky

Hollywood, May 27.

Film biography of Moussorgsky, Russian composer who wrote "Boris Godounov" will be produced by Seymour Nebenzal.

Picture, which will include the composer's music, is being screenplayed by Rowland Leigh for autumn filming.

Skelton, Wynn for 'Mill'

Hollywood, May 27.

Metro assigned Red Skelton and Keenan Wynn as male leads in "The Red Mill," playing the roles in which Dave Montgomery and Fred Stone originally appeared on the stage.

Picture, to be produced by Sam Marx, will have a modernized romantic treatment but will retain the Victor Herbert music. Eddie Foy, Jr., and Michael O'Shea played the leads in a Broadway revival last season.

Donates Old Reels To Film Academy Library

Hollywood, May 27.

Edward Nassour donated 500 reels of vintage films to the Academy of Motion Picture Arts and Sciences for its historical library.

Footage includes early features starring Mary Pickford and other pioneer players, numerous stock shots and scenes of California when the film industry was young.

Unproduced Modern 'Hamlet' Pic Basis Of Fancy Fed'l C't Claim

Alfred Hitchcock and Archibald Leach (Cary Grant) were sued in N. Y. federal court last week for a total of $1,250,000 damages by Irving Fiske (also known as Irving Louis Fishman), who charges alleged infringement of his common-law copyright, "Hamlet in Modern English." Defendants are also charged with appropriating his title and property rights by allegedly announcing to the public in 1945 that they planned to make a film on the same theme.

In five causes of action, plaintiff Fiske complains that the defendants infringed on his work, made use of the title as well as slander of title in addition to allegedly creating a false and mistaken impression in the public's mind that they were owners of the dramatic work. According to the complaint he also claims loss of reputation and good will.

Prior, to Sept. 25, 1941, Fiske claims that he wrote an original dramatic composition, a transliteration of Shakespeare's "Hamlet" into modern English suitable for stage and motion picture production as well as a preface called "Hamlet and Modern Audience." He pointed out in his complaint that his work was copyrighted in 1941, was circulated throughout the theatrical and film industry and furthermore actors have stated that his work was unique and would be a success.

In charging that, subsequent to August, 1945, with notice and without his consent, Hitchcock and Grant violated his common-law rights by publishing and exploiting material duplicating his dramatic work and preface, Fiske said that he had demanded that the defendants retract the mistaken impression they had created in the minds of the public but they had refused.

Fiske also complains that negotiations which he was conducting prior to 1945 regarding an alleged stage and film production sale were hindered and broken off by the defendants' action.

DENY INJUNCTION IN SUIT ON AUSTRIAN 'BEL AMI'

Los Angeles, May 27.

Casino Film Exchange, Inc., was denied an injunction in L. A. federal court to restrain Levinson-Finney Enterprises from distributing a foreign version of "Bel Ami" in this country.

Plaintiff claimed U. S. distribution rights on the Austrian film, which has been showing on the West Coast.

Hirliman Returning To Prod., Sets Release

Hollywood, May 27.

George A. Hirliman is returning to film production under an agreement to make seven features in the next two years for release by Screen Guild. First of the seven, all of which will be filmed in the east, is slated to roll in September.

Formerly a producer for Metro, RKO and Grand National, Hirliman has been operating a distributing company for the last few years.

Loses False-Arrest Suit in Chi Court

Chicago, May 27.

Judge Phillip Sullivan of the Chi federal district court has dismissed a $100,000 false-arrest suit filed by Charles Fine against local Paramount exchange, Judge cited insufficient evidence.

Suit developed out of arrest of Fine, projectionist, for the alleged theft of print of "Going My Way," purchased at an express auction. Lawrence Fine, brother of the plaintiff and his attorney, said that case would be appealed to the federal circuit court.

Britain's O'Brien and IA's Walsh In Deep Confabs on Labor Accord

Tom O'Brien, visiting head of the British National Assn. of Theatre & Kinematograph Employees, and Richard F. Walsh, prez of the International Alliance of Theatrical Stagehand Employees, are deep in preliminary confabs in New York leading to an across-the-seas agreement on mutual exchange of technical workers and information. Talks between the two union execs began a few hours after O'Brien landed last Friday (23) and were followed the next day by an informal dinner tended in O'Brien's honor by Motion Picture Assn. prexy Eric Johnston in Washington.

O'Brien, who is also a Member of Parliament, struck out against his British countrymen who are agitating for trade bars against U. S. films by declaring: "It would be a major blunder for the British government to prevent American films from reaching Britain. On the other hand, we are looking to Hollywood to improve on American pictures reaching Britain." O'Brien warned that continued export of inferior product would only lend fuel to those British quarters pressing for restrictive legislation.

Pointing to a continent-wide movement in France, Czechoslovakia and other countries to set up a Federation of Films Workers, O'Brien urged Anglo-America unity before "we are left out in the cold." Labor exec stated that he was opposed to the nationalism of the British film industry although he said he supported "a state circuit of cinemas."

Clark Named Producer On All Sherman Films

Hollywood, May 27.

Vernon Clark, currently associated with Harry Sherman in the filming of "They Passed This Way," has been upped to producer of all future pictures, with his boss functioning as executive producer.

Clark joined the Sherman organization in 1945 after more than four years in the Army.

War Between States Centers Again in H'wood

Hollywood, May 27.

Not since David O. Selznick burned down Atlanta in "Gone With the Wind" have the studios been in such a tizzy over Civil War stories.

There are 12 properties with Civil War incidents or background being prepped and, in a few cases, in production. That's in addition to Metro's announcement of reissuing "Gone" and the persistent rumor that Paramount is dusting off "Gettysburg," on which the studio spent a mint in the late '30s for story and research as a Fred MacMurray starrer but subsequently shelved.

Paramount is also gunning Edna Lee's "Web of Days," dealing with characters on a Georgia plantation immediately following the Civil War. Yarn, just published by Appleton-Century, was bought by Par for Paulette Goddard. The strains of "My Darling Nellie Gray" are heard daily out Burbank way, where Errol Flynn is a Union captain who burns up a $1,000,000 Army payroll to save it from the Rebels, for which he's court-martialed and cashiered out of the service. Ann Sheridan is the gal in crinoline, and Raoul Walsh is currently directing a big battle employing hundreds of extras in the Owen Crump production.

An 1865 background will be used in Argosy Productions' "War Party," which John Ford and Merian Cooper plan starting in July. Story concerns efforts of bluejackets following the war to control rampaging Apache Indians. Republic's "The Fabulous Texan" is backgrounded by the War between the States, too. John Carroll and William Elliott return to Texas after the wars to wrest the state from a group who

(Continued on page 18)

WB WINS RE-HEARING IN JOAN LESLIE CASE

Los Angeles, May 27.

Warners was granted a hearing, before the California supreme court, of its breach-of-contract suit against Joan Leslie. Case involves the right of a player to terminate a minor's contract on reaching the age of 21.

Actress won a decision in L. A. superior court a year ago and was upheld March 25 of this year by the California district court of appeals.

Bergen Forgets McCarthy, To 'Remember Mama'

Hollywood, May 27.

Edgar Bergen is abandoning Charlie McCarthy for a while to play a Norwegian undertaker in "I Remember Mama" at RKO. It will be Bergen's first public appearance without his wooden pal.

Irene Dunne is starring, Harriet Parsons producing and George Stevens doubling as director and executive producer.

Tim Whalen's British Chore

Hollywood, May 27.

Tim Whalen left for London to direct "That Was a Woman," slated for early summer production by Marcel Hellman under the 20th-Fox Ltd. banner.

Picture will be based on a recent British legit play.

Theatre Interests Oppose City Tax In Ohio Measure

Columbus, O., May 27.

Theatre interests, supported by some senators, have opened their battle to block pending legislation, already passed by the Ohio House, which would repeal the state's 3% admissions tax and permit municipalities to levy such taxes. The 3% tax has been yielding the state approximately $3,000,000 a year.

A bill introduced in the Senate (Sen. Bill No. 50) provides that the state continue to collect the admissions tax, and then turn the income over to the local government funds. The Senate taxation committee pointed out that the cost of administration to cities if they levied their own admissions tax, and also the variance of taxes possible in a metropolitan area, made the House bill unsatisfactory.

Penna. Show Biz Tax Doomed

Harrisburg, Pa., May 27.

A bill to permit Pennsylvania's 937 boroughs to levy amusement taxes was doomed last week in the House Boroughs Committee, where it was returned for the second time during the current session of the Legislature.

Both Republicans and Democrats objected to provisions permitting imposition of levies simultaneously on amusement places, admissions and amusement facilities.

B. & K. Atty. Outlines Tax Stand

Chicago, May 27.

Morris Leonard, attorney for Balaban & Katz, clarified his position as to his being spokesman for Chi film industry and as regards his stand on proposed 3% amusement tax.

Story last week said that Leonard as spokesman for motion picture industry here was in favor of 3% tax. This was denied in a statement to the press by attorney here last week in the sense that Leonard had pointed out that Chi pic houses were most heavily taxed industry in state, and while he said that pic industry was willing to be taxed to help Chi budget, Leonard qualified remarks. He stated that tax should be on the basis of all industries being upped in same proportion and degree.

Leonard emphasized the fact that he was not speaking for the pic industry, but as legal counsel of B&K.

Akron Protests Nix 'Abie'

Akron, May 27.

Scheduled showing of the film, "Abie's Irish Rose," at the Allen, Akron, operated by Cooperative Theatres Co., Cleveland (for week beginning May 22), was postponed, following protests of Akron religious leaders.

MIDDLE-BUDGETERS SKID MOST

Anglo-American Talent Exchange Will Help Both Markets—Wilcox

Exchange of British and American film players between Hollywood and British studios on a wide scale would come about in the near future if plans of Herbert Wilcox materialize. The British picture producer, who arrived in New York Friday (23) aboard the Queen Elizabeth accompanied by his actress-wife Anna Neagle, revealed he had been nurturing such a talent-swapping idea as early as 1939.

Bartering of Anglo-American actors, Wilcox said, was the prime purpose of their trip. To tee off the exchange he would loan Michael Wilding to a Coast studio in return for a player of similar calibre. Miss Neagle, who said she starred with him in "Piccadilly Incident," pointed out that he was runner-up to James Mason in several British film polls. It was felt, they said, that not only the horizon of the actors would be enlarged by an exchange but in addition the players would also be enhancing their appeal to both British and American film audiences.

While Wilcox said he was opposed to the quota against American films, he pointedly noted that the British public definitely disapproved such American pix whose atmosphere was not in keeping with the current economic conditions there. They prefer a more understanding and "down-to-earth" picture, he declared.

Expanding upon the quota, Wilcox opined that only about 40 good films could be produced by the British film industry annually and reflected that obviously playing time on exhibitors' screens must be made up by American product. "We haven't the labor, materials or facilities to increase production on a large scale," the producer asserted.

Here for a three-month stay, the Wilcoxes revealed that they had brought with them prints of their "Piccadilly Incident" and "The Courtneys of Curzon Street." Metro has the U. S. distribution rights to "Incident" while on the latter pic the producer said he expects to work out a distribution deal before returning to Britain. British-Lion is releasing "Curzon Street" in England.

It's been almost seven years since they last were in America, said Miss Neagle, except for a brief three-weeks in 1942 when they came to Canada and thence to New York while on a trip to aid Britain's war effort. They plan a 10-day stay in Manhattan before heading for the Coast. Upon returning to England, the actress declared, she and her husband expect to make a picture at Sir Alexander Korda's Shepperton studios.

Currently untitled, said Miss Neagle, film is slated to get underway about the first of August. Exteriors would be done that month and interiors in September.

Biopic of Filmite-Spy

London, May 20.

Herbert Wilcox's next pic will be an original story, "Renate," by Dennis John, based on private life and espionage activities of the Continental film star, Renate Muller. Story is factual and will introduce some leading characters in the early days of Nazism, with Lore Cowan, wife of Variety's Muriel Cowan, making the screen adaptation.

Wilcox and his wife, Anna Neagle, will co-produce, with Max Green, director of photography for Wilcox in the last six years, to get his first directorial assignment. This is first pic produced by Wilcox without his wife appearing in it.

New Studio Picketed

Hollywood, May 27.

New Motion Picture Center experienced its first brush with pickets when the Carpenters and Painters lined up at the gate to protest the hiring of an all-IATSE crew.

Picket line not only affects film work but hampers permanent construction of unfinished sound stages on the lot.

BIG EXPANSION OF NASSOUR'S STUDIO

Hollywood, May 27.

Blueprints for the completion of the Edward Nassour studio on Sunset Blvd. call for rental lot, opened last January, to be expanded by an administration building and two more sound stages, currently in construction, and another office building and projection room later on.

When completed, the lot will have a full block frontage on Sunset and a depth of 600 feet. The sound stages, Nassour said, will be equipped to handle television.

Rank Aides O.O. U.S. Exhib Style

Planning to inspect operation of American film houses, several executives of Rank-affiliated theatre circuits in Britain and Eire arrived in New York Friday (23) aboard the Queen Elizabeth. Conditions in British exhibition circles have been static for about eight years, according to Arthur Brown, booking manager of Gaumont-British Picture Corp., Ltd.

By studying exhibition methods in the U. S., Brown declared he hoped to be able to determine to what extent British houses could be brought up to date. Expecting to remain here until the middle of July, he added that he planned to devote part of his time to business and the balance to a vacation. Theatre exec also expressed the belief that the British were not prejudiced against American films.

E. H. Lundy, director of theatres for the same circuit, arrived accompanied by his wife on his first visit to the U. S. and is slated to leave for Washington today (Wed.). He'll later proceed to Chicago and Holly-

(Continued on page 18)

Rank's Toronto Studios Map Religious-Educat'l Pix; Also 4 Low-Budgeters

Toronto, May 27.

J. Arthur Rank, when here en route to the Coast, huddled with officials of his local Queensway studio on full-scale production plans for religious and educational pix which the Britisher intends making. Heavy lensing operations will be gunned in the fall with Frank O'Byrne, studio chief, understood to be handling the program. It will be Rank's first move into documentaries in the western hemisphere.

British headman also stamped his okay on a deal whereby John Frane's Cinema Pictures, Ltd., to which Rank is tied indirectly, will produce four-low budgeters at the Queensway lot. Pact was inked when Bud Pollard, head of the Screen Directors Guild, eastern chapter, flew to Toronto for talks with Rank which followed up prelims in New York.

Cinema Pictures will turn out the quartet within the next year with Pollard directing. Astor Pictures, Robert Savini's outfit, will handle worldwide distribution of the films. Will Morrisey, vet vaude producer, will do the scripting. First pic, tentatively labelled "The Tenderfoot," goes before the cameras in June. Frane has been hitched to Rank in Canadian production for some time.

MPA Expansion in D.C. Axed

Washington, May 27.

The D. C. Zoning Board of Adjustment last week nixed a request by Motion Picture Assn. to build a $60,000 office annex and projection room to its present headquarters building at 16th and I sts here.

Board ruled it was not "in harmony with character of the neighborhood."

TOP FILMS, LOW COSTERS FIRMER

With the current retreat in grosses taking its toll, chief casualty to date has been the middle-budgeted program films with a decline, in some cases, as sharp as 40% under last year, checkup with theatre circuits and sales offices disclose. Big pix and top show attractions are still good for heavy sugar with the right exploitation, sales biggies say, but the programmer is sagging perilously close to the red ink side of the ledger. The low-budgeters, on the other hand, are still paying their own way and chipping in with something of a profit.

Overall sag in biz is between 15% and 20%, sales staffers report, but the drop is uneven both as to types of pix and sections of the country. The pic which cost from $1,000,000 to $1,500,000 to finish off is "lucky now if it can turn in a profit of a couple of hundred thousand dollars," one sales head said. One year ago that same film would have been good for $500,000 over negative cost and selling expenses, it's said.

The public is still flocking to the big attractions and they're continuing to do all right, sales departments reiterate. It's true of in-person draws also, as for example, Jack Benny at the Chicago theatre (Chi.), where the Benny troupe smashed the house record with a $113,466 gross for the week, and his smash biz at the Roxy, N. Y. Other top hits such as "The Jolson Story," "Best Years" and "The Egg and I"

(Continued on page 18)

This Time for Keeps

Chicago theatres report a peculiar twist in the present slough-off of biz. Request for refunds by patrons has dropped to almost nil. What's more, while formerly three out of four refunds were made a year ago because the patron claimed he had seen the picture before, that reason is rarely given now.

Explanation puzzled out by theatre operators is that filmgoers are now studying pix carefully before paying their money. Whereas in 1946, they would go to any picture and discover their mistake later, they're now pacing their attendance and seeing only those that attract them particularly.

SAM WANAMAKER SETS SPERLING CONTRACT

Hollywood, May 27.

Sam Wanamaker, Broadway legit star, was signed to a term film contract by Milton Sperling, president of United States Pictures. His first job will be opposite Lilli Palmer in "Ever the Beginning," currently in work for Warners release.

Stella Adler checked in from New York yesterday (Mon.) for a role in the same film.

Johnston's 6-Week Foreign Trek Set

Motion Picture Assn. prexy Eric Johnston left for the Coast yesterday (Tuesday) for meetings in Hollywood with J. Arthur Rank and studio toppers. He's slated to return to Washington in 10 days and then leaves for a six-weeks' trip to England and the Continent on June 22.

In Europe, Johnston will speak at the International Film Festival in Brussels and will also attend the International Trade Conference in Geneva to point up the film industry's interest in a worldwide establishment of free trade. He'll visit Germany and Austria to help set up the Motion Picture Export Assn.'s operation there, and will huddle with MPA officials in France to expedite negotiations with the French government in establishing a ceiling on the number of dollars to be withdrawn by U. S. companies for the two years beginning last July 1, date of the signing of the Blum-Byrnes accord.

Johnston's chief chore in England will be to huddle with Sir Stafford Cripps and British board of trade members in an attempt to obtain at least a year's extension to the British quota act, which expires next April. He'll be accompanied on the trip by Gerald Mayer, MPA's foreign manager, and Joyce O'Hara, MPA director.

Caution on Any Concerted Action Curbs U. S. Majors from Jointly Agreeing to Book British Films

With Motion Picture Assn. prexy Eric Johnston doubling with J. Arthur Rank in pressing for more U. S. playing time for British pictures it's likely the majors might concur by throwing their screens open wider to more British product out of sheer self-interest. Any possibility of a joint agreement among the majors to initiate such a policy, however, which has been hinted at in the trade since Rank arrived in the U. S., is believed considerably remote, since the majors through such a move would be letting themselves wide open to further anti-trust action from the Government.

MPA spokesmen, consequently, denied that the meeting held in New York last Wednesday (21) by Johnston with MPA members had anything to do with the problem. With the majors currently tied up in an anti-trust suit, they pointed out, it would be unwise to even hint at any joint proposal for any kind of action, even though it might tie in with the Government's policy of bolstering reciprocal trade agreements. Wednesday meet, on the contrary, was given over to problems confronting the Motion Picture Export Assn. in taking over distribution of U. S. product in Austria and Germany from the American Military Government.

With the British quota act due to expire in April, 1948, the majors will probably consider it imperative that they guarantee more playing time for British pix here, but such will probably be done on an individual basis. Johnston is currently prepping for a concerted attempt to obtain an extension of the act. With British producers presently averse to any extension, it's believed that a guarantee of more playing time here might influence them to change their minds, indicating the majors might offer such a guarantee to protect their own markets in England.

Johnston and Rank both made a pitch for a better break for British films in the U. S. during Rank's stay in N. Y. and it's expected they'll repeat with the same statements when they meet on the Coast tomorrow (Thursday). Rank, however, has repeatedly stressed that any action on the quota act rests with the British Board of Trade and the British government, rather than the British Film Producers Assn., of which he is prez.

Despite the indicated need for the U. S. affiliated circuits to open their screens to British product, it's believed that films turned out in England still have a long way to go before they'll be accepted here. Paramount prexy Barney Balaban took the initiative among the majors by stressing the need for such action during his recent huddle with Par partners in Palm Springs. Several of the partners reportedly told him, however, that they'd rather play a good American B film than a top British picture anytime.

THINK THE MASTERS DESERVE SOME CREDIT

Hollywood, May 27.

Move to change music title credits on future pix, in order to give proper recognition to traditional music when used as basic theme by composers of film scores, has been made by music branch of the Motion Academy of Arts and Sciences. Membership went on record as opposing the practice of being given sole credit for a score for which they partially provide original music to accompany previously composed melodies.

Important revisions in eligibility requirements for music honors in future Oscar Derbies were presented by branch's projects committee. Meeting was concluded with vote to secure for Library of Congress scores on all films nominated for music Oscars.

Briefs From the Lots

Hollywood, May 27.

Republic bought "California Firebrand," authored by Royal Cole, as third in the Trucolor series co-starring Monte Hale and Adrian Booth. . . Maj. P.S. Kieffer, Army historian, was signed as technical advisor on the forthcoming Argosy production, "War Party". . . Warners "Silver River" troupe of 112 cast and crew members shifts to Lone Pine this week for 10 days of exteriors. . . Peter Miles, nine, drew the moppet role in "The Red Pony" at Republic.

Sidney Picker drew three pictures on his production program at Republic, starting with "Pride of Kentucky," a racetrack story by Jerry Sackheim. Others are "City Slicker," also authored by Sackheim, and "Hideout," by John K. Butler.

Eagle-Lion shot 20,000 feet of street peddlers in downtown Mexico City, footage that will be historic after June 1, when hawkers will be barred from the area by government edict. . . George Macready drew a key role in "The Black Arrow," Louis Hayward starrer, to be produced by Hayward for Columbia release. . . Emmet Lynn withdrew from Sam Katzman's "Seahound" because of a prior commitment and was replaced by Brett Wood. . . Three Stooges started their new two-reeler, "Fiddlers Three," at Columbia with Jules White producing and directing.

Ray Collins plays a political boss in "The Senator Was Indiscreet," to be produced by Nunnally Johnson at Universal-International . . . Sam Katzman signed James Brewer to write the screenplay for the first of four musicals he will produce for the 1947-48 schedule at Columbia . . . Sunset Getchell, former fat boy in "Our Gang" pictures, signed by Milton Sperling for "Ever the Beginning" at Warners . . . Total of 28 notorious bandits of the old west, including the Daltons, the Youngers and Billy the kid, will be portrayed in "Return of the Badmen" at RKO . . . Jack Cummings to Greenville, Texas, to huddle with Monte Stratton, one-legged baseball player, formerly with Chicago White Sox, whose career will be filmed at Metro . . . Walter Hampden checked in at Universal-International as technical adviser on Shakespearean scenes in "Imagination."

John English, currently directing "The Last Round-Up," Gene Autry's first picture for Columbia release, was signed to pilot the second, "Strawberry Roan."

Sam Katzman's second cliffhanger for the 1947-48 season at Columbia will be a western yarn authored by George Plympton . . . Two former Tarzans, Bruce Bennett and Jim Pierce, are working in "Silver River" at Warners . . . Robert Riskin's first indie production for RKO, "Magic Town," goes into work this week with James Stewart starring . . . Philip Merivale's son, Jack, makes his screen bow in "If Winter Comes" at Metro.

United California Productions purchased "Bullhead," a tale about a

(Continued on page 18)

The BOXOFFICE

"Sock BOXOFFIC

—VARI

"Top BOXOFFICE!"

—DAILY VARIETY

"Solid BOXOFFIC

THE BIGGEST BOXOFFICE* HITS ARE MADE B

MIRACLE ON 34th STREET • MOSS ROSE • BOB, SON OF BATTLE
KISSING HER NOW *in Technicolor* • **MOTHER WORE TIGHTS** *in Te*
NIGHTMARE ALLEY • FOREVER AMBER *in Technicolor* • **DAISY KENYO**

...nd Mrs. Muir!

"

"

—FILM DAILY

GENE TIERNEY · REX HARRISON · GEORGE SANDERS

The Ghost and Mrs. Muir

with EDNA BEST · VANESSA BROWN
Anna Lee · Robert Coote · Natalie Wood · Isobel Elsom · Victoria Horne
Directed by JOSEPH L. MANKIEWICZ · Produced by FRED KOHLMAR
Screen Play by Philip Dunne · From the Novel by R. A. Dick

* *And These Boxoffice Names Are In Them...*
"Miracle on 34th Street"—MAUREEN O'HARA, JOHN PAYNE • "Moss Rose"—PEGGY CUMMINS, VICTOR MATURE, ETHEL BARRYMORE • "Bob, Son of Battle"—LON McCALLISTER, PEGGY ANN GARNER, EDMUND GWENN • "I Wonder Who's Kissing Her Now"—JUNE HAVER, MARK STEVENS "Mother Wore Tights"—BETTY GRABLE, DAN DAILEY • "Foxes of Harrow"—REX HARRISON, MAUREEN O'HARA • "Nightmare Alley"—TYRONE POWER, JOAN BLONDELL, HELEN WALKER, COLEEN GRAY • "Forever Amber"—LINDA DARNELL, CORNEL WILDE, RICHARD GREENE, GEORGE SANDERS • "Daisy Kenyon"—JOAN CRAWFORD, DANA ANDREWS • "Gentleman's Agreement"—GREGORY PECK, DOROTHY McGUIRE, JOHN GARFIELD

20th CENTURY-FOX

...hnicolor • I WONDER WHO'S
...or • FOXES OF HARROW
GENTLEMAN'S AGREEMENT

L.A. Drifts; 'Weekend' Timid $25,500 In 4 Spots, 'Bells' Good 22G for 2, 'Web' Neat 51G, 5; '5th Ave.' 39G, 2d

Los Angeles, May 27.

Overall biz is on the slow side this frame but trade is expected to pick up this weekend with new product opening and long Memorial Day weekend. "The Web," one of new entrants looks to hit pleasing $51,000 or close in five theatres, mostly small-seaters.

Double western bill of "Bells of San Angelo" and "Trail San Antone" at two Paramount houses, is shaping for okay $22,000 or over. "Fun on Weekend" is light $25,500 in four spots, mostly smaller theatres. "Happened on Fifth Ave." is leading the holdovers with nice $39,000 in six days of second frame in four houses. "Farmer's Daughter" still is sturdy at $35,000 for third week, two locations, and stays a fourth. "High Barbaree" is clocking near $31,000 in second stanza three houses. "Two Mrs. Carrolls" is $27,500 in third week, three spots.

Estimates for This Week

Belmont (FWC) (90-$1.50)—"Duel in Sun" (SRO) (3d wk). Near $3,500. Last week, good $5,000.

Beverly Hills Music Hall (G&S-Blumenfeld) (824; 65-$1)—"Fun on Weekend" (UA). Fair $5,000. Last week, "Macomber Affair" (UA) (3d wk), nifty $4,000.

Carthay Circle (FWC) (1,518; 50-$1)—"Odd Man Out" (U) (3d wk). Close to $4,000. Last week, fine $4,700.

Chinese (Grauman-WC) (2,048; 50-$1)—"Happened On Fifth Ave." (Mono) (2d wk). Good $10,000. Last week, nifty $14,700.

Downtown (WB) (1,800; 50-$1)—"Two Mrs. Carrolls" (WB) (3d wk). Finales at $12,000. Last week, $16,200.

Downtown Music Hall (Blumenfeld) (872; 55-$1)—"Fun on Weekend" (UA). Slow $10,000. Last week, "Macomber Affair" (UA) (3d wk), $7,500.

Egyptian (FWC) (1,538; 50-$1) — "High Barbaree" (M-G) (2d wk). About $8,000. Last week, disappointing $11,700.

El Rey (FWC) (861; 90-$1.50)—"Duel" (SRO) (3d wk). Holding near $3,000. Last week, oke $3,500.

Esquire (Rosener) (685; $1.20) — "Brief Encounter" (U) (32d wk). Up to $2,500. Last week, oke $2,000.

Four Star (UA-WC) (900; 50-$1)—"Homestretch" (20th) (2d wk) (m.o.). Only $2,000 in 4 days. Last week, $4,500.

Guild (FWC) (968; 50-$1)—"The Web" (U). Good $6,500. Last week, "Odd Man Out" (U) (2d wk), $2,900.

Hawaii (G&S-Blumenfeld) (956; 50-$1)—"Fun on Weekend" (UA). Slow $5,500. Last week, "Macomber Affair" (UA) (3d wk), $3,500.

Hollywood (WB) (2,756; 50-$1) — "Carrolls" (WB) (3d wk). Okay $7,500. Last week, $10,600.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Fun on Weekend" (UA). Fair $5,000. Last week, "Macomber Affair" (UA) (3d wk), $2,800 on blowoff.

Iris (FWC) (828; 50-85)—"Web" (U). Sturdy $8,500. Last week, "Odd Man Out" (U) (2d wk), fair $3,500.

Laurel (Rosener) (890; 85)—"Ivan, Terrible" (Artkino) (2d wk). Oke $2,500. Last week, $4,700.

Loew State (Loew-WC) (2,404; 50-$1)—"Fifth Ave." (Mono) and "Fall Guy" (Mono) (2d wk). Nice $15,000 in 6 days. Last week, good $22,000.

Los Angeles (D'town-WC) (2,097; 50-$1)—"High Barbaree" (M-G) (2d wk). Slow $15,000. Last week, $20,500.

Loyola (FWC) (1,248; 50-$1)—"Fifth Ave." (Mono) (2d wk). Neat $6,500. Last week, nifty $8,300.

Marcal (G&S) (900; 50-$1)—"Fantasia" (RKO) (reissue) (10th wk-8 days). Better than $3,000. Last week, $3,300.

Orpheum (D'town-WC) (2,210; 90-$1.50)—"Duel" (SRO) (3d wk). About $16,000. Last week, nice $24,800.

Palace (D'town-WC) (1,237; 50-$1) —"Odd Man Out" (U) (m.o.). Oke $4,500 in 4 days. Last week, "Best Years" (RKO) (17th wk-8 days), nice $9,600.

Pantages (Pan) (2,812; 50-$1)—"Farmer's Daughter" (RKO) (3d wk) and "Millerson Case" (Col) (2d wk). Smart $18,000. Last week, big $22,600.

Paramount (F&M) (3,398; 50-$1)—"Bells San Angelo" (Rep) and "Trail San Antone" (Rep). Nice $14,000 or over. Last week, "Northwest Outpost" (Rep) and "Fabulous Suzanne" (Rep) (2d wk), slow $9,500.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Bells San Angelo" (Rep) and "San Antone" (Rep). Okay $8,000. Last week, "Outpost" (Rep) (2d wk) and "Suzanne" (Rep), $6,300.

RKO Hillstreet (RKO) (2,890; 50-80)—"Farmer's Daughter" (RKO) (3d wk) and "Millerson Case" (Col) (2d wk). Stout $17,000. Last week, good $19,600.

Ritz (FWC) (1,370; 50-$1)—"Web" (U). Trim $10,000. Last week, "Odd Man Out" (U) 2d wk), slow $4,800.

Studio City (FWC) (880; 50-$1)—"Web" (U). Good $6,000. Last week, "Odd Man Out" (U) (2d wk), light $3,000.

United Artists (UA-WC) (2,100; 50-$1) — "Web" (U). Strong $20,000. Last week, "Odd Man Out" (U) (2d wk) and "Hardboiled Mahoney" (Mono), nice $11,000.

Uptown (FWC) (1,719; 50-$1)—"Fifth Ave." (Mono) (2d wk). Nice $7,500. Last week, good $10,400.

Vogue (FWC) (885; 90-$1.50)—"Duel" (SRO) (21st wk). Over $3,500. Last week, fair $3,900.

Wilshire (FWC) (2,296; 50-$1)—"High Barbaree" (M-G) (2d wk). Slow $8,000. Last week, fair $11,600.

Wiltern (WB) (2,300; 50-$1)—"Two Mrs. Carrolls" (WB) (2d wk). Nice $8,000. Last week, good $11,100.

Broadway Grosses

Estimated Total Gross
This Week $672,000
(Based on 18 theatres)
Last Year $660,000
(Based on 18 theatres)

'Daughter' $14,000 Best Indpls. Bet

Indianapolis, May 27.

First run film biz isn't setting town on fire this week. Outdoor weather and heavy competish from qualifying rounds for Decoration Day race at the Speedway are taking a big toll. "Farmer's Daughter" at the Indiana looks best, but is not too big. "Imperfect Lady" at Circle looks okay, while "Dishonored Lady" at Loew's is only fair.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 40-60)—"Imperfect Lady" (Par) and "Seven Were Saved" (Par). Poor $7,000. Last week, "Magnificent Rogue" (Rep) with Sammy Kaye orch., others on stage, big $22,000 at 48-72c scale.

Indiana (Gamble-Dolle) (3,300; 40-60)—"Farmer's Daughter" (RKO) and "Boston Blackie Law" (Col). Nice $14,000. Last week, "Stallion Road" (WB) and "Bringing Up Father" (Mono), about same.

Keith's (Gamble-Dolle) (1,300; 40-60)—"Stallion Road" (WB) and "Bringing Up Father" (Mono) (m.o.). Mild $5,000. Last week, "Best Years" (3d wk), fine $11,000 at $1.20 top.

Loew's (Loew's) (2,450; 40-60)—"Dishonored Lady" (UA) and "Undercover Maisie" (M-G). Slow $8,000. Last week, "Duel in Sun" (SRO) (2d wk), sturdy $15,000 at $1.25 top.

Lyric (Gamble-Dolle) (1,600; 40-60)—"Locket" (RKO) and "Wife Wanted" (Mono). Mild $6,000. Last week, "Favorite Brunette" (Par) (2d wk), trim $7,000.

'5th Ave.' Fancy $16,000 In Dull Buff.; 'Carnival' Fair 12G, 'Egg' 15G, 2d

Buffalo, May 27.

Biz is down generally this stanza, with holdovers really taking it on chin. Top newcomer is "Happened on Fifth Ave.," with holdover of "Egg and I" taking second money.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70) — "Carnival Costa Rica" (20th) and "Undercover Maisie" (M-G). Looks merely average at $12,000 or over. Last week, "Blaze of Noon" (Par) and "Brother Talks to Horses" (M-G), $14,500.

Great Lakes (Shea) (3,500; 40-70) —"Two Mrs. Carrolls" (WB) (2d wk). Down to $11,000 after big $17,000 opener.

Hipp (Shea) (2,100; 40-70)—"Love and Learn" (WB) and "Big Fix" (PRC). Solid $7,000. Last week, "Yearling" (M-G) (m.o.), about same.

Teck (Shea) (1,400; 40-70)—"Thief of Bagdad" (FC) and "Ghost Goes West" (FC) (reissues). Nice $5,000. Last week, "Red House" (UA) and "Three on Ticket" (PRC) (m.o.), $3,500.

Lafayette (Basil) (3,100; 40-70) — "Egg and I" (U) (2d wk). Still sturdy but way off from firs week with $15,000 or over. Last week, smash $23,500.

20th Century (20th Cent) (3,000; 40-70)—"Happened on Fifth Ave." (Mono) and "Mr. Hex" (Mono). Nice $16,000 or better. Last week, "Farmer's Daughter" (RKO) (3d wk), fancy $7,000.

Carle Tilts 'Calendar' Terrif $24,500, Omaha

Omaha, May 27.

"Calendar Girl" and Frankie Carle's band on stage is pushing near Orpheum's old high this week. Terrific $24,500 looks possible, Brandeis with second week of "Farmer's Daughter" is the only other standout in town. "Happened in Brooklyn," light at the Paramount.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-85) — "Calendar Girl" (Rep) and Frankie Carle orch on stage. Terrific $24,500 and near house record. Last week, "Egg and I" (U) (2d wk), smash $17,000.

Paramount (Tristates) (2,800; 16-65) — "Happened in Brooklyn" (M-G). Disappointing $8,500. Last week, "Stallion Road" (WB), $10,000.

Omaha (Tristates) (2,100; 16-65)—"Egg and I" (U) (m.o.) and "Love of Rusty" (Col). Neat $8,000. Last week, "Ramrod" (UA) (m.o.), $8,200.

Brandeis (RKO) (1,500; 16-65) — "Farmer's Daughter" (RKO) and "Devil Thumbs Ride" (RKO) (2d wk). Strong $8,000. Last week, $9,500.

'House' in Clover At $16,000, Pitt

Pittsburgh, May 27.

Things are improving a little this week, and any encouraging signs these days are gratefully appreciated. "Red House," which got fine notices, is lifting the Penn back into the win column again and "Buck Privates Come Home" will do better at Harris than the recent Abbott-Costello average. Warner theatre is doing very well with "Trail Street." Fulton has a fairly good entry in "Angel and the Badman."

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Angel and Badman" (Rep). Good reviews and word-of-mouth should help this to okay $8,000. Last week, second of "Stairway to Heaven" (U), $2,500 in 3 days, and disappointing $11,500 for 10-day run.

Harris (Harris) (2,200; 40-70)—"Buck Privates Come Home" (U). Nice, at near $11,000. Last week, "Framed" (Col), $10,000.

Penn (Loew's-UA) (3,300; 40-70)—"Red House" (UA). Looks like what they want, and house back in clover. Should hit close to $16,000, best here in some weeks. Last week, "Dishonored Lady" (UA), just under $14,000, being helped by big closing day when John Loder, here in "Laura" on stage, made a p.a.

Ritz (Loew's) (800; 40-70)—"Dishonored Lady" (UA) (m.o.). Won't do more than $2,500. Last week, "High Barbaree" (M-G) (m.o.), $3,000.

Senator (Harris) (1,750; 40-70)—"District Attorney" (Col) and "Millerson Case" (Col). So-so $3,000. Last week, "Swell Guy" (U) and "Michigan Kid" (U), $3,300.

Stanley (WB) (3,800; 40-70)—"Love and Learn" (WB). Winding up behind the eight ball at under $10,000. Last week, second of "Calcutta" (Par), fancy $10,500.

Warner (WB) (2,000; 40-70)—"Trail Street" (RKO). Horse opera going well here, loud $11,000. Last week, "San Quentin" (RKO), $9,000.

'LADY' FINE $18,000 IN ST. LOO; 'WALTZ' SAME

St. Louis, May 27.

With reissues and holdovers dominating currently and cool weather on tap, grosses at the big cinemas are only average. "Great Waltz," a reissue, and "Under Cover Maisie," a dualer, are battling it out with "Imperfect Lady" and "Danger Street," for top honors. Latter looks strongest.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) —"Imperfect Lady" (Par) and "Danger Street" (Par). Fine $18,000. Last week, "That's My Man" (Rep) and "Its a Joke Son" (E-L), $11,000.

Fox (F&M) (5,000; 50-75)—"Cheyenne" (WB) and "Web of Danger" (Indie). Thin $18,000. Last week, "Stella Dallas" (FC) and "Come and Get It" (FC) (reissues) (4 days), $5,000.

Loew's (Loew) (3,172; 50-75)—"Great Waltz" (M-G) (reissue) and "Undercover Maisie" (M-G). Nice $18,000. Last week, "Sea of Grass" (M-G) and "Bulldog Drummond at Bay" (Col), $20,000.

Missouri (F&M) (3,500; 50-75)—"Stallion Road" (WB) and "Buck Privates Come Home" (U) (m.o.). Okay $10,000. Last week, "Love and Learn" (WB) and "Smash-Up" (U) (2d run), $9,000.

Orpheum (Loew) (2,000; 50-75)—"Sea of Grass" (M-G) and "Bulldog Drummond at Bay" (Col) (m.o.). Good $9,000. Last week, "Yearling" (M-G) (m.o.), $8,000.

St. Louis (F&M) (4,000; 50-75)—"Calcutta" (Par) and "I Cover Big Town" (Par) (2d wk). Neat $12,000 after $16,000 first stanza.

Hub Still Dull but 'Egg' Wow 32G; 'Years' 25G; 'My Man' 23G in 2 Spots

Boston, May 27.

Generally no improvement is showing up here although weather can hardly be blamed. Possibility of an intra-city World Series is filling the ball parks every game but is not enough to explain drop. "Egg and I" looks leader. "Best Years" is okay at Boston after 20 weeks uptown on roadshow basis.

Estimates for This Week

Boston (RKO) (3,200; 74-$1.20)—"Best Years" (RKO). Downtown after 20 weeks uptown on roadshow basis. Price higher than usual here but below former scale. Doing an okay $25,000 sans stageshow. May continue. Last week, "Born to Kill" (RKO) with George M. Cohan, Jr., Pitchmen, Joe Besser, others, on stage, $22,000.

Exeter (Indie) (1,200; 40-65)—"Stairway to Heaven" (U). Roadshowed at Copley three weeks at so-so takes; very big here at $9,000. Last week, "Happy Breed" (U) and "Great Day" (RKO) (3d wk), $3,000.

Fenway (M-P) (1,373; 40-80)—"That's My Man" (Rep) and "Love and Learn" (WB). So-so $8,000. Last week, "Happened Fifth Ave." (Mono) and "Violence" (Mono), $7,000.

Majestic (Indie) (1,500; 30-74)—"Johnny o'Clock" (Col) and "Santa Fe Trail" (Col). Day-date with Translux, first time these two ever tied up, but modest $7,000 looks all. Last week, "Corsican Bros." (PRC) and "International Lady" (PRC) (2d wk), $4,000.

Memorial (RKO) (2,900; 40-80)—"Egg and I" (U). Best thing in town at wow $32,000 and h.o. for about two weeks more. Last week, "Farmer's Daughter" (RKO) and "Banjo" (RKO) (4th wk), $20,000.

Metropolitan (M-P) (4,367; 40-80) —"Two Mrs. Carrolls" (WB) and "Big Town" (Par) (2d wk). Oke $19,000 after moderate $28,000 in first.

Old South (Siritsky) (700; 40-80)—"All Rome Trembled" (Indie). Italian film looks so-so $5,000. Last week, subsequent-run.

Orpheum (Loew) (2,900; 90-$1.25) —"Duel in Sun" (SRO). Third week for prestige only with biz down to $28,000 after trim $38,000 last.

Paramount (M-P) (40-80)—"That's My Man" (Rep) and "Love and Learn" (WB). Off at $15,000. Last week, "Happened Fifth Ave." (Mono) and "Violence" (Mono), ditto.

State (Loew) (3,200; 90-$1.25)—"Duel in Sun" (SRO). Held here a third to make it look good but poor $14,000 is result. Last week, oke $20,000.

Translux (Translux) (900; 30-74)—"Johnny o'Clock" (Col) and "Santa Fe Trail" (Col). Fairly good $7,500 on day-date basis with Majestic. Last week, "Destry Rides Again" (U) and "When Dalton's Rode" (U) (reissues), $4,500.

Tremont (Jaycocks) (1,500; 40-80) —"Fun on Weekend" (UA) and "Three on Ticket" (PRC). Average $7,000. Last week, "Fabulous Dorseys" (UA) and "Blonde for Day" (PRC) (2d wk), $6,000.

Key City Grosses

Estimated Total Gross
This Week $3,094,400
(Based on 22 cities, 208 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,789,000
(Based on 22 cities, 185 theatres)

'Daughter' Lusty $15,000 in Cleve.

Cleveland, May 27.

Exceptionally punchy take is being recorded by "Farmer's Daughter" at Palace. "Framed," at Hipp, also is stout for holdovers. "Great Waltz" is proving to be one of State's strongest reissues. "Egg and I" is drawing big second stanza biz for Allen.

Estimates for This Week

Allen (RKO) (3,000; 55-70)—"Egg and I" (U) (2d wk). Still boiling at $16,000 after terrific $25,000 last week.

Hipp (Warners) (3,700; 55-70)—"Framed" (Col). Stout $19,500, with bally on Clevelander Janis Carter helping. Last week, "Smash-Up" (U) (2d wk), solid $14,500.

Lake (Warners) (800; 55-70)—"Smash-Up" (U) (m.o.). Trim $3,500 on third downtown lap. Last week, "Stairway to Heaven" (U), $2,800.

Lower Mall (Community) (570; 90-$1.25-$1.50)—"Best Years" (RKO) (8th wk). Final round looks promising $6,000. Last week, $6,500.

Ohio (Loew's) (1,200; 55-70)—"Last of Mohicans" (PRC) (reissue). Okay $7,500. Last week, "Thief Bagdad" (FC) (reissue), $7,000.

Palace (RKO) (3,000; 95)—"Farmer's Daughter" (RKO). Drawing raves and big $15,000 or near. Last week, "Homestretch" (20th), $14,000.

State (Loew's) (3,450; 55-70)—"Great Waltz" (M-G) (reissue). Solidly sold for sturdy $20,500. Last week, "Dishonored Lady" (UA), not so dramatic, $13,000.

Stillman (Loew's) (2,700; 55-70)—"Fabulous Dorseys" (UA). Shoved in on short notice and had no build-up; feeble $6,000. Last week, "Suddenly Spring" (Par) (m.o.), $6,500.

Frisco Still Dull But 'Yearling' Giant 30G; 'Carrolls' Fine at 24G

San Francisco, May 27.

Even with the fleet in, biz continues in the doldrums here. Sole exception to offish beat among newcomers is "The Yearling," which is terrific at the Warfield. "Two Mrs. Carrolls" also is nice at Paramount. Third week of "Farmer's Daughter" shapes strongly with new vaude layout at Golden Gate.

Estimates for This Week

Clay (Roesner) (400; 65-85)—"This Happy Breed" (U) (5th wk). Neat $2,500. Last week, nice $1,800.

Fox (FWC) (4,651; 55-95)—"Homestretch" (20th) and "Way With Women" (WB). Mild $18,500. Last week, "Duel in Sun" (SRO) (2d wk), sock $33,000 at 90c-$1.20 scale.

Golden Gate (RKO) (2,844; 65-$1)—"Farmer's Daughter" (RKO) (3d wk) plus vaude headed by Ilona Massey and Johnny Downs. Oke $19,000. Last week, with vaude headed by Grace McDonald and Lester Cole Debutantes, nice $23,000.

Larkin (Roesner) (400; 65-85)—"Taras Family" (Artkino) (2d wk). Only $1,800. Last week, "Man's Hope" (Indie), $2,000.

Orpheum (Blumenfeld) (2,448; 55-85)—"Egg and I" (U) (4th wk). Pert $14,000. Last week, big $18,000.

Paramount (Par) (2,648; 60-85)—"Two Mrs. Carrolls" (WB). Fine $24,000. Last week, "Love and Learn" (WB) and "Lost Honeymoon" (PRC), fair $14,000.

Stagedoor (Ackerman) (350; $1.80-$2.40)—"Captive Heart" (U). Drab $3,200. Last week, "Henry V" (UA) (34th wk), terrif $6,000.

St. Francis (Par) (1,400; 60-85)—"Odd Man Out" (U) (2d wk). Down to $12,000. Last week, great $20,500.

United Artists (Blumenfeld) (1,207; 55-85) — "Dishonored Lady" (UA) (2d wk). Disappointing $8,500. Last week, hot $14,500.

United Nations (FWC) (1,149; 90c-$1.20)—"Duel in Sun" (SRO) (3d wk). Nice $8,000 or near. Last week, $7,500.

Warfield (FWC) (2,656; 60-85)—"Yearling" (M-G). Terrific $30,000. Last week, "Sea Hawk" (WB) and "Sea Wolf" (WB) (reissues), dull $11,500.

K.C. Perks a Bit With 'Calcutta' Standout At 16G; 'Dishonored' Ditto

Kansas City, May 27.

Film trade is looking up slightly at a couple of firstruns, but generally trade is near the modest levels of the last several weeks. "Dishonored Lady," at the Midland, shapes as good, while "Calcutta" at the Newman, looks strong. Latter likely will hold over. All spots are planning better bills for next week to catch the Decoration Day trade. Rain over the past weekend was no help.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Michigan Kid" (U) and "Trail to San Antone" (Rep). Fair $5,000. Last week, "Fabulous Dorseys" (UA) and "Strange Journey" (20th), same.

Kimo (Dickinson) (550; 65) — "Bedelia" (E-L) (2d wk). Down to modest $3,000. Last week, robust $5,000.

Midland (Loew's) (3,500; 45-65)—"Dishonored Lady" (UA) and "Undercover Maisie" (M-G). Good $16,000. Last week, "Boom Town" (M-G) (reissue) and "Mighty McGurk" (M-G), average $13,000.

Newman (Paramount) (1,900; 45-85) — "Calcutta" (Par). Strong $16,000, which will earn it a second week. Last week, "Blaze of Noon" (Par), nothing extra at $12,000.

Orpheum (RKO) (1,900; 45-65)—"San Quentin" (RKO) and "Ladies Man" (Par). Slow $9,000. Last week, "Tarzan and Huntress" (RKO) and "Easy Come" (Par), ditto.

Tower - Uptown - Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65) —"Song of Scheherazade" (U). Moderate $13,000. Last week, "Carnival Costa Rica" (20th), about same.

'Grass' Tall $26,000, Chi; 'Carrolls' Big 25G, 'Daughter' Rousing 51G, 2d

Chicago, May 27.

"Jolson Story," holding steady at $15,000 in its 22d week without a sign of weakening, remains the phenomenon of the Loop. "Farmer's Daughter" is showing surprising strength, playing simultaneously in the two RKO Loop houses, chalking up $23,000 at the Grand and $28,000 at Palace.

"Duel in Sun," at the State-Lake, is shaping for a great $68,000 after dropping its double billing with the Roosevelt, where it's replaced by the "Two Mrs. Carrolls," which looks a healthy $25,000. Other new entry, "Sea of Grass," at United Artists, heads for fat $30,000. Holdovers mainly are off this session.

Estimates for This Week

Apollo (B&K) (1,200; 95)—"Jolson Story" (Col) (22d wk). Still steady at $15,000. Last week, near same.

Chicago (B&K) (3,900; 95)—"Calcutta" (Par) (2d wk) with Jack Durant heading stage show. Fair $45,000. Last week, $50,000.

Garrick (B&K) (900; 95)—"Mighty McGurk" (M-G) (2d wk). Light $11,000. Last week, $14,000.

Grand (RKO) (1,500; 95)—"Farmer's Daughter" (RKO) (2d wk). Rousing $23,000. Last week, big $28,000.

Oriental (Essaness) (3,500; 95) — "Dishonored Lady" (UA) (2d wk) with Ink Spots heading stage show. Down to moderate $40,000. Last week, strong $57,000.

Palace (RKO) (2,500; 95)—"Farmer's Daughter" (RKO) (2d wk). Equally strong with simultaneous booking at Grand; sturdy $28,000. Last week, big $39,000.

Rialto (Indie) (1,700; 65-95) — "Magnificent Obsession" (U) and "I Stole A Million" (U) (reissues). Okay $11,500. Last week, "Corsican Brothers" (PRC) and "International Lady" (PRC) (reissues), $11,000.

Roosevelt (B&K) (1,500; 95) — "2 Mrs. Carrolls" (WB). Healthy $25,000. Last week, "Duel in Sun" (SRO) tremendous $45,000 at upped scale of $1-$1.50.

State-Lake (B&K) (2,700; $1-$1.50) —"Duel in Sun" (SRO) (2d wk). May climb to great $68,000. Last week, sock $64,000; increase this week stems from fact that film is in only single house this stanza.

United Artists (B&K) (1,700; 95)—"Sea of Grass" (M-G). Fat $26,000 or near. Last week, "Happened in Brooklyn" (M-G) (3d wk), $16,000.

Woods (Essaness) (1,200; 95-$1.80) —"Best Years" (RKO) (23d wk). Dropping to $16,000 or close. Last week, $18,000. Slated to leave on June 11.

World (Playhouse) (Indie) (587; 75)—"Carmen" (Indie) (4th wk). Showing unusually fancy take at $4,000. Last week, nearly same.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Yearling' Record $23,000 in Philly

Philadelphia, May 27.

"The Yearling" and "Calcutta" are providing the only bright spots here currently. Former is setting a new house record at Goldman's Karlton. "Private Affairs of Bel Ami" at Aldine looks thin. Rest of midtowners are featuring holdovers with mixed biz.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Affairs Bel Ami" (UA). Only $7,000. Last week, "Happened on Fifth Ave." (Mono), oke $8,000 for second round.

Boyd (WB) (2,350; 50-94)—"Macomber Affair" (UA) (2d wk). Mild $16,000 following oke $24,500 initialer.

Earle (WB) (2,760; 60-99)—"Undercover Maisie" (M-G) with "Hayloft Hoedown" on stage. Looks nice $20,000 or near. Last week, "Fun on Weekend" (UA) and Elliot Lawrence orch, fairish $15,500.

Fox (20th) (2,250; 50-94)—"Alexander's Ragtime Band" (20th) (reissue). Mild $13,000. Last week, "Homestretch" (20th), $13,000 for third canto.

Goldman (Goldman) (1,300; 50-94) —"Egg and I" (U) (3d wk). Looks good $18,000 after healthy $24,000 last week.

Karlton (Goldman) (1,000; 50-94) —"Yearling" (M-G). Running grind policy, and heading for wow $23,000. Last week, "Egg and I" (U), nice $10,000 for second frame.

Keith's (Goldman) (1,300; 50-94) —"Sea of Grass" (M-G) (2d run). Fair $8,000. Last week, "California" (Par), $7,000, second run.

Mastbaum (WB) (4,360; 50-94)— "Farmer's Daughter" (RKO) (3d wk). Dipping to $17,000 after fancy $25,000 second stanza.

Pix (Cummins) (500; 90-$1.80)— "Best Years" (RKO) (8th wk). Winding up here with so-so $6,500. Last week, fair $8,000.

Stanley (WB) (2,950; 50-94)— "Calcutta" (Par). Sock $33,000. Last week, "Happened in Brooklyn" (M-G), $15,500 for fourth week.

Stanton (WB) (1,475; 50-94)— "Framed" (Col) (2d wk). Neat $14,000. Opener was sensational $22,500.

'Smash-Up' Tops Denver, Mild $16,000 in 2 Spots

Denver, May 27.

Biz is way off this week, with biggest total coin going to "Smash-Up" in two theatres. "Yearling," still fine in second Orpheum session, is one of city's best draws currently.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "Song of Scheherazade" (U) and "Blind Spot" (Col) (m.o.). Nice $6,000. Last week, "George Apley" (20th) and "Magnificent Rogue" (Rep) (m.o.), good $5,000.

Broadway (Cinema) (1,500; 35-74) —"Brother Talks to Horses" (M-G) and "Lighthouse" (PRC) (3d wk). Fair $5,000. Last week, $6,000.

Denham (Cockrill) (1,750; 35-74)— "Imperfect Lady" (Par). Thin $8,500. Last week, "Ladies' Man" (Par), $8,000.

Denver (Fox) (2,525; 35-74) — "Smash-Up" (U) and "Sarge Goes to College" (Mono), day-date with Webber. Modest $14,000. Last week, "Scheherazade" (U) and "Magnificent Rogue" (Rep), same as Webber, $16,500.

Esquire (Fox) (35-74) — "Stallion Road" (WB) and "Millie's Daughter" (Col) (2d wk). Day-date with Paramount. Only $3,000. Last week, nice $4,500.

Orpheum (RKO) (2,600; 35-74)— "Yearling" (M-G) and "Crime Doctor's Manhunt" (Col) (2d wk). Fine $14,000 or near. Last week, big $20,500.

Paramount (Fox) (2,200; 35-74) — "Stallion Road" (WB) and "Millie's Daughter" (Col) (2d wk). Also Esquire. Down to $8,000. Last week, nice $10,000.

Rialto (Fox) (878; 35-74) — "Bedelia" (E-L) and "Joke Son" (PRC). Fine $4,500. Last week, "Johnny O'Clock" (Col) and "Ghost Goes Wild" (Rep) (m.o.), mild $4,000.

Tabor (Fox) (1,967; 35-74) — "Kings Row" (WB) and "Bill Hickock Rides Again" (WB) (reissues). Good $8,000. Last week, "Abie's Irish Rose" (UA) and stage show, fine $10,000.

Webber (Fox) (750; 35-74) — "Smash-Up" (U) and "Sarge Goes to College" (Mono), also Denver. Fair $2,000. Last week, "Scheherazade" (U) and "Blind Spot" (Col), $3,500.

Heat Bops Seattle But 'Carrolls' Good $11,000

Seattle, May 27.

Heat wave here over weekend sloughed biz generally. Town is full of holdovers and they're taking the play away from new entrants. "Two Mrs. Carrolls" looks best newcomer. Palomar is getting fairly good stage fare, with Jimmy Wakely band boosting "Song of Sierra" to nice stanza this week.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)— "Suddenly Spring" (Par) and "13th Hour" (Col) (m.o.). Nice $4,500 or over. Last week, "Stairway to Heaven" (U), so-so $3,800.

Fifth Avenue (H-E) (2,349; 90-$1.25)—"Duel in Sun" (SRO) (3d wk). Strong $12,000 after great $24,000 last session.

Liberty (J&vH) (1,650; 45-80)— "Wonderful Life" (RKO) (4th wk). Okay $6,000. Last week, neat $7,900.

Music Box (H-E) (850; 45-80)— "Westerner" (FC) (2d wk). Slow $3,000. Last week, big $4,800.

Music Hall (H-E) (2,200; 45-80)— "Yearling" (M-G) (2d wk). Big $12,000. Last week, sock $19,700.

Orpheum (H-E) (2,600; 45-80)— "Two Mrs. Carrolls" (WB). Good $11,000 or close. Last week, "Odd Man Out" (U), okay $9,600, and very good compared to what other first-runs have been doing here recently.

Palomar (Sterling) (1,350; 45-80)— "Song of Sierra" (Mono) and "Born to Speed" (PRC) plus Jimmy Wakely orch on stage. Big $7,000. Last week, "Way With Women" (WB) and Jan Rubini on stage, thin $4,000.

Paramount (H-E) (3,039; 45-80)— "Trail Street" (RKO) and "Devil Thumbs Ride" (RKO). Dull $7,000 or under. Last week, "Suddenly Spring" (Par) and "13th Hour" (Col), okay $10,400.

Roosevelt (Sterling) (800; 45-80)— "Odd Man Out" (U) (m.o.). Average $4,000. Last week, "Stallion Road" (WB) (2d wk), $3,700.

'Song' Torrid 19G, Mont'l

Montreal, May 27.

Sudden summer weather is keeping local biz down to merely fair stage. Top coin goes to "Song of Scheherazade" this session.

Estimates for This Week

Loew's (CT) (3,115; 35-47-67)— "Song of Scheherazade" (U). Sizzling $19,000. Last week, "California" (Par) (2d wk), solid $13,000.

Palace (CT) (2,578; 30-45-62)— "Magnificent Doll" (U). Strong $13,000. Last week, "Lady in Lake" (M-G), $12,000.

Capitol (CT) (2,610; 30-45-62)— "Dead Reckoning" (Col) (2d wk). Nice $11,000, sturdy opening week at $13,500.

Princess (CT) (2,270; 30-40-53)— "Red House" (UA) and "Song of Trail" (Col). Neat $9,000. Last week, "Wake Up, Dream" (20th) and "Brasher Doubloon" (20th), $8,500.

Orpheum (CT) (1,119; 30-40-10)— "La Forteresse" (Indie). Strong $7,500 fourth week. Last week, $8,500.

Imperial (CT) (1,916; 30-40-50)— "Michigan Kid" (U) and "For Love of Rusty" (Col). Fairly good $6,500. Last week, "13th Hour" (Col) and "Millie's Daughter" (Col), $6,000.

Kaye Ups 'Women' Wham 35G in Det.

Detroit, May 27.

Sammy Kaye band at the Michigan is pushing "Way With Women" to a rousing week. Otherwise biz is on depressing side this stanza. Of the holdovers, "Best Years" is going along steadily at the Downtown and "Song of Scheherazade" is still good in second stanza at the Fox.

Estimates for This Week

Adams (Balaban) (1,740; 70-95) — "Yearling" (M-G). Loud $18,000. Last week, "Guilt Janet Ames" (Col) and "Blondie's Holiday" (Col), $10,000.

Broadway-Capitol (United Detroit) (3,309; 70-95) — "Sea Hawk" (WB) and "Sea Wolf" (WB) (reissues). Okay $18,000. Last week, "Ramrod" (UA) and "Hard-Boiled Maloney" (Mono) (2d wk), fair $9,000.

Downtown (Balaban) (2,683; $1-$1.50) — "Best Years" (RKO) (8th wk). Steady $11,000. Last week, about same.

Cinema (Marten) (250; 60-90) — "Carmen" (Indie) (3d wk). Good $1,700. Last week, $1,800.

Madison (United Detroit) (1,866; 50-60)—"Framed" (Col) and "Ladies' Man" (Par). Fair $2,100 in 3 days. Last week, "Dead Reckoning" (Col) and "Magnificent Doll" (U), $2,300 in 3 days.

Michigan (United Detroit) (4,039; 80-$1)—"Way With Women" (WB) with Sammy Kaye orch, others, on stage. Rousing $35,000. Last week, "Farmer's Daughter" (RKO) and "Big Fix" (PRC) (2d wk), nice $16,000.

Fox (Fox-Michigan) (5,100; 70-95) —"Song Scheherazade" (U) and "Philo Vance's Gamble" (PRC) (2d wk). Good $16,000. Last week, strong $26,000.

Palms-State (United Detroit) (2,976; 70-95) — "The Verdict" (WB) and "Love and Learn" (WB). Solid $13,000. Last week, "Dishonored Lady" (UA) and "Unexpected Guest" (UA), loud $15,000.

United Artists (United Detroit) (2,976; 70-95)—"Sea of Grass" (M-G) and "Brother Talks Horses" (M-G) (2d wk). Strong $15,000. Last week, $21,000.

Balto Slow Albeit 'Egg' Loud 17G; 'Odd Man' 13G

Baltimore, May 27.

Best action here is Keith's with smash session of "Egg and I." Also steady is "Ramrod" at Mayfair. Rest of list is only marking time.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Odd Man Out" (U). Good reaction from crix and some biz at $13,000. Last week, "Dishonored Lady" (UA), $11,600.

Hippodrome (Rappaport) (2,240; 25-70)—"Millerson Case" (Col) plus vaude headed by Duke of Paducah. Only $12,000, which is not big. Last week, "Bedelia" (E-L) and Bowes' Graduates on stage were okay at $14,400.

Keith's (Schanberger) (2,460; 20-60)—"Egg and I" (U) (2d wk). Starts second round today (Tues.) after big $17,000 for initial frame. Last week, "Imperfect Lady" (Par), $9,000.

Mayfair (Hicks) (980; 25-55)— "Ramrod" (UA). Drawing well at $7,000. Last week, "Hit Parade 1947" (Rep), $5,800.

New (Mechanic) (1,800; 20-60)— "Homestretch" (20th) (3d wk). Down to $7,000 after okay $8,300 for second frame.

Stanley (WB) (3,280; 25-75)— "Love and Learn" (WB). Failing to attract at $10,000. Last week, "Sea Hawk" (WB) and "Sea Wolf" (WB) (reissues), mild $8,800.

Town (Rappaport) (1,600; 35-65)— "Farmer's Daughter" (RKO) (4th wk). Still solid at $9,000 after nice third round at $11,900.

N.Y. Perks; Jack Benny Ups 'Doubloon' Huge 148G, 'Expectations' Tall 135G, 'Imperfect'-Clark-Raeburn Oke 65G

Nine new shows and 11 pictures, including two dual bills and a pair of reissues, are helping Broadway firstruns currently. Rain last Sunday (25) and several other days in the past week put a crimp in several of the most promising shows while dearth of strong fare is slowing several theatres.

Outstanding on the Street this week, of course, is the Roxy, where Jack Benny, Phil Harris, Rochester, et al., on the stage are hitting a terrific $148,000 in initial session of two-week date. Benny's great draw is overcoming the heavily panned "Brasher Doubloon," and he likely will top this week in his second stanza because of long Memorial Day weekend biz. House hit new all-time attendance record of 24,585 people on Sunday (25). Benny might have come closer to Roxy high, held by "Razor's Edge," if house had been getting upped $1.80 scale given that picture for weekends and holidays.

Music Hall also is hanging up a fine week with a no-name British picture, "Great Expectations." Hall is heading for $135,000 or better, rated mighty fine considering there is not a star or featured player in the film well-known to American audiences. "Expectations" did not open strongly but has been building ever since its teeoff. Elaborate advance bally and ads helped.

Paramount, with "Imperfect Lady" and stageshow headed by Buddy Clark, Boyd Raeburn band and Jan Murray, looks to do a good $65,000 on first week. "Sea Hawk" and "Sea Wolf," pair of oldies, at Strand are giving house $45,000, very good in view of no stageshow. State, with "Guilt of Janet Ames," on firstrun, and Lamberti, Buster Shaver and Betty Reilly heading vaude, is okay at $27,000.

Elsewhere the returns for new entries are on disappointing side. Globe is getting only fair $25,000 with opening week of "Framed." Victoria is jerking "Patient Vanishes" after one stanza, this old James Mason film doing a thin $8,000. "Dishonored Lady," at the Broadway, shapes extremely mild with $16,000 or under. Street's other twin bill, "Backlash" and "Jewels of Brandenburg," is giving the Rialto a sad $6,000.

Few holdovers or longruns are getting any place this week. Outstanding exceptions are "Best Years" at Astor, with $31,000 in 29th round, and "Odd Man Out," fine $24,000 in fifth week at Criterion. Latter is being held a sixth frame, which moves back opening of "Copacabana" to June 4.

Many houses which did not bring in new product during past week are opening new films in a few days. "Possessed" tees off tomorrow (Thurs.) at the Hollywood after nearly eight fine weeks with "Two Mrs. Carrolls." Gotham opens "Magnificent Obsession" and "Stole a Million," two reissues, on Friday (30). With Rialto's two reissues, "Isle of Dead" and "Body Snatchers," opening same day, Broadway will have three dualers running, third being combo at Strand. Means also that six reissues will be on view.

"Duel in Sun," which is down to $39,000 or less in fourth week at Capitol, makes way for "High Barbaree" and Guy Lombardo band on June 5.

Estimates for This Week

Astor (City Inv.) (1,300; 95-$2.40) —"Best Years" (RKO) (29th wk). Still in chips, with no plans of moving out. This week shapes to do sturdy $31,000 while last stanza was $32,000.

Broadway (UA) (1,895; 70-$1.50)— "Dishonored Lady" (UA). Came in last Friday (23), with very disappointing $16,000 likely opening week. In ahead, sixth stanza of "Verdoux" (UA), fell to $9,000, sad.

Capitol (Loew's) (4,820; 70-$1.50) —"Duel in Sun" (SRO) (4th-final wk). Third frame ended last (Tues.) night slumped to moderate $39,000 or less. Second was $54,500, below hopes. "High Barbaree" (M-G) and Guy Lombardo opens on June 5.

Criterion (Loew's) (1,700; 60-$1.25) —"Odd Man Out" (U) (6th-final wk). Fifth session concluded last (Tues.) night climbed up to around $24,000; fourth was $22,000, both splendid. "Copacabana" (UA) opens June 4.

Globe (Brandt) (1,500; 70-$1.20)— "Framed" (Col). Despite nice crix appraisal, this looks to get only fair $25,000. In ahead, fifth week of "Macomber Affair" (UA), nice $15,500.

Gotham (Brandt) (900; 70-$1.40)— "The Guilty" (Mono) (2d-final wk). Down to $6,500 after modest $11,000 opener. Dual reissue combo of "Magnificent Obsession" (U) and "Stole Million" (U) opens on Friday (30).

Hollywood (WB) (1,499; 70-$1.10) —"Mrs. Carrolls" (WB) (8th-final wk). Okay $11,000 in final 5 days; seventh stanza good $16,000. "Possessed" (WB) opens here tomorrow (Thurs.).

Palace (RKO) (1,700; 60-$1.20)— "Honeymoon" (RKO) (2d wk). Slipping with the others, with moderate $20,000 likely for initial holdover session; first good $30,500. This is in for three weeks, with "Woman on Beach" (RKO) likely to open June 6.

Paramount (Par) (3,664; 70-$1.50) —"Imperfect Lady" (Par) plus Buddy Clark, Boyd Raeburn orch, Jan Murray on stage (2d wk). Looks to hit good $65,000 opening round ended last (Tues.) night. Last week, "Calcutta" (Par) and Duke Ellington heading stagebill, nice $60,000.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Great Expectations" (U) and stageshow. Going to solid $135,000, particularly fine in view of absence of name stars for American audiences. While not opening especially big, this has been building ever since. Last week, "Egg and I" (U) (4th wk), good $109,000.

Park Avenue (U) (583; $1.20-$2.40)—"Carnegie Hall" (UA) (4th wk). Down to $7,000 after good $10,000 last week. Due to end run soon.

Rialto (Mayer) (594; 35-85) — "Backlash" (20th) and "Jewels Brandenburg" (20th). Dual firstrun combo only thin $6,000 or thereabouts. Last week, "Shoot To Kill" (SG), $7,000. "Isle of Dead" (RKO) and "Body Snatchers" (RKO) (reissues), open next Friday (30).

Rivoli (UA-Par) (2,092; 60-$1.25) —"Other Love" (UA) (2d wk). Not doing much better than initial week, with $23,000 in sight; first was barely passable $31,500. "Happened on Fifth Ave." (Mono) already is being advertised to open here next.

Roxy (20th) (5,886; 80-$1.50) — "Brasher Doubloon" (20th) with, in person, Jack Benny, Phil Harris, Rochester, others, on stage (2d wk). Soaring to terrific $148,000 or near in first week ended last (Tues.) night. While not near Roxy record, held by "Razor's Edge" (20th), house is not getting as much admission on weekends as it did on "Edge." No help from pic which was panned. Set attendance record last Sunday (25). In ahead, "Homestretch" (20th) with Hazel Scott, Henny Youngman heading stagebill (4th wk), $58,000.

State (Loew's) (3,450; 43-$1.10)— "Janet Ames" (Col) 1st run) with Lamberti, Buster Shaver, Betty Reilly, others, on stage. Nice $27,000 or near. Last week, "Blaze of Noon" (Par) (2d run) with Charles Trenet, Dorothy Donegan heading vaude, $26,000.

Strand (WB) (2,756; 75-$1.50) — "Sea Hawk" (WB) and "Sea Wolf" (WB) (reissues). Pair of strong oldies very good $45,000 or close. This is particularly solid money in view of house having no stageshow currently. This is a two-week booking. Last week, "Love and Learn" (WB) and Ina Ray Hutton orch heading stageshow (3d wk), $32,000.

Victoria (Maurer) (720; 70-$1.20) —"Patient Vanishes" (FC). British film made two or three years ago with James Mason in lead appears headed for mediocre $8,000, and moves out tomorrow. Last week, "Jolson Story" (Col) (3d wk), neat $9,000. "Jungle Book" (FC) (reissue) tees off here tomorrow (Thurs.).

Winter Garden (UA) (1,312; 60-$1.20)—"Carnegie Hall" (UA) (4th wk). Slipped to $31,000, okay for fourth session; third was sturdy $38,000. "New Orleans" (UA) is due to open here early in June, with "Hall" staying two or three weeks more.

'Yearling' Hot $17,000, Cincy; 'Barbaree' 11G

Cincinnati, May 27.

"Yearling" is romping ahead of the three other new firstruns currently and bagging a big Capitol purse. Next best grosser is "Ramrod." "High Barbaree" is good but "Blaze of Noon" is going for year's low at Palace. Downtown biz is lifting for second straight week, yet total score is down under. "Smash-Up" and "Farmer's Daughter" are hefty as holdovers.

Estimates for This Week

Albee (RKO) (3,100; 55-70)— "Ramrod" (UA). Okay $13,000. Last week, "Imperfect Lady" (Par), $11,000.

Capitol (RKO) (2,000; 55-70)— "Yearling" (M-G). Big $17,000. Holds. Last week, "Sea of Grass" (M-G) (3d wk), moderate $6,000.

Grand (RKO) (1,400; 55-70)— "High Barbaree" (M-G). Good $11,000. Holds. Last week, "Sea

(Continued on page 24)

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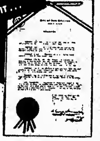

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Miniature Reviews

"The Perils of Pauline" (Color-Songs) (Par). Solid for entertainment seekers. Socko fun, geared for top grosses.

"Dear Ruth" (Par). Slick film version of hit stage comedy. Strong entertainment for all situations.

"The Unfaithful" (WB). Drama built around modern problem. Strong femme appeal and hefty b.o. potential.

"Long Night" (RKO). Grim yarn of returned vet who goes berserk. Mild b.o. prospects.

"Jewels of Brandenburg" (20th). Formula jewel robbery meller heading for fairish biz in duals.

"The Web" (U). Straight forward crime melodrama with quality presentation and hefty audience interest.

"Repeat Performance" (E-L). Joan Leslie, Louis Hayward, Richard Basehart in neat fantasy; should do okay.

"Winter Wonderland" (Rep). Charming romance kept fresh on ice; should give strong dual support.

"The Patient Vanishes" (British (FC). James Mason in a weak, early effort; tepid box-office in dual situations.

"Bells of San Angelo" (Songs) (Rep). Satire intrudes here, which may add some adult fans to the host of young Roy Rogers admirers.

"Thunder in Hills" (General). Standout Czecho screen story of resistance movement in that country; solid for arties.

Perils of Pauline

(SONGS—COLOR)

Hollywood, May 24.

Paramount release of Sol C. Siegel production. Stars Betty Hutton, John Lund; features Billy de Wolfe, William Demarest, Constance Collier, Frank Faylen. Directed by George Marshall. Screen play, P. J. Wolfson, Frank Butler; based on story by Wolfson suggested by incidents in life of Pearl White and Charles W. Goddard's original serial, "The Perils of Pauline"; camera (Technicolor), Ray Rennahan; score, Robert Emmett Dolan; songs, Frank Loesser, Charles McCarron-Raymond Walker; vocal arrangements, Joseph J. Lilley; dances, Billy Daniels; editor, Arthur Schmidt. Tradeshown May 23, '47. Running time, **93 MINS.**

Pearl.......................Betty Hutton
Mike.........................John Lund
Julia...................Constance Collier
Timmy......................Billy de Wolfe
Mac.....................William Demarest
Gurt.......................Frank Faylen

William Farnum, Chester Conklin, Paul Panzer, Snub Pollard, James Finlayson, Creighton Hale, Hank Mann, Francis McDonald, Bert Roach, Heinie Conklin.

When nostalgia is combined with belly laughs the results are pretty surefire. "Perils of Pauline" is just such a combo. It's top entertainment for any situation and will register resoundingly at the boxoffice. The socko fun is backed by beautiful color and other showmanly production touches by Sol C. Siegel and cast romps through it all solidly.

Betty Hutton is tiptop in the title role, giving distinction to antics of early day picture-making and four bright tunes. It's a funfest for the actress and she makes the most of it. Top song of group is "Poppa Don't Preach to Me," and Miss Hutton sells it strongly. She also gives her special touch to "I Wish I Didn't Love You So," "The Sewing Machine" and "Rumble, Rumble, Rumble," all by Frank Loesser; fifth tune is the oldie "Poor Pauline," by Charles McCarron and Raymond Walker, sung by a male quartet.

Pointing up many solid laughs are sequences depicting old open-air stages on which all variety of entertainment was ground out side by side in utter confusion. George Marshall draws heavily on his long picture experience to make it all authentic and garners himself a top credit for surefire direction.

Screenplay by P. J. Wolfson and Frank Butler purports to show how Pearl White, early-day serial queen, got her start in silent films. Scripters carry her from a New York sweatshop to a traveling stock company and then into pictures with credible writing. Romance angle is the only apparent hoke factor in script but it, too, blends well with overall high entertainment level.

John Lund co-stars with Miss Hutton as a ham stock actor who is loved by the cliffhanger queen. Choice performances are delivered by Constance Collier, as the character actress, and William Demarest, as the silent director. Latter milks many a laugh in depicting the puttee-attired megaphoner who gave Pearl White her chance at film fame. Billy de Wolfe, Frank Faylen, William Farnum, Chester Conklin, Paul Panzer, Snub Pollard, James Finlayson, Creighton Hale, Hank Mann, Francis McDonald, Bert Roach and Heinie Conklin are among some of the early day names who again strut their talent. Providing backing for the fun is Robert Emmett Dolan's music score and the beautiful color lensing by Ray Rennahan. Art direction, costuming, makeup, editing and other production credits give strong support to entertainment aims. *Brog.*

Dear Ruth

Hollywood, May 27.

Paramount release of Paul Jones production. Stars Joan Caulfield, William Holden; features Edward Arnold, Billy De Wolfe. Directed by William Russell. Screenplay, Arthur Sheekman from play by Norman Krasna; camera, Ernest Laszlo. Tradeshown May 26, '47. Running time, **94 MINS.**

Ruth Wilkins....................Joan Caulfield
Lt. William Seacroft.........William Holden
Judge Harry Wilkins.........Edward Arnold
Mrs. Edith Wilkins..............Mary Philips
Miriam Wilkins.................Mona Freeman
Albert Kummer..................Billy De Wolfe
Sgt. Chuck Vincent........Kenny O'Morrison
Martha Seacroft...............Virginia Welles
Dora, the maid.................Marietta Canty

The solid comedy that made "Dear Ruth" a stage hit has been turned into rollicking film entertainment by Paramount. It's socko fun and should rate handsomely at the ticket windows. Although basis from which comedy springs has a war date on it, the laughs themselves are ageless since such things as uniformed, two-day leaves and the like are only incidental to principal aim of keeping the customers roaring. Production has been well polished by Paul Jones to point film for top drawer bookings.

William Holden and Joan Caulfield click as the principal couple around whom the chuckles are built. Holden does a sturdy piece of work as the love-eager soldier with a two-day leave and amatory urge. Miss Caulfield graces the title role niftily, making it count strongly among the potent cast.

William Russell's direction is sure-handed and points the comedy brightly. Pace is crisp and knowingly developed under his guidance. Standout performance is turned in by Edward Arnold as the fun-loving father of Ruth. His lines are surefire family humor, tossed off uproariously by the actor who seemingly enjoys the assignment. As foil for the adult fun, Mary Philips registers well as the mother. Billy deWolfe rates handsome credit for potent work as the prissy suitor of Ruth who has to stand by while the soldier gets in his licks. Mona Freeman, the brash brat who causes all the trouble, is a delight, giving the juvenile character a generous display of talent.

Arthur Sheekman's screenplay closely follows the play by Norman Krasna, and the broader screen scope gives Krasna's plot added interest. Story concerns a young soldier flying in for a quick romance with the girl with whom he's been corresponding for two years. Unknown to couple is fact that younger sister had done the letter writing, using the elder girl's name and picture. Ruth, just engaged to a banker, tries to carry serviceman along for the two-day period but nature intrudes and a new love blooms. It's infectious hilarity that hits hard at risibilities.

Strongly supporting entertainment aims are the camera work by Ernest Laezlo, art direction, music score, editing and other production credits. *Brog.*

The Unfaithful

Hollywood, May 27.

Warner Bros. release of Jerry Wald production. Stars Ann Sheridan, Lew Ayres, Zachary Scott; features Eve Arden, Steven Geray, Ann Hoyt. Directed by Vincent Sherman. Original screenplay by David Goodis and James Gunn; camera, Ernest Haller; editor, Alan Crosland, Jr.; score, Max Steiner. Tradeshown May 26, '47. Running time, **109 MINS.**

Chris Hunter....................Ann Sheridan
Larry Hannaford....................Lew Ayres
Bob Hunter.....................Zachary Scott
Paula..............................Eve Arden
Prosecuting Attorney..........Jerome Cowan
Martin Barrow..................Steven Geray
Detective-Lt. Reynolds............John Hoyt
Claire.........................Peggy Knudsen
Mrs. Tauber.................Marta Mitrovich
Reger........................Douglas Kennedy
Martha...........................Claire Meade
Agnes..........................Frances Morris
Joan...............................Jane Harker

"The Unfaithful" gears its drama to a modern day social problem and comes through as potent screen material for top situations. Strong cast names of Ann Sheridan, Lew Ayres, Zachary Scott and others promise plenty of customer interest.

Backing drama is fine quality production by Jerry Wald and understanding direction by Vincent Sherman. Problem posed by well written script has to do with a married woman who, through unusual circumstance, cheats on her husband while he is overseas. The David Goodis - James Gunn screenplay makes a plea for understanding and forgiveness rather than divorce. Such dramatic content has been potently presented by the writers and the appeal to femmes is great.

Problem is brought to light a year later when the wife, returning to her home late at night, kills an attacker. Through slight flaws in her description of incident and police suspicion, it is gradually revealed the dead man was the one with whom she had an affair. High suspense and interest is developed by Sherman's direction in keeping characters and events entirely believable. He displays understanding that makes yarn increasingly engrossing as it unfolds through wife's trial for murder, separation from husband and eventual reconciliation.

Miss Sheridan clicks strongly as the wife, giving a performance that rings true and that will earn her most favorable mention. Scott also is very good as the husband, turning in a creditable job that boosts his stock. Ayres, family friend and attorney who brings the couple together again, lends his role a quiet assurance that is effective.

Among others in cast who register strongly are Eve Arden, Jerome Cowan, Steven Geray, Art Dealer, whose sly blackmailing helps build the drama; John Hoyt, believable detective; and Marta Mitrovich, wife of the death victim.

Accentuating mood is Ernest Haller's lensing and the music by Max Steiner. Art direction and settings are important production factors. *Brog.*

The Long Night

Hollywood, May 27.

RKO release of Anatole Litvak, Robert and Raymond Hakim production, directed by Litvak. Stars Henry Fonda, Barbara Bel Geddes, Vincent Price, Ann Dvorak; features Howard Freeman, Moroni Olsen. Screenplay, John Wexley, based on story by Jacques Viot; camera, Sol Polito; editor, Robert Swink; music, Dimitri Tiomkin. Tradeshown, May 26, '47. Running time, **97 MINS.**

Joe................................Henry Fonda
Jo Ann.....................Barbara Bel Geddes
Maximilian.....................Vincent Price
Charlene..........................Ann Dvorak
Sheriff........................Howard Freeman
Chief of Police..................Moroni Olsen
Frank..........................Elisha Cook, Jr.
Janitor's Wife..................Queenie Smith
Bill...............................David Clarke
Policeman.....................Charles McGraw
Peggy...............................Patty King
Freddie.........................Robert A. Davis

"Long Night" is a sullen brooding film about vet of World War II who goes on killing spree when his girl takes up with another guy. There's some good, challenging writing that indicts a society in which a guy can kill legally in war and get it in the neck if he does it in peace, but it's cinematic stuff that others may pounce on. Brilliant thesping jobs are turned in by Henry Fonda, Barbara Bel Geddes (making her film bow), Vincent Price and others, but despite the good cast, picture is too grim to achieve top b.o. results.

Film opens with bang-bang as Fonda shoots Price. Squad car arrives and crowd gathers as Fonda resolves to shoot it out with cops. Via flashbacks, Miss Bel Geddes' meeting with Price and subsequent tragic events are revealed. Price is a magician working in smalltown niteries with assistant Ann Dvorak, tough-as-nails gal with a heart of gold. He meets Miss Bel Geddes in an Ohio industrial town, breaks up her affair with Fonda, and she goes completely under his hypnotic influence. When Fonda tries to break it up Price claims it's strictly paternal. He tells lie after fantastic lie, until finally Fonda lets him have it.

Yarn moves from present to past and back cleverly, winding up where it started. As Fonda takes potshots at cops, Miss Bel Geddes braves gunfire and tear gas to talk him out of it. He surrenders on note that justice will eventually be done.

Fonda is never out of his depth in unusual—for him—role. While far from pretty, in the accepted Hollywood style, Miss Bel Geddes registers solidly as a potent film personality, fulfilling in every way the promise she gave in "Deep Are The Roots." Price is properly evil. Miss Dvorak, while a trifle too literate for the role of a gadabout showgirl, turns on some top histrionics and displays her elegant gams to good effect. Queenie Smith stands out in support as landlady.

Robert and Raymond Hakim-Anatole Litvak production has received a top direction job from Litvak. Mob scenes outside the apartment building are especially outstanding. Other credits rating high are Sol Polito's lensing, the magnificent scoring and conducting job by Dimitri Tiomkin, and Eugene Lourie's stark settings. *Mike.*

Jewels of Brandenburg

20th-Fox release of Sol M. Wurtzel production. Stars Richard Travis; features Micheline Cheirel, Leonard Strong, Carol Thurston, Lewis Russell, Louis Mercier, Fernando Alvarado. Directed by Eugene Forde. Original screenplay, Irving Elman, Irving Cummings, Jr., Robert G. North; camera, Benjamin Kline; editor, William Claxton, Frank Baldridge. At Rialto, N. Y., week May 23, '47. Running time, **64 MINS.**

Johnny Vickers................Richard Travis
Claudette Grandet........Micheline Cheirel
Marcel Grandet...............Leonard Strong
Carmelita Mendoza...........Carol Thurston
Roger Hamilton.................Lewis Russell
Pierre............................Louis Mercier
Pablo.......................Fernando Alvarado
Miguel Solomon................Eugene Borden
Kostic.............................Rolf Harolde
Paul Rosholt......................Otto Reichow
Frillman...........................Harro Meller

Producer Sol M. Wurtzel has reached for a worn formula in fashioning "Jewels of Brandenburg," an undisturbing who-stole meller. It's no gem in the hackle-raising department nor is it sufficiently high tempoed to keep the patrons edging forward. Nonetheless, there's enough verve and deftness in lines and acting to pick up most of the slack and make this film fair game for dual operations.

With Lisbon as locale, pic unreels the surprisingly unstrenuous efforts of a U. S. agent (Richard Travis) to recover the pile of purloined valuables which, at the war's fadeout, are in the mitts of Nazi mobsters. Posing as a jewel smuggler, Travis contacts the band and wangles his way into their confidence. After much to-do, he tracks down the hiding place of the jewels and recaptures the baubles. Pic ends in a burst of rod work that peps up an otherwise lagging development.

Travis detours the pitfalls of taking the yarn seriously. Obviously not playing for keeps, he skips through his part working more for the yocks than otherwise. Also plussing in the light touch is Carol Thurston who patly depicts a jealous senorita. Leonard Strong as the villainous, gun pumping Hitlerian gets enough menace into thin-lipped role to satisfy the action fans while Micheline Cheirel, as his wife, is svelte and sexacious.

Pic could be toned up by sharper pacing and added suspense buildup. On that score, directing is only fair to middling. Camera work also creaks in mediocrity. *Wit.*

The Web

Hollywood, May 22.

Universal-International release of Jerry Bresler production. Stars Edmond O'Brien, Ella Raines, William Bendix, Vincent Price; features Maria Palmer, John Abbott, Fritz Lieber. Directed by Michael Gordon. Screenplay, William Bowers, Bertram Millhauser from story by Harry Kurnitz; camera, Irving Glassberg; editor, Russell Schoengarth; music, Hans J. Salter. Tradeshown May 20, '47. Running time, **87 MINS.**

Noel Faraday......................Ella Raines
Bob Regan.....................Edmond O'Brien
Lieut. Damico..................William Bendix
Andrew Colby....................Vincent Price
Martha Kroner....................Maria Palmer
Charles Murdock.................John Abbott
Leopold Kroner....................Fritz Leiber
James Nolan...........Howard Chamberlain
Emilio Caneta.......................Tito Vuolo
District Attorney.................Wilton Graff
Newspaper Librarian.........Robin Raymond

There are no Freudian angles cluttering up "The Web's" melodrama. Picture presents a crook who kills because he wants money and power and not because of some psycho-quirk springing from a past incident. Film has a freshness in dialog and situations that project strong interest for audiences and will rate good boxoffice payoff all down the line.

Topnotch performances by majority of cast carry the melodramatics along in forthright style. The pace is tight and fast, accentuating intrigue and excitement. Standout is Edmond O'Brien as the hero who becomes enmeshed in Vincent Price's scheme to hold on to a stolen million dollars. He walks off with his assignment with a performance that will build his following. Another honor-garnerer is William Bendix as an honest cop whose lack of faith in things being as they appear is responsible for eventual downfall of Price. Latter gives a compelling reading to the role of a treacherous, suave big-business man. Ella Raines co-stars as heroine and secretary to Price who awakens romantic interest in O'Brien.

The sharp screenplay by William Bowers and Bertram Millhauser, based on a story by Harry Kurnitz, is loaded with clever dialog that sparks light feeling as antidote to heavier moments and accounts for freshness in plot development.

Plot deals with efforts of a young attorney and the police to trap Price into confession of two murders and theft of the million bucks. How it's done has plenty of punch and thrills to hold interest tight. As his first screen directing chore, former stage director Michael Gordon definitely establishes himself in films. It's an effective first try that gets the best from the suspense ingredients.

Firstrate supporting performances back up the principals. Maria Palmer, in a short bit, is very good. John Abbott, Fritz Leiber, Howland Chamberlin, Robin Raymond and others make short footage count. Production dress, marshalled by Jerry Bresler, is top showmanly mounting. Camera work and music score are effective suspense factors and film has been given smart art direction and set decorations to further quality flavor in physical values. Editing is good. *Brog.*

Repeat Performance

Eagle-Lion release of Bryan Foy (Aubrey Schenck) production. Stars Joan Leslie, Louis Hayward, Richard Basehart; features Virginia Field, Tom Conway, Natalie Schafer, Benay Venuta. Directed by Alfred Werker. Screenplay, Walter Bullock, based on novel by William O'Farrell; camera, Lew W. O'Connell; editor, Louis H. Sackin; music, George Antheil. Reviewed N. Y., May 22, '47. Running time, **91 MINS.**

Barney Page....................Louis Hayward
Sheila Page.........................Joan Leslie
William Williams.............Richard Basehart
Paula Costello..................Virginia Field
John Friday........................Tom Conway
Eloise Shaw....................Natalie Schafer
Bess Nichols.....................Benay Venuta
Mattie..............................Ilka Gruning

"Repeat Performance" represents Eagle-Lion's first stab at the bigtime via a top-budgeted production made on its home lot. That in itself would not rate it A playing time but the film has the proper ingredients to do good biz in most first-run situations. Novel story, a fantasy affair, is well-paced and well-acted and the names of Joan Leslie and Louis Hayward should help brighten the marquee. E-L has already teed off a boff ballyhoo campaign with its world preem last week in Zanesville, O., which will probably pay off.

"Performance" marks the first picture done by Miss Leslie since she ankled the Warners' lot after her lengthy litigation with that company. She gets a chance at a meaty, serious role and makes out okay in it, although a little more restraint would have helped erase the starry-eyed ingenue for which audiences have come to accept her. Film also marks the screen debut of Richard Basehart, whom E-L signed after he won the N. Y. Drama Critics' award for his Broadway performance in "Hasty Heart." He emerges in this as an intelligent thesper who should do well in films if given the right roles.

Story, scripted by Walter Bullock from a novel by William O'Farrell, leaves a few loose ends dangling at the final fadeout but nonetheless represents a neat treatment of a difficult assignment. On a New Year's Eve in 1947, Miss Leslie, a Broadway star, murders her alcoholic husband. On the way to seek advice from her friendly producer, she makes the wish that she could have the year to live over again so that she could make certain things worked out differently. Through some unexplained reason, her wish is granted and, when she reaches the producer's apartment, she discovers it's New Year's Eve in 1946.

Then, although she knows what will happen during the ensuing year, events prove that no human can meddle with fate. She tries to change the pattern of things that led up to the shooting but, though several events happen differently, comes New Year's Eve again and she's once more confronting her husband with a gun when he tries to kill her. Several shots ring out and he falls dead, but this time she finds it was an insane friend who'd just escaped from an asylum who shot from behind her. Moral to the tale, if there is one, is summed up in his words that destiny "doesn't care about the pattern as long as the result is the same."

Cast, for the most part, is competent under the guiding hand of director Alfred Werker. Louis Hayward tends a bit to over-emoting as the alcoholic husband but manages to convey the right mood to the part. Basehart shines as the friend who goes insane, although unfortunately the story doesn't clarify the reasons. Virginia Field, Tom Conway and Natalie Schafer carry out the supporting roles well. Musicomedy songstress Benay Venuta also makes her screen bow in "Performance" in a straight dramatic part and carries off her assignment capably.

Production credits are good, with the lush sets and costumes evidencing that producer Aubrey Schenck sunk a hefty bankroll into the film. *Stal.*

Winter Wonderland

Republic release of Walter Colmes-Henry Sokal production. Stars Lynne Roberts, Charles Drake; features Roman Bohnen, Eric Blore, Renee Godfrey. Directed by Bernard Vorhaus. Screenplay, Peter Goldbaum, David Chandler, Arthur Marx, Gertrude Purcell, based on idea by Fred Schiller; camera, John Alton; editor, Robert Jahns. Previewed N. Y., May 22, '47. Running time, **71 MINS.**

Nancy Wheeler..................Lynne Roberts
Steve Kirk.......................Charles Drake
Timothy Wheeler...............Roman Bohnen
Luddington..........................Eric Blore
Betty Wheeler.......Mary Eleanor Donahue
Phyllis Simpson.................Renee Godfrey
Marge..............................Janet Warren
Seth..................................Harry Tyler
Mrs. Schuyler-Riggs.............Renie Riano
Telephone Operator............Diana Mumby
Bellboy...........................Alvin Hammer

There are no marquee names in "Winter Wonderland," but the title of this Repub pic should be a hot-weather lure in itself. Repub's skating star, Vera Ralston, who might be expected to be in it because of all that ice and snow, isn't. Femme lead is Lynne Roberts, who's very appealing, and with Charles Drake in the stellar bracket she helps create a charming variation of the Cinderella yarn for the lower part of the duals.

"Wonderland" is almost wholly outdoor stuff. But the dazzling white backgrounds are never permitted to get monotonous. When the farmer's daughter and the ski instructor from the big lodge aren't developing their romance, the lodge owner is putting on skating exhibitions and ski events.

A ski ballet is a distinct novelty, and a ski race, proceeds of which are hoped to get the heroine out of a jam, is pulse-quickening stuff. John Alton's camera work here is striking. Results are in the best manner of the chase.

Everyone in the pic is pleasant, including Eric Blore, as the lodge owner; Mary Eleanor Donahue, as the heroine's young sister, and Roman Bohnen, as her old man. There are no villians. Even in the big race it's the hero and heroine who compete with each other, and the windup of that is a clinch.

The Patient Vanishes

(BRITISH-MADE)

Film Classics release of Pathe Pictures, Ltd., production. Stars James Mason; features Margaret Vynor, Gordon McLeod, Mary Clare, Terry Conlin. Directed by Lawrence Huntington. Screenplay, David Hume from original by Hume. At Victoria, N. Y., week May 23, '47. Running time, **73 MINS.**

Mick Cardby.......................James Mason
The Matron..........................Mary Clare
Mollie Bennett.................Margaret Vyner
Detective Inspector Cardby..Gordon McLeod
Doctor Moger...................Frederick Valk
Mrs. Cardby.....................Barbara Everest
Lena Morne.....................Barbara James
Lord Morne........................G. H. Mulcaster
Al Meason........................Eric Clavering
Detective-Sergeant Trottet.....Terry Conlin
Mr. Eslick............................W. G. Fay
Doctor Crosbie.................Brefni O'Rorke
Nurse.................................Viola Lyel
Sir Wallace Benson............Anthony Shaw

This picture predates the era of British know-how in filmaking. Turned out in 1943 as a vehicle for James Mason and stashed away unplayed during the war, it now finds its way to American screens as an unmuscular carbon of Hollywood's

(Continued on page 20)

FUN good for hearty laughs in any situation. MP HERALD

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Munro, Greater Union Expanding In Aussie; Fuller-Carroll's 2,500-Seater

Brisbane, May 20.

With the easing of heavy wartime burdens down here, major picture chains and other entertainment units are starting on expansion programs. First new change here is deal Charles Munro (former head of Hoyts' loop) and Maurice Sloman made which would expand their circuit as far north as Cairns. Deal is about fixed with the Jack Morris Far Northern Theatres. Munro and Sloman come in, it's said, via a stock deal. Sloman now runs an indie chain in Melbourne while Munro has interests in Queensland with indie showman, Dick Stephens.

Greater Union Theatres-Rank, topped by Norman B. Rydge here, has set a deal for takeover of Hudson's Theatre Supply Co., one of oldest supply units in Australia. It will be merged with the Greater Union-Rank National Theatre Supply Co., making this unit the topper Down Under.

Give $750,000 For Perth House

Perth, May 20.

Sir Ben Fuller and Garnet Carroll have just purchased the freehold of the Capitol, 2,500-seater here, from the Temple Court interests. Fullers have been operating house on lease for pix. New deal makes Sir Ben and Carroll their own landlords now. Freehold takeover cost about $750,000.

Film policy likely will continue, with some shows in from time to time. Garnett Carroll is currently running "Life With Father" at his Princess, Melbourne.

Eagle-Lion Opens Bid For Latin-Am. Trade, Opening 3 Exchanges

Hollywood, May 27.

Eagle-Lion will start its bid for the Latin-American trade in June with the opening of three film exchanges in Mexico, Panama and Cuba. Arthur Krim, prexy, announced that seven more branches will be set up by September in Argentina, Brazil, Chile, Peru, Bolivia, Venezuela and Trinidad.

Sam Seidelman, foreign distribution chief, will plane to South America in July to give the new setup his personal attention.

'REBECCA' PARIS CLICK IN THREE-WAY SHOWING

Paris, May 27.

Dubbed version of David O. Selznick's film, "Rebecca," is clicking at a high b.o. pace in three Paris first-runs with a subtitled version soon due in a fourth house. Paul White, Selznick's rep in Europe, gave "Rebecca" a press preview last Wednesday (21) in the dubbed version despite squawks from some critics that they were entitled to review the orginal American version.

Philippe Acoulon, head of the SOGEC chain, explained that the pic was shown dubbed to the critics since it was shown to the public in same manner. "Rebecca" has been contracted by SOGEC with an unprecedented large minimum guarantee under the new Acoulon policy of booking only the best product of all makes including American. "Gilda" is preeming at his Francais theatre May 29 with Rita Hayworth expected to attend following a rest cure on the Riviera.

Mex Pix Biz Dropping

Mexico City, May 20.

Official figures for the first quarter of 1947 show a progressive drop in local cinema biz. Figures on cinemas' gross are: Jan., $1,700,000; Feb., $1,425,000, and March, $1,450,-000.

Cinemas' b.o. slump is attributed largely to the general depression that has cut general biz 40% from last spring's levels.

LAWRENCE N. Y.-BOUND

Paris, May 27.

Laudy Lawrence is currently heading for New York to press his law suit against Sir Alexander Korda.

Lawrence, former Korda's exec producer in London, is claiming damages resulting from alleged breach of contract when Korda fired him last year.

MPA Polling Middle East For Opinion on U.S. Pix

Jerusalem, May 15.

A. J. Healy, Motion Picture Assn. rep currently on tour through the Middle East, is polling public opinion to determine the attitude towards Hollywood pix as part of the MPA's public relations policy in foreign countries. Promoting good will, Healy has also been assisting local cinema owners in their negotiations with U. S. distributors, and was instrumental in assuring a regular supply of films during the recent political emergency.

Exhibs were less enthusiastic about Healy's proposals to introduce 16m prints which Hollywood is now turning out for foreign consumption. Theatre owners fear a decline in receipts, as the narrow-gauge films would enable small cinemas and collective settlements to run the same pix now being shown in the cities.

Belgian Festival Set to Go Sunday

Brussels, May 27.

With the Brussels World Film Festival unveiling Sunday (1) at the Palais des Beaux-Arts, last minute entries have been received from Argentine which is submitting Luis Saslavsky's "The Ghost Lady" with Delia Garces and Ernesto Vilches. Morocco is also augmenting its original entries with "The Seventh Door" and "Yamina," an Arabian language pic with French subtitles.

Following the official ceremonies the first day's exhibitions will start with the screening of the Belgian film, "Le Fondateur" ("The Founder"). Dealing with life of King Leopold I, founder of the present Belgian royal dynasty, the picture is a documentary. Script and commentary is handled by Carlo Bronne.

To the winner of the best full-length feature film will go the Brussels Festival "Oscar," a one-foot high statuette carved by the noted sculptor, Oscar Jespers. Award will be made by the board of administrators and festival management and will be a bronze replica of the Brussels patron saint, Saint Michael, who's depicted killing a dragon. Statuet will also be embellished with a reproduction of the large weather-vane atop the Brussels Town Hall

Another award is slated to be bestowed on one of the winning reels by the International Film Press (Fipresci). Known as a "symbolic" prize, it will go to the best picture seen by a jury of film critics who will assay all entries of the Festival. Other Festival events coming up are a screening of RKO's "Citizen Kane" at two Brussels houses for the first time in Belgium for the benefit of the Film Press Charitable Fund. Some 300 original Walt Disney drawings are also slated to be exhibited at the Galerie du Cercle Gaulois starting June 4.

Trade Meet at Brussels

An International Film Trade Congress is scheduled to be held here from June 16 through June 25 under auspices of the Assn. of Belgian Film Theatre Directors. Conclave will be in session simultaneous with the Brussels World Film Festival.

Agenda fixed by the group's organizing committee will deal with taxation on shows and royalties, film renting percentages, educational mission of the motion picture, film trade and theatre regulations and technical improvements plus questions raised by television. Meet will also consider creation of an International Federation of Film Trade in order to maintain permanent contact between worldwide theatre owners.

Reisman, Darnell to Attend

Phil Reisman, RKO veepee in charge of foreign distribution, and Linda Darnell, abroad on a three-month vacation, are due in Brussels for opening ceremonies of film festival.

Following the festival, Miss Darnell will make p.a.'s in Germany as requested by U. S. Army special services Maj. Gen. A. R. Bollen, who arranged for her to appear through Paris agent Matt Duffin.

Mex Clicks Rate High

Mexico City, May 20.

Fancy pay being offered here for stage performers who click. Libertad Lamarque, Argentinian tango singer, No. 1 name in Latin America, reportedly nixed offer of $6,000 for 10 days at the Folies Bergeres, front-line vaude-revue house, biggest money ever held out by a theatre of that kind here. She said she will only do stage work at the head of her own company, and for a salary plus 50% of gross.

Amanda Ledesma, pic actress, is playing the Tivoli, newest vaude-revue theatre, for $350 a day. Pedro Armendiz, pic actor, copping slightly more daily at the Folies.

ASST. WAR SEC'Y TO O.O. AMG'S PIC PLANS

Washington, May 27.

Assistant Secretary of War Howard C. Peterson left for Germany today (27) with one of his chores being to investigate the American Military Government's plans to help the Germans reestablish their film industry and export their films to the U. S.

Pending Peterson's return, the War Department has decided to mark time on the issue which has disturbed the American film industry. A report which the Army had expected to get out on the situation, has been ordered into cold storage by Peterson until he can make his own investigation and have his findings incorporated into the Army's release.

Meanwhile, Brig. Gen. R. B. McClure, just back in this country from Berlin where he served as chief of information control, goes on a month's leave before taking over as chief of the information field office in New York. He had the entire German film situation under him in Berlin with Erich Pommer working for him. McClure has been in N. Y. since his return Saturday (24) but comes to Washington tomorrow (28) before going on vacation.

Rep. Gordon McDonough (R., Calif.), who represents the Hollywood district, has finally heard from Secretary of War Robert Patterson. McDonough wrote to protest the plan for importing German films, particularly those which were made during the period of Nazi control of the country. Patterson declared there would be no importation for some time to come and added that anything which was sent would be thoroughly screened.

WB BOOKINGS STIR MEX

Mexico City, May 27.

Trans-Lux's cinema here, the Trans-Lux Prado, swankiest in Mexico, booking four Warner Bros. pix for a combined run of 26 weeks, has provoked mutterings in the Mexican film industry.

Talk grows of urging enactment of the pending law that demands a minimum of half a year's exhibition time for Mexican films in all of the land's 1,411 cinemas.

Current London Shows

(Figures show week of run)

London, May 27.

"Bless the Bride," Adelphi (5).
"Born Yesterday," Garrick (18).
"Clutterbuck," Wyndham (38).
"Dancing Years," Casino (12).
"Eagle Two Heads," Globe (15).
"Fifty-Fifty," Strand (7).
"Friend Lester," St. Martins (3).
"Guinea Pig," Criterion (67).
"Here There," Palladium (8).
"Jane," Aldwych (17).
"Man Ministry," Comedy (21).
"No Room Inn," Wint. Gdn. (56).
"New Barabbas," Vaudeville (12).
"Oklahoma!," (4).
"Old Vic," New (30).
"Peace to Peckham," Princes (11).
"Perchance to Dream," Hipp (110).
"Piccadilly Hayride," Wales (11).
"Power and Glory," Fortune (33).
"Present Laughter," Haym'ket (6).
"Proudly Present," Yorks (4).
"Romany Love," Majestys (12).
"She Wanted Cream," Apollo (13).
"Sweetest Lowest," Ambass. (56).
"1066 All That," Sayville (5).
"Together Again," Vic Palace (6).
"Under Counter," Phoenix (78).
"White Devil," Duchess (12).
"Winslow Boy," Lyric (53).
"Worm's View," Whitehall (4).

U. S. Dramatists Nearly Monopolize Vienna Legit Stage in '46-'47; 'Father,' 'Claudia,' 'Menagerie' for Next Season

Vienna, May 13.

American playwrights had a practical monopoly on hits on the Vienna legit stage in the season just tapering off, according to reports from Ernst Lothar, U. S. Army's Information Services theatre and music officer. Lothar, who took his present job in 1946, placed 16 Yank dramatic pieces in Vienna during 1946-'47 season. Ten of these are classified as solid hits, with runs of 50 or more performances, very big for this part of the world. Some are still running, with "Jacobowsky and Colonel" remaining strong after 150 shows.

Lothar's score of U. S. plays placed kept America far in the lead over other three occupying powers as far as new scripts produced are concerned. British and French ran pretty well neck and neck, with Soviets trailing. This doesn't take into account classics of all nationalities with which Viennese repertoires are well studded. Not one new native dramatic show has come out since end of the war, unusual in this city which used to be a big producer and exporter of dramatic material and personalities.

In impact of the Austrian theatre public, Burgtheatre's presentation of a slightly trimmed version of O'Neill's "Mourning Becomes Electra" which Lothar directed, may be listed as the No. 1 Yank sock of the past season. After more than 50 shows, starring first Helene Thimig (Mrs. Max Reinhardt) and later Maria Eis, 'Mourning" is still a substantial draw. "Skin of Our Teeth," solid at the Josefstadt, has played 28 performances through this week and is booked beyond the 50 mark.

"Three Men on a Horse," whose Broadwayisms were expected mean nothing here, has played about 50 times at Meidling Neues Schauspielhaus, but the success is attributed to personal draw of Theo Lingen rather than to the play. Other U. S. legit productions with strong records in past season include "Gaslight," "Time of Your Life" and "Our Town." Smaller troupes in Salzburg and Linz also have done well with "Abe Lincoln in Illinois" and "Adding Machine."

Lothar's office is holding over $11,000 in blocked schillings for eventual royalty payments to American authors. Understood this money will be transferred soon in dollars, making it first earnings exported from Austria for playwrights since the war's end.

Plans for the 1947-48 legit season already include some 20 U. S. plays. Lothar has highest hopes for "Voice of Turtle," which Josefstadt will produce; "Strange Interlude," which Lothar will direct at the same house; and "I Remember Mama," set for the Burg with Kathe Dorsch in lead. Other American plays scheduled for next season include for the Josefstadt "Claudia," "Life with Father," unnamed O'Neill play "No Time for Comedy," "My Hearts in Highlands" and "Glass Menagerie," for the Volkstheatre, "Magnificent Yankee" with Albert and Else Basserman in leads; "Embezzled Heaven" with Basserman and Helene Thimig; "Ah! Wilderness" and "Junior Miss." Lothar also has hopes of an "Oklahoma" production at Volkstheatre if he can induce Agnes de Mille to come here to reproduce her choreography with Viennese talent.

Kammerspiele will have "Dark Victory" and "Gentle People," Insel theatre, Neues Schauspielhaus and other companies outside of Vienna also will present American plays. So far only one Yank play, "Our Town" has been shown in Russian zone. This was played in Urfahr, across the Danube from American occupied Linz.

In the music department, Lothar reported heavy representation by American composers in Vienna concert programs. Name people heard here in the past season included Samuel Barber, Aaron Copland, William Schumann, Gershwin, Piston, Harl McDonald, Virgil Thomson, Henry Cowell and John Alden Carpenter.

Georgie Wood to Produce For Whitehall in Aussie

Sydney, May 20.

Wee Georgie Wood, now a smash hit at the Tivoli for Dave Martin interests, will produce "Clutterbuck," currently at Wyndham in London, for Whitehall Productions, headed by Kathleen Robinson and Roland Walton. Comedian produced "Moon Is Down" and "Susan and God" in England some time ago, his only legit production experience. It's his initial legit bid here.

Comic leaves for U. S. after show's opening in June to fulfill contracts. He will go on to London, select some plays for Whitehall and return here next October to take the lead in a Yuletide play and later an intimate revue.

Korda's 1-Out-of-3 Pitch for Eng. Pix

London, May 27.

Sir Alexander Korda is militantly pressing his campaign to protect the British film industry against American competition through a quota act that will guarantee British producers one week out of three weeks of running time. Against the pressure of British exhibitors who fear a picture famine if such a quota act is passed, Korda says that without such a law he doubts whether domestic filmmakers can "retain their independence and character."

In a London Daily Telegraph article last week, Korda wrote: "Owing to the present organization of the British film world, and above all, to the enormous preponderance of Hollywood's great business enterprises on the British screen, British films cannot have a fair show even in the home market without a measure of protection." Referring to the opposition hue and cry, he claimed that an "immense machinery of propaganda is being set in motion against the proposals of the British film producers."

Squaring off against Hollywood and taking a swipe at his chief competitor, J. Arthur Rank, in a thinly veiled reference, Korda referred to the future quality of British films by declaring: "If the British film industry is going to take the same road as America, if great monopolistic combines are going to be created here as they have been in the United States, which absorb cinemas and studios alike, then our film-makers will quickly find themselves in the same position as the Hollywood producers. They will be just as submerged by the inevitable conservatism and unimaginativeness of these vast and soulless organizations as are the film-makers of America."

Terrif Slump At Vancouver Boxoffice

Vancouver, May 20.

The entertainment business in general has hit the skids here. The turnstiles have slowed down in the filmeries, niteries and concerts.

The greatest slump has occurred in the nitery business where, according to local operators, "the bottom has fallen right out."

What is helping to make it tough on the cafes, latter aver, is the reluctance of acts to cut their fees. The only nite spot which seems to be doing any business is the classy Hotel Vancouver, which offers supper-dancing three times a week, but without any floorshow.

In the theatres, business has dropped off in the first-runs, but has held up in the suburbans.

RESERVE DECISION

Federal Judge Simon H. Rifkind reserved decision last week after a two-week trial in N. Y. federal court in a breach on contract action brought by General Overseas Corp. against Republic Pictures International Corp.

Plaintiff sought $250,000 damages charging Republic had failed to live up to an agreement whereby it was to receive exclusive distributional rights on 32 pictures in certain European countries and Africa.

NATHAN FINISHES SAFARI

Paris, May 27.

John B. Nathan, Paramount's European rep, has arrived back in Paris after a survey of Egypt.

He investigated b.o. conditions and possibilities for theatre construction.

SDG Ogles Video Directors While Beefing That RDG Invades Its Orbit

Hollywood, May 27.

Motivation behind the screaming of the Screen Directors Guild against the Radio Directors Guild changing its name and expanding is now clear. The SDG itself wants in on radio, and is now conducting an undercover survey of its chances. Move presages a jurisdictional tussle between the two or, at least, a race to corral the reinholders in the new medium via membership-backed pleas to the International board of the AFL.

The SDG's aims were revealed when information leaked that J. P. MacGowan, business rep of the SDG, had issued feelers to some producers and directors in television. This was done while the union with another hand was ladling out objection to the RDG's talked-of switch in tag to the Directors Guild of America. Nothing was said about the RDG's aims at television directors as the SDG smoke-screened its own activities.

The SDG went so far as to notify the networks that it objected to the RDG's aims, causing some mirth in radio circles, but also regarded by some as an attempt at creating network confusion and concern to prevent the RGD or any "Directors Guild of America" from getting things on paper, inference taken being that jurisdictional beefs, new to radio, might ensue.

The SDG is making its bid on the theory that television nearer approaches screen and screen techniques, involving as it does screen receivers, cameras, stages, etc. The RDG claim is, obviously, based on the electronic relation to radio and the fact that the majority to be operating in video are primarily sound broadcasters.

Meanwhile, the SDG, more openly, states it is unsatisfied with statements of the RDG regarding the latter's aims. The RDG, in a letter to MacGowan, disavowed any intention to move in on assistant screen directors.

Costly Goodnight Kiss

Hollywood, May 27.

A good night kiss was a contributing factor in the indefinite shutdown of "Foxes of Harrow" at 20th-Fox. Maureen O'Hara, femme star, was kissing her three-year-old daughter goodnight when child's head suddenly collided with her mouth, inflicting a cut lip.

Also laid up are Rex Harrison, male star, and director John M. Stahl, both suffering from strep throat.

PCC GIVES MILLION TO COMMUNITY CHEST

Hollywood, May 27.

Gift of $1,002,046 was turned over to the Community Chest by M. C. Levee, president of the Permanent Charities Committee of the film industry. Money was collected from 20,830 studio employes and executives during the 1947 United Appeal.

Fund will be used to support hospitals, youth organizations and other worthy causes in the Los Angeles district.

Eagle-Lion Bally Stands Zanesville (O.) On Its Ear

By CLAIR C. STEBBINS

(Managing Editor, The Zanesville Signal)

Zanesville, O., May 27.

This historic Ohio city was planning a sesqui-centennial celebration before the end of this year—but the film people moved in last week and stole the show. Now it is agreed that any future celebration will be an anti-climax after the world premiere of Eagle-Lion's "Repeat Performance," in which a former Zanesville newspaper reporter, Richard Basehart, makes his film debut.

Sixty newspaper, radio and magazine people—including 20 from New York who were flown to Zanesville by chartered airliner—agreed that the event was one of the most spectacular in the history of the film industry. Moreover, the early newspaper reviews of the picture in Ohio were favorable without exception, and Basehart drew praise for his performance.

Governor Thomas J. Herbert of Ohio cancelled an important prior engagement to attend a dinner in Basehart's honor at famous old Headley Inn, where Louis Bromfield, the novelist, dished out chicken to every one of the 100 guests, who are still talking about that dinner. Schools were dismissed and stores were closed for the parade.

Climax of the three-day celebration came Thursday (22) night with the premiere at two theatres, the Liberty and Weller. In front of the Liberty, an outdoor show was arranged, at which visiting celebrities were introduced as floodlights lighted up the entire front of the theatre.

There were many celebrities on hand. In addition to Gov. Herbert and novelist Louis Bromfield there was a Hollywood contingent which included Benny Rubin, the veteran comic; Chili Williams, the polka dot girl; Frances Rafferty, and Flip Cochran, war hero. Among the columnists present were Earl Wilson and Bob Ruark. E-L publicist Jerry Pickman handled the entire shindig.

'Super' Prods.

Continued from page 3

that 20th plans tentatively to release its five top-budgeters during the last six months of this year. In good times, release of such films as "Forever Amber" and "Captain From Castile," instead of being made one after the other, would probably be spaced more.

With customers already engaged in a selective buying spree and a fight for the boxoffice dollar looming more intensified, it's consequently expected that the majors will intensify their efforts to tag onto the competitive dollar via better pictures. Instead of turning out spectacular pageants, however, such as "Black Rose" would have been, it's expected that they'll make more of a pitch for good stories on which the subject matter itself is not too expensive. Better pictures are necessary, it was pointed out, but "only at a price consistent with the current grosses.

JERSEY INDIES WOULD CURB 16M SHOWINGS

Fearing a stiff rise in competition from narrow-gauge operators during the coming summer, Allied States Exhibitors of New Jersey may demand the addition of a clause to sales contracts barring 16m exhibition of a pic while it's being played at a commercial house. Proposal will be taken up for action at the next meeting of the Jersey unit, according to Edward Lachman, prexy.

If adopted, plan would be to equip each Allied member with a rubber stamp which would have the restrictive clause. Exhibs would then demand the right to stamp the sales contract preliminary to inking. Org's members, Lachman said, have found tough sledding from hotels and bars which feature narrow-gauge pix during the warm months.

"The old-time restrictive rule that prevented playing of a film for 18 months after its release isn't nearly as effective now days," Lachman said. "With so many reissues being distributed, our members have often found themselves in the position of competing on the same film with neighboring hotels and bars."

Kazan to Film Much Of 'Agreement' in the East

Elia Kazan is following the trend to shoot away from studios with the intended production of the Laura Z. Hobson novel, "Gentlemen's Agreement" for 20th-Fox. Director is currently inspecting Stamford, Conn., as a prospective site for shooting the film.

20th-Fox is apparently going in for location-made films with increasing rapidity. Studio previously completed "House on 92d Street" and "Boomerang" under that plan.

N. J.'s Feed for Kirsch

Jack Kirsch, national prexy of Allied States Exhibitors, will hold down the seat of honor at a testimonial banquet tendered him June 26 by the New Jersey branch of the theatre group. Napkin-tucking for Kirsch winds up a two-day session of the Conference of Independent Theatre Owners at the Ambassador hotel, Atlantic City.

Jersey Allied is simultaneously holding its 28th annual convention.

Briefs from the Lots

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sporting editor, written by Charles Marquis Warren for Satevepost . . . Eugene Ormandy and Arthur Rubinstein will have bit parts in addition to their musical chores in "Memory of Love" at RKO . . . James Tinling will direct his 20th picture for Sol M. Wurtzel in "Roses Are Red," which will star Don Castle in a dual role . . . Whitman Chambers screenplaying "The Man Who Stole a Dream" for Pine-Thomas.

Joseph Crehan playing Ulysses S. Grant for the 10th time, this time in "Silver River" at Warners...Tyrone Power started his 28th film role in "Nightmare Alley" at 20th-Fox... Joe Pasternak assigned Gero Maly, a protege from Hungary, for a role in "The Kissing Bandit" at Metro... John Abbott called off his trip to London to play a heavy part in "If Winter Comes" at Metro...Poodles Hanneford and his daughter Grace will do a horseback stunt in "The Red Pony" at Republic... "Julie" is the new tag on "Dancing in the Dark" at 20th-Fox...Lloyd Nolan drew a father role in "The Green Grass of Wyoming" at 20th-Fox.

Postwar activities of the Ku Klux Klan form the basis of "Burning Cross," currently in work at the new Motion Picture Centre, with Walter Colmes producing and directing for Somerset Pictures.

Adele Jergens draws one of the femme leads in "When a Girl is Beautiful," to be produced by Wallace MacDonald at Columbia... Richard Thorpe to Florida to arrange location spots for Metro's "On an Island With You" . . . Lucille Fletcher is screenplaying her own radio script, "Sorry, Wrong Number," for Hal Wallis . . . William Bakewell signed as romantic lead in "King of the Bandits," new Cisco Kid film produced by Jeffrey Bernerd...."Exposed" is release title for "It's Murder, She Says," at Republic .. Barton MacLane's double activities in "Silver River" and "The Treasure of Sierra Madre" at Warners caused the postponement of his opening in the legiter, "Black Bart."

Dorothy Hart joins Barry Fitzgerald and Don Taylor as one of the leads in "Homicide," Mark Hellinger's next production for Universal-International release.

Sheppard Strudwick, Broadway actor, drew a key role in "The Red Pony" at Republic . . . Walter Wanger borrowed Julie London for a role in "Tap Roots," which goes into work May 31 on location at Asheville, N. C. . . . Eric Blore plays a gentleman's gentleman for the 11th time in the "Lone Wolf" series at Columbia . . . Eve Miller was borrowed by Columbia from 20th-Fox for the femme lead in "The Buckaroo from Powder River." . . . Arthur Space succeeded Frank Ferguson, who bowed out of Sol Wurtzel's "Invisible Wall" because of a prior commitment . . . Fortunio Bonanova signed Norma Alcira, Hungarian actress for "Not Tonight, Madame," to be produced in Mexico City.

In-Betweeners

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are knocking off sizeable profits despite the generally dwindling patronage.

Plight of the middle-budgeters is exemplified, it's said, by one peculiarity of the present dip—the subsequent nabe houses haven't felt the drop as much as the first-runs. The customers aren't willing to travel downtown and pay top prices for run-of-the-mill pix any longer. If it's a big show they'll take the trouble. But for the smaller film, they'd rather wait it out in their home neighborhood.

Both the middle west and the south have been nicked least by the dropoff. Main wealth of both sectors lies in staple crops such as wheat, corn and cotton and those products are still pulling down handsome prices on the exchanges. During the war, it's noted, grosses in those territories didn't show the same mercurial rise as on both seaboards, and they're now displaying greater resistance to the reverse movement.

San Francisco, Seattle and Denver are the hardest hit towns on the Coast, distrib heads say. Frisco, with 75,000 unemployed, is the worst of the lot while Seattle, which depended on a tremendous ship-building boom isn't far behind. Atlantic coast is down some 20% all along the line, according to the checkup.

WB's 'Go Into Dance' Reissue May Be First Of Jolsoniana Cycle

With Columbia's "The Jolson Story" rolling at a record-breaking clip, Warner Bros. is climbing on the bandwagon via a reissue of "Go Into Your Dance," Al Jolson starrer produced in 1935. Film is the only one in which Jolson appeared with Ruby Keeler, to whom he was married at the time.

Date and specific terms under which the pic will be released have not been set as yet. However, success of the current WB double bill re-release of "The Sea Hawk" and "The Sea Wolf" in key city firstruns indicates that the Jolson oldie may be teamed with another film for similar cross-country exhibition.

Warners, who launched Jolson into pictures with their epoch-making first talker, "The Jazz Singer," in 1927, have a total of seven other films made on their lot to pick from if they decide on a Jolson double-billed program. These include, besides "Jazz Singer," "The Singing Fool," "Say It With Songs," "Mammy," "Big Boy," "Wonder-bar" and "The Singing Kid." "Hallelujah, I'm a Bum," Al Jolson starrer released through United Artists in the early 1930s, is currently making rounds of exploitation houses under auspices of Astor Films.

U-I HAS HEAVY SKED, 3 SHOOTING, 5 READYING

Hollywood, May 27.

Universal-International will be knee-deep in June production with three holdovers facing the cameras and five more slated to start before the end of the month. Carrying over from May are "The Exile," "Ride the Pink Horse" and "The Wistful Widow of Wagon Gap."

Starting June 2 are, "Tap Roots" and "The Adventures of Black Bart," to be followed by "Homicide," "Imagination" and "The Senator Was Indiscreet."

N.Y. Labmen Complain H'wood Scale 40% Better

Strike threat arising from breakdown of contract talks between Film Laboratory Technicians, Local 702, and 16 major New York labs is expected to be averted this week through intervention of Richard F. Walsh, prez of the International Alliance of Theatrical Stagehand Employees. With about 2,000 workers affected, Walsh is searching for a wage increase formula that will crack the five-months deadlock between Local 702 and the companies.

Key question in dispute is the union's demand for wage parity with west coast lab workers, which would boost the eastern scale by approximately 40% in all categories. Union has put thumbs down on a company offer of 15% wage hike. In addition, John J. Francavilla, Local 702 prez, is asking for correction of certain "gross inequities," resulting from use of multiple printing machines. Among other union demands are increased vacations, sick leave and severance pay.

Picket St. L. Theatre For Negro Prejudice

St. Louis, May 27.

Fanchon & Marco's firstrun houses, the Fox, Missouri and St. Louis, and the Shubert, controlled by officers of F&M, are being picketed by a group of 50 Negroes and several whites as the result of the management's policy of refusing to admit Negroes to the houses. The picketing started last week and is part of the local agitation against the segregation of whites and Negroes in places of amusement.

During the local legit season at the American theatre a similar protest was made against the management's policy of declining to sell ducats for seats on the first floor to Negroes.

Since the outset of pictures in St. Louis the industry has operated on a policy of having separate first-run houses for both races. Some nabes in Negro sections cater to both Negroes and whites.

When the Dodgers were in town last week to play the Cardinals, the management of Hotel Chase, where the club quarters while in St. Louis, was "unable" to find room for Jackie Robinson, colored Dodger first baseman, and arrangements were made for him to live in a Negro hotel.

Rank Aides

Continued from page 9

wood. During his travels, Lundy will observe the overall workings of American cinemas as well as sample the reaction of the American public to British pix. While on the Coast, he said he expected to huddle with Spyros and Charles Skouras before leaving for visits in Seattle, Vancouver and Toronto.

Also in the U. S. to inspect operation of American theatres, is Louis Elliman, managing director of the Odeon circuit in Eire. Here for a stay of some five or six weeks, he is scheduled to leave for the Coast the end of the week and will visit Florida prior to returning to Eire. He pointed out that his circuit operated some 16 houses in Eire and noted that there's been a slight tendency of the b.o. to decline there.

George F. Gunn, head of the camera dept of Technicolor, Ltd., another arrival, stated he'd spend a few days in New York before going to the Coast. Here for a six-week stay, he said the company was mapping plans for expansion but added that it was a tossup as to whether this could be done in view of material shortages.

Rank's Vancouver Talk

Vancouver, May 27.

J. Arthur Rank arrived here yesterday (Monday) on the private railway car of Pathe Industries chief Robert Young. Following a news conference, he spoke to the largest public gathering he has yet addressed in America, numbering more than 1,000. After the speech, he met with local Odeon managers and then looked over the chain's houses here.

In a news conference with his p.a. Jock Lawrence, Rank stated that British pictures are seeking more and better playing time in major American circuits. He said that no large-scale production plans are in the immediate offing for Canada, but declared that the Queensway studio in Toronto is capable of handling any major production. Canada, he added, represents an "ideal testing spot" for gauging what reaction the American public will have to his product.

Rank declared his main interest in Canada is in building more houses, but denied any possibility of Famous Players and Odeon joining forces. "There's plenty of room for both," he said. At a meeting with the Vancouver board of trade, Rank criticized in an ad lib speech Hollywood productions for their "unreality." He handed orchids, however, to "Going My Way" and "Bells of St. Mary's" because "they were helpful to people's lives."

Civil War

Continued from page 8

have seized it. And Metro's "Romance of Rosy Ridge" also opens up after the last shot is fired.

Twentieth-Fox has just taken an option on "Incident in Illinois," soon-to-be-published James Edward Grant novelet, for Gene Markey's production aegis. Yarn concerns a Confederate soldier who returns from battle, and how he raises his voiceless son.

Walter Wanger is making James Street's "Tap Roots" for Universal-International, story taking place during and after the war. Company, starring Van Heflin and Susan Hayward, with George Marshall directing, leaves for Asheville, N. C., on May 31 for location shooting. Columbia's "The Man from Colorado," Technicolor special starring Glenn Ford, William Holden and Ellen Drew, with Jules Schermer producing and Henry Levin directing, is another one.

RKO's contribution to film literature of the era is Eugene O'Neill's "Mourning Becomes Electra," in which Rosalind Russell and Katina Paxinou swish around in the period's voluminous costumes, while Raymond Massey and Michael Redgrave nurse their wounds. Dudley Nichols is producing and directing. Studio also has "Stations West"—same period—coming up this summer, with Dick Powell starring and Robert Sparks producing.

Enterprise is in there pitching, too, with "They Passed This Way," currently being produced on location by Harry Sherman, spotting Joel McCrea, Joseph Calleia and Charles Bickford. And Allied Artists is prepping Jules Verne's "Mysterious Island" for Roddy McDowall. Lindsley Parsons will produce. Classic tale concerns a group of General Grant's boys who escape from a Rebel prison camp during the war to an island in the Caribbean.

TOMORROW IN N.Y. THE THRILL OF

"POSSESSED"

JOAN CRAWFORD · VAN HEFLIN · "POSSESSED"

WITH RAYMOND MASSEY · GERALDINE BROOKS · DIRECTED BY CURTIS BERNHARDT · PRODUCED BY JERRY WALD

WARNER ACHIEVEMENT!

Screen Play by Silvia Richards and Ranald MacDougall • Based Upon a Story by Rita Weiman • Music by Franz Waxman • Director of Photography Joseph Valentine, A.S.C.

Film Reviews

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The Patient Vanishes

forte—the hard-hitting, tightly scripted mysto-actioner which depends on pace, tussles and plot twists. Its boxoffice pull rests on the extent that Mason's hold on Yankee customers can overcome the red ink of halting construction, unfamiliar accents and the punch that's signalled.

Rivalry of father and son—the elder a Yard inspector, his junior a private gumshoe—over homicide and kidnapping is put through the wringer. They're both shooting at the same target—to save the daughter of an English swell from the gang without coughing up the ransom. The son (Mason) gets there first, after gunplay, hard blows and false leads are bandied. In the curtain scene, he's rescued from the blot-out in a gas chamber by pater and confreres with honors divided. Amorous hijinks, strictly muted, are ladled out in dalliances between the sleuther and his secretary and chief aide (Margaret Vyner).

The customers' ear trumpets are going to strain a bit on this pic. For that old bugaboo that's tied a can to many past British imports—gabbing that's hard to decipher at times—hurts the opus in several spots. Lack of costuming glamor is noticeable. If there are curves on the cuties, they're the light under the bushel.

Mason, looking considerably younger than the current edition, is definitely likeable as the brash, fumbling detective despite a discernible clumsiness in portraying the role. In this earlier era, his lovemaking has the hearty, smacking quality of British roastbeef with none of the "Seventh Veil" meanness which caught on big. Miss Vyner, her allure lampened by potato-sack tailoring, acts out her secretarial and amatory stints brightly.

Gordon McLeod, handling the inspector-father role, muddies his lines with a heavy British timbre that's hard to catch. Other parts are satisfactorily dished out. *Wit.*

Bells of San Angelo
(SONGS; COLOR)

Republic release of Edward J. White production. Stars Roy Rogers; features Dale Evans, Andy Devine, Bob Nolan, Sons of the Pioneers. Directed by William Witney. Screenplay, Sloan Nibley, based on story by Paul Gangelin; camera, Jack Marta; editor, Les Orlebeck; songs, Jack Elliott, Tim Spencer. Previewed N. Y., May 21, '47. Running time, 71 MINS.

Roy Rogers	Roy Rogers
Lee Madison	Dale Evans
Cookie	Andy Devine
Rex Gridley	John McGuire
Mr. Lionel Bates	Olaf Hytten
Gus Ulrich	David Sharpe
The Padre	Fritz Leiber
The Old Timer	Hank Patterson
The Cook	Fred S. Toones
Bus Driver	Eddie Acuff

Bob Nolan and Sons of the Pioneers

A touch of satire lifts "Bells of San Angelo" out of the formula western. But while that may appeal to the more discriminating filmgoer, the kids may not like it. Roy Rogers is made to appear less omniscient than usual, and that's a bit of tarnish on an idol. However, when this Republic hayburner keeps going that away it rides hard and furious, and with plenty of gunplay, fisticuffs and gore. If the kids overlook the satirical implications, they should take this one to their sadistic young hearts as avidly as they have most of the Rogers epics.

For once, neither Rogers nor Trigger, screen-credited as "the smartest horse in the movies," outwits the baddies. That's the contribution of the gal, blonde Dale Evans. She's a scribbler of cowboy novels whose creations are snickered at by Rogers, a Mex border investigator. But when Rogers and Miss Evans find themselves in the climactic tight spot, it's a reenactment of the big scene from her current book that gets them into the clear.

Leading up to that is the customary dirty work at a silver mine touching on the border, where John McGuire is up to mischief with the aid of David Sharpe. Midway through Rogers' expose he takes a monumental shellacking from McGuire, Sharpe, et al., and, with the aid of the pic's Trucolor tinting, the gore literally runs red. The kids will especially like that.

Andy Devine and Olaf Hytten are in for some agreeable comic relief, former as a sheriff with a mysterious past, and Hytten as an Englishman come all the way from London for, among other things, a fox hunt.

Songs are pleasant, Rogers offering up "Cowboy's Dream of Heaven," and the femme lead delivering "I Love the West." Sons of the Pioneers do some thesping in addition to their melodic aid. Direction and camera adequate.

Nuremberg Trials
(Documentary)
(RUSSIAN-MADE)

Artkino release of Central Documentary Film Studios production. Directed by C. Svilov. Original narration, B. Gorbatova; cameramen, Roman Karmen, B. Makaseyev, S. Semyonov, V. Shtatland; score, A. Grana; editor, A. Vinogradov. At Stanley, N. Y., week May 24, '47. Running time, 58 MINS.

"Nuremberg Trials" is a grim if slightly disjointed Soviet newsreel—documentary version of the trial of top Nazi war criminals. U. S. exhibitors long have contended that documentaries must be topflight if able to serve as regular screen fare. This hardly measures up to this classification. Furthermore, this one gives the Russians too much credit for winning the war.

Principally it's not the fault of the producers but rather the tough subject they were handling. Earlier newsreel and special Russian-made subjects on this trial indicated just how tough it was going to be making the Nuremberg Trial into any sort of documentary feature. Obviously, even the most skilled photography, which this has, showing closeups of the Nazi war leaders being tried for their countless wartime misdeeds, needed plenty of flash-backs to make the story jell. Soviet filmmakers have filled this picture with numerous cut-ins on old newsreel clips, including some seized German newsreel material. There are battle scenes, episodes showing the hideous concentration camps and mass slaughter, etc.

Here, when an individual is put on trial, three are earlier shots of the person when he was strutting around as an arrogant conqueror, as a jubilant victor or exhorting the misguided German people to further stinting. Then the camera returns to the courtroom and actual, tedious recital of testimony and introduction of documents. It appears that the documentary boys were overwhelmed with the stupendous task and import of the trial, and forgot about some of their earlier and better efforts with such type of screen vehicle. Constant switching from one scene to another calls for acumen of skill to grip an audience. And, unfortunately, such skill is largely lacking in this film.

Fact that the British-accent narrator tends to become tiresome also is no help. In a few passages, the strictly Soviet side of the trial and the war, is given. For example, in trying to explain how the Nazis finally were brought to terms, the narrator says "the Red Army struck and struck again until victory came." In another passage, laurels are tossed to Tito's warriors. *Wear.*

Thunder in Hills
(CZECHOSLOVAKIAN-MADE)

General Film release of O. Sedlacek production. Directed by Vaclav Kubasek. Screenplay, Joseph Mach, from original by Frantisek Gotz; camera, J. Strecka, J. Holpuch. At Squire, N. Y., week May 23, '47. Running time, 82 MINS.

Tailor	J. Prucha
Tereza	M. Vasova
Informer	V. Repa
Jelena	Eva Klenova
Flier	H. Hemola

(In Czechoslovakian; English Titles)

Initial Czechoslovakian resistance picture to be released in U. S., this measures high in dramatic appeal and superb performances. Even though a war picture, and possibly the last in a long line of screen yarns about the underground movement, "Thunder in Hills" looks a strong entry for arty and foreign language theatres. Selling job should build word-of-mouth.

Starts out like a routine yarn about the usual brutal occupation Nazie forces with a Czech-Moravian village under the heel of this ruthless conqueror. Spotlights activities of partisans in blowing up a vital bridge and then closeups on daring British aviator who's shot down during a single-handed attack. From there on it's an untiring search by the Nazis to corner the enemy airman and an equally daring resistance by the villagers to giving the man up.

Plot brings in a conventional love story between the aviator and the village tailor's daughter. The tailor and his pretty offspring hide the aviator, and by accident the former is suspected of being friendly with the Nazis because his false tip turns out true. There is much to-do about spies and counter-espionage, but story winds up with the tailor, falsely suspected of being a traitor, fully exonerated and forgiven on his deathbed.

Picture builds to a realistic, battle climax between the German troops and partisan-village forces. Vaclav Kubasek turns in a crack job of direction from Joseph Mach's nicely-paced screenplay. Camera work of J. Strecka and J. Holpuch is surprisingly good, particularly in closeups. Cast is excellent, with acting laurels so well split among leads that there's no standout. *Wear.*

Palestine
(BRITISH-MADE)

Eagle-Lion release of J. Arthur Rank's first "This Modern Age" series. Producer, Sergei Nolbandov; editor, George Ivan Smith; music, Muir Mathieson, London Symphony Orchestra. Tradeshown May 23, '47. Running time, 21 MINS.

This is the first release in Canada of a monthly series of factual films on the style of "March of Time" but which will deal with British Empire contemporary themes. "Palestine" could not be more timely and is also scheduled for U. S. release.

Designed for global showing, "Palestine" pulls no punches but is objectively impartial in its narration. The two-reeler has a terrific dramatic impact and should make money for exhibitors on auxiliary advertising in the current headlines. It relates the story of the country from its days of Turkish rule, the building of the Suez Canal, the adjacent oil discoveries which made the area coveted by the great powers, the way in which the Jewish people have made the desert bloom with their communal settlements, their schools and universities.

"Palestine" points out that the Jews joined the Allies in the last war while the Arabs remained indifferent and that the Mufti escaped to Germany to stab Britain in the back. One of the most dramatic sequences in "Palestine" includes captured German newsreel clips showing the Mufti fraternizing with the Nazi bigshots and inspecting Nazi troops.

The two-reeler then jumps into the present period of revolt and terrorism; the King David Hotel explosion where 91 were killed; the house-to-house searchings and curfews; the claim that terrorism is not only a threat to the Empire but to Zionism; the admission that Britain alone cannot supply the solution. While the film is intentionally impartial, the sympathy still seems to lie with the Jewish people.

No screen credits are given the cameramen or narrator but the literary editor is George Ivan Smith, formerly with the Australian Broadcasting Commission and then with the British Broadcasting Corp. until he joined the J. Arthur Rank organization when the war ended. Moscow-born Sergie Nolbandov, producer, was formerly in charge of production at Warner studios in Teddington, England. *McStay.*

NEW JURISDICTIONAL TIFF ON DECORATORS

Hollywood, May 27.

More jurisdictional disputes in the motion picture labor tangle are in the making as a result of the filing of a petition by the International Alliance of Theatrical Stage Employees with the National Labor Relations Board, seeking to represent interior decorators and their assistants. In the past, the decorators have been part of Screen Set Designers, Illustrators and Decorators, Local 1421.

Following the petition, the producers broke off negotiations with Local 1421 until NLRB has decided who is representing whom.

Show Biz Spokesmen Seek to Nip 20% Tax

Washington, May 27.

Three film industry spokesmen are expected to appear before the House Ways and Means Committee this week and next to explain why the 20% admissions tax should be reduced in the near future. Slated to appear are Herman Levy, general counsel of MPTOA, and Ted Gamble of ATA. In addition, there will be a statement by Eric Johnston which will be presented by some other member of the Association, according to present plans.

Also on the witness list is James F. Reilly, for the National Assn. of Legitimate Theatres, and officials of the Minnesota State Fair Assn. and the Wisconsin State Fair Park.

Cabot Mulls Indie Of Western Story

Bruce Cabot plans to become a producer, with the purchase of an unpublished western novel, "The Regal Rustler," by Richard Sahlein. In case he does not get around to producing it, Cabot plans to sell the property to a studio for its original price, $15,000, provided the studio hands him a role in the picture.

Temple for 'Mary Hagen'

Hollywood, May 27.

Warners signed Shirley Temple to co-star with Ronald Reagan in "Mary Hagen," to be produced by Alex Gottlieb and directed by Peter Godfrey. She replaces Geraldine Brooks, originally set for the part. Picture will be based on "That Hagen Girl," a novel by Edith Roberts.

HEINEMAN'S COAST CONFAB

William J. Heineman, sales chief for the J. Arthur Rank division of Universal, will join Nate Blumberg, U's prexy, on the Coast for continued huddles with Rank. Heineman shoved off for Chicago, Monday (26), on his way to Dallas and then Los Angeles.

Blumberg headed west Friday (23). Other biggies in on the talks are Robert Young, top man for Pathe Industries, and Arthur Krim, Eagle-Lion prez.

Inside Stuff—Pictures

As part of the bally campaign on its "Perils of Pauline," Paramount is planning a pre-release screening of the new film for the press along with excerpts of the original Pearl White cliffhanging serial. Flacks hope to duplicate conditions existing when Miss White's celluloid appearances were firstrate fuel for the b.o. fires of yesteryear.

Par is hunting for "an old theatre" in New York where the new and old Paulines would be run off. For mood music on a tinkling piano, songsmith Ray Walker, who wrote "Poor Pauline" for the current thriller, will reenact a similar role he had at the turn of the century when he played at Wilson & Kojan's at Coney Island from 10 a.m. to 1 a.m. daily and Sunday for $15 weekly.

General Mark Clark's story of his advance landing to the Allies' North African invasion twice mentions Darryl Zanuck, production head of 20th-Fox.

The scenario-like experience, sometimes known as "the Darlan Incident," included Col. Zanuck in the party to supervise the photographic record. But on two occasions, according to General Clark, situations arose in which he twice called upon Zanuck to go on important errands. The General's story, carried by the New York Times in a series of six episodes, is being syndicated by North American Newspaper Alliance and rates as an on-the-level cliffhanger.

Purchase by Loew's International of the Mecca building (1600 Broadway) and a similar move by Spotless Cleaners which takes over 723 Seventh avenue, puts the squeeze on a flock of small film distribs and pix servicing outfits currently tenanting the buildings. With space availability as tight as ever, many of these concerns will probably be forced out of the Times Sq. sector.

The pinch is all the tighter because 723 Seventh avenue is constructed specially to house film vaults under strict New York fire regulations. There are only a few buildings of this type around and they're filled to capacity at the present time.

Footage of all important events of the Variety Clubs convention in Los Angeles was prepped by the Society of Independent Motion Picture Producers for presentation to national chief barker Bob O'Donnell. Shots start with the arrival of special trains, include the Heart reports session, fashion show for wives, parties staged by Warners, Paramount, Gene Autry and others. About 2,000 feet were shot, but editing reduces it to between two and three reels, which Donald Nelson, SIMPP prexy, will present to O'Donnell. Gene Lester covered everything except Warners' studio party, which Fox Movietone News shot.

Decision on a new title for Howard Hughes' "Sin of Harold Diddlebock" is expected to be made within the next few days. Harold Lloyd starrer released through United Artists was pulled after six test engagements in various parts of the country, but will go back into release under its new title.

Film did fair biz at the boxoffice during its trial runs, according to Hughes' homeoffice officials, but it was felt that it could have done better. The title got most of the blame.

Lawrence Tierney's recent drunken capers not only achieved nationwide publicity but caused a diplomatic ruckus between Enterprise and RKO. Enterprise is burning over the sudden withdrawal of its "Ramrod" from the Palace, an RKO house, in Chicago, and the substitution of "Born To Kill," an RKO production, starring Tierney. Switch to cash in on the frontpage publicity may have been good business but it wasn't cricket, according to Enterprise.

First result of the talent pooling deal cooked up by independent producers last February was set in motion when Central Casting for the first time in history, started serving indies with the same talent furnished Major studios. Setup literally amounts to an exchange all of such dope between indies and the Motion Picture Producers Association. Members of the Society of Independent Motion Picture Producers now also have access to Central's listings of producer, director, actors, etc.

Insiders on labor matters during the Washington powwows recently with AFL prexy William Green were amazed at the latter's bland observation, "I can't understand all this palaver about labor strife in Hollywood; they're making pictures now, aren't they? There's nobody out on strike now, and if they were how could they produce?" Thus the move for cessation of the jurisdictional situation is still status quo, at least for now.

Deflates Theory 90% B. O. Tax

Continued from page 3

heavy percentage of the collections in this category, the general admissions figure also includes collections from sports events (including race-tracks), public dances, fairs, bazaars, lectures, stage shows, etc. The Bureau of Internal Revenue has no figures of any kind to indicate what share is contributed by any of these types of entertainment.

"In fairness we should also call to your attention that the monthly figures are of a preliminary nature, and will not necessarily add up to the final totals published on an annual basis. These discrepancies are due to the eventual correction, sometimes months later, in the preliminary reports from which the monthly statistics are compiled.

"In addition, out-state figures show the locality where we collect the tax, not necessarily the one where the theatre-goer is located. For instance, it is possible for a national chain of theatres to pay its entire tax for the whole country in the headquarters area."

The statement blows skyhigh the estimate system which has been followed by the Motion Picture Assn. MPA figures that 90% of the general admissions tax, exclusive of night clubs, ticket brokers, etc., represented the motion picture b.o. take. But internal revenue says it has no such figures. One spokesman for the bureau said that the MPA estimate is probably "considerably exaggerated."

'May Even Be Below 70%'

"When you consider the heavy volume of admissions for other things in season," he declared, "it is more likely that the motion picture portion of the whole is probably less than 80%. It may even be below 70%. At any rate we have no breakdown figures and we think that the 90% estimate is considerably exaggerated."

Another misconception is blown away in the paragraph on state and local figures. It is believed here that the third N. Y. revenue district, always taken to indicate that all of Manhattan from 23d stret north, does 10% of the nation's business, does not mean that at all. Since so many companies have their main offices in N. Y., it was pointed out that the third district return always include boxoffice take for other parts of the country which are merely reported by the home offices.

Internal revenue's new figures will now come in three general classifications: General admissions which will cover not only theatres but also such things as dancehalls, baseball, football, horseracing, swimming pools, etc.; roof gardens and cabarets, which stand by itself and therefore is definitely accurate: and "others" which will include tax on ticket broker sales, on leases of boxes or seats and on admissions sold by proprietors in excess of the established price, on which the tax is 50%.

The total tax collected in April, which generally reflects March biz at the boxoffice, amounts to $38,-619,325. This holds its place with the $36,472,000 for the same month of the previous year, and gains substantially over the previous month's $33,223,000. The month's total breaks into $33,412,813 for general admissions, $4,888,257 for niteries, and $318,254 on ticket broker sales.

THE SHAPE OF THINGS TO COME!

Does the upward curve of a bathing suit mean the downward curve of your attendance? Does the crack of a baseball bat mean a crack in your receipts? If vacation-time and outdoor competition give you the jitters, forget it! That's where Leo, the Friendly Lion, comes in! He wants you to have plenty of top product during coming months to keep your customers movie-minded! It's an old M-G-M custom!

M-G-M RELEASES! JUNE! JULY! AUGUST!

CLARK GABLE

DEBORAH KERR

GREGORY PECK

ESTHER WILLIAMS

ELIZABETH TAYLOR

GENE KELLY

CLARK GABLE · DEBORAH KERR
Sydney Greenstreet · Adolphe Menjou · Ava Gardner
Keenan Wynn · Edward Arnold
"THE HUCKSTERS"

★

GREGORY PECK · JANE WYMAN
"THE YEARLING" *(Technicolor)*
with Claude Jarman, Jr.

★

ESTHER WILLIAMS
"FIESTA" *(Technicolor)*
introducing Ricardo Montalban

★

VAN JOHNSON · JUNE ALLYSON
"HIGH BARBAREE"

★

"DARK DELUSION"
Lionel Barrymore · James Craig · Lucille Bremer

★

ELIZABETH TAYLOR
"CYNTHIA"

★

GENE KELLY · MARIE McDONALD ("The BODY")
"LIVING IN A BIG WAY"

★

SPENCER TRACY · KATHARINE HEPBURN
ROBERT WALKER · MELVYN DOUGLAS
"THE SEA OF GRASS"

★

VAN JOHNSON
"THE ROMANCE OF ROSY RIDGE"

★

VAN JOHNSON

JUNE ALLYSON

SPENCER TRACY

KATHARINE HEPBURN

ROBERT WALKER

MARIE McDONALD

M-G-M

Friendly in the Summer Too!

Tele Engineers Ease Pix Production With New 'Remote Control' System

New system of "remote control" editing and directing of films via television, which was patented in Washington recently by Dr. Adolph N. Rosenthal, is one of a series of attempts by film and tele officials to take advantage of video's benefits to simplify film production. Idea similar to Rosenthal's was broached last year by Metro director S. Sylvan Simon, who disclosed it in a VARIETY interview after witnessing his first tele show in New York over WNBT (NBC).

Simon at the time declared that the high cost of film production could be considerably lessened if some method could be worked out whereby a producer or director could stage an entire film on tele before starting the cameras rolling. System, he believed, would greatly decrease the number of retakes necessary, since the producer could make any necessary changes in the tele studios. He could also be better able to visualize what a set would look like on a theater screen by viewing it on the tele screen.

Invention patented by Dr. Rosenthal, who's director of research and development for Scophony Corp. of America, involves a combination of film and tele cameras. Under a remote control system, the director, producer or editor could observe and supervise the production from a private projection room far from the sound stage. He could approve or disapprove the scene entirely and eliminate, reduce or enlarge any or all of it in advance of the actual shooting. System would thus enable him to avoid or at least cut down retakes, plus cost in time and money for personnel, raw stock, space and equipment.

Nothing was heard of Simon's idea after he returned to the Coast, indicating he's not yet had a chance to test it because of lack of suitable tele equipment, or else the Metro studio bosses frowned on it. Film industry officials, when Simon's plan was first broached, didn't believe it would work since screen thespers, accustomed to short takes, would find it too difficult to memorize an entire script for pre-testing purposes before the video lenses.

Dr. Rosenthal assigned patent rights on his invention to SCA, along with another new use for tele providing two-way telephonic communication in which people could both see and hear the person on the other end of the receiver. Utilization of tele for film production points up the remark made to VARIETY last week by Col. Nathan Levinson, chief engineer of the Warner studios, to the effect that the next two or three years would see the most outstanding technical achievements in the film industry since the development of sound.

RKO Studio Powwow

Hollywood, May 27.

RKO veepee John M. Whitaker and pub-ad chief S. Barrett McCormick are in for studio confabs with prexy N. Peter Rathvon, studio boss Dore Schary, p.a. Perry Liefer and other studio toppers.

They're accompanied by a pair of execs from the New York office of Foote, Cone & Belding, William E. Berchtold and Harold Webber.

$38,900,000 Profit

Continued from page 3

have boosted sales overhead somewhat and those two factors are acting as a brake on profits.

At that, trade circles note, the Big Seven should have no difficulty cracking the $100,000,000 figure for the fiscal year if the slight relapse gets no worse. That's plenty high, since the top profits for the industry never exceeded $65,000,000 before '46 wound up with an unheard of take of $125,000,000.

RKO, the last company to report first quarter earnings, disclosed a $2,270,683 profit last week. Figure compares with $3,675,954 in '46 when the company was cleaning up on "Bells of St. Mary's." Current earnings are equivalent to 58c per share on the 3,899,912 shares of common outstanding against 97c last year. Federal taxes run to $1,596,000 with the '46 figure at $2,520,000.

Hakims Pact Lewin

Hollywood, May 27.

Albert Lewin closed a deal to write and direct a picture, still untitled, for production by the Hakim brothers.

Lewin recently co-produced "Bel Ami" in association with David Loew.

So. Calif. Circuit Guns Expansion

Los Angeles, May 27.

Edwards Theatres, Inc., a Southern California independent chain, announced an expansion program calling for construction of four new theatres with a total seating capacity of 5,000, remodeling of several old houses and conversion of some business buildings into cinemas.

Slated for early construction are the El Rancho, a 1,400-seater in Arcadia; Monterey, with same seating capacity, in Monterey Park; Flintridge, a 1,200-seater in La Canada; and the foothill, a 1,000-seater, in Sunland.

Philly Nabe Opened

Philadelphia, May 27.

One of first new nabes to open since the end of the war made its bow today (Tues.) when Green Hill started operations with Serena brothers as operators.

3 New Houses in Texas

Houston, May 27.

The Broadway, Interstate house with 1,000 seats, opened here on May 23. L. E. Newton is manager of the new house. He was former manager at the Wayside. His son, L. C. Newton, former treasurer of the Wayside, becomes manager of Wayside.

I. B. Adelman opened the Metro, a quonset-type theatre at Abilene. L. O. Daniels, Jr., formerly in Houston with the Adelman group is manager.

The Palace, new 400-seater at Gruver, will open early in June. Wright Hale is owner-operator. Palace is the first theatre since sound pictures started for this community.

$90,000 Ala. Theatre Okayed

Washington, May 27.

Office of Housing Expeditor last week okayed construction of a $90,000 film theatre project in Attalia, Ala., with Thomas E. Orr as owner. Also approved was the expenditure of $9,849 by Universal Pictures for remodeling its office building in New York.

Another approval went to Harold Nusbaum of Richland county, Ohio, who was approved for $7,146 to complete a theatre. Elmer C. Rhoden, Jr., was approved for $5,000 worth of work on a theatre at Joplin, Mo.

Jessel to Cincy's Frolic

Cincinnati, May 27.

George Jessel will plane here on June 7 from Hollywood to emcee the annual benefit frolic of Cincy's Variety Club Tent 3 in the Netherland Plaza, and then fly right back. Affair is one of a series in support of the tent's foundling home fund.

U. S. Remakes of Frenchies

Bids for U. S. remakes of French films distributed here by Vog, which sent B. L. Garner winging to France for clarification, is now under official consideration. Garner, partnered in Vog with Noel Meadow, cabled Meadow acquisition of remake clearance, giving Vog the right to make whatever remake deals it chooses.

Remake bids followed shortly after the Washington, D. C., preem of the Vog-distributed "Francis First," when Fernandel, pic's lead, was described as portraying a "Bob Hope-Chaplin-Skelton-Danny Kaye" character. Enterprise and Steve Sekely, indie producer, made refilm offers, but bids were held off pending clearance of the rights.

Vog also now controls remake rights to "Lucretia Borgia" and "The Woman I Loved Most," couple of other Frenchies which it distributes here.

Morris Office, Selznick (London) in Recip Deal

William Morris agency and Myron Selznick London, Ltd., this week concluded a pact for mutual representation of each other's motion picture clients. The Morris list will be peddled by Selznick for British film work, while the Selznick list will be submitted in the U. S. by the Morris office for all showbusiness fields. British vaude and legit engagements for Morris clients are still under control of the Foster Agency, which has repped WM abroad for 40 years.

Foster agency will represent Morris on some film deals which are outgrowths of other types engagements.

Cecil Tennant, managing director of the Selznick agency, is slated to make periodic trips into this country, while a schedule is currently being worked out for Morris men to make periodic trips to England.

L.A. PROJECTIONISTS ASK 32% WAGE HIKE

Los Angeles, May 27.

Film house projectionists are asking a 32% wage hike, plus better working conditions, in their current negotiations for a new labor agreement with major theatre circuits. George Schaffer, business agent of Local 150, Motion Picture Operators, IATSE, is representing the projectionists and George Bowser, general manager of Fox-West Coast, heads the exhibitors' delegation.

Understood the union will hold out for a one-year contract to replace the old two-year agreement.

Lelarge Has French 'Idiot' for U.S. Distrib

French version of Dostoievsky's "The Idiot," whose footage included several scenes which Hollywood's production code would have frowned upon, has been passed by the New York State Board of Regents with only minor cuts ordered for one sequence. Produced by Sacha Gordine, film is being distributed in the U. S. by European Copyrights & Distribution, Inc., and is slated to open in September at the Ambassador, N. Y.

Andre Lelarge, European Copyrights head, recently planed to Paris to acquire four more foreign films. Previously operating a literary agency, he branched out into the distributing field last fall with Gordine's "Jericho." Gordine, incidentally, visited the U. S. several months ago and currently is readying a picture to be made in Portugal. It's scheduled to roll there June 2.

PRC Has 3 Ready, 8 More in Cutting Room

Hollywood, May 27.

With three pictures ready for immediate release and eight more in the editing rooms, PRC is in a strong position for its 1946-47 season.

Ready for showing are "Too Many Winners," "Killer at Large" and "Stepchild." Cutting are "Heartaches," "Bury Me Dead," "Tomorrow You Die," "Gas House Kids Go West," "Help, Molder, Police," "Pioneer Justice," "Ghost Town Renegades" and "Black Hills."

Chirpers' Blues

Continued from page 1

way—that building a top-budgeted show around The Voice was another story told in red ink. Ford Motor Co. found it out, too, with its Dinah Shore CBS program. So did Borden's, with its Ginny Simms show, and General Foods with its $14,000-weekly budgeted Kate Smith singing program.

They've all been cancelled by their sponsors as overpriced, and if they return to singing assignments on the air, it's generally conceded they'll probably be back in the same role as Sinatra as a supplementary item to the show.

Dick Haymes, with his Electric Auto-Lite show, appears to be one of the few exceptions to the rule, his CBS show building steadily. But over a long range of years only Bing Crosby appears to have survived the "name your own price" top billing among singers. But even in his case it's grown beyond a mere singing show and has been buttressed by top comedians and other high-priced guestars.

Coney's Smoked Baloney

Continued from page 1

shrouded appearance. Luna Park, a shambles as result of conflagration several seasons ago, isn't helping matters. It gives part of Surf Avenue a shipwrecked effect.

However, some effort is being made by certain hep, showbiz-minded bonifaces and ride and game entrepreneurs to facelift their seaside properties. Notably Feltman's and Steeplechase Park. Feltman's operators, who are Alvin E. Kallman, president, Harry Socoloff, veepee, and Benno Bechhold, of the Savoy-Plaza, N. Y., treasurer, did not stint on paint and brushes nor did they hesitate to spend considerably to jazz up their boardwalk property with a fireproof building housing one of largest unobstructed hot dog stands at island. Building will be cornerstone of projected restaurant seating 3,500 people, terraced and overlooking Atlantic. Much of last year's profits were plowed back in this new construction work. Feltman is getting 15c. for its hot dogs, highest price at shore. Kenneth Burke is managing this eatery for Kallman-Socoloff-Bechhold combo. There's a perky upper-register atmosphere at Feltman's.

While nothing new in way of rides and games at Steeplechase, only amusement park of consequence remaining at island, Tilyou establishment does have clean, spruced-up look about it. Earthquake floors and blowholes are guaranteed perennial moneymakers, and Tilyou Bros. see no reason for changing the act. Park is selling six rides for 50c. and 12 for $1. For first time in history, management is planning to buy spots on air to plug its attractions.

Same Old Waxworks

Tableaux at waxworks haven't changed. International diplomacy and plain and fancy private murder scenes get top billing at cero-plastic tabernacles. Coney, which prides itself on being Parisian style center for gravity and dark rides, is planning to unveil several indie ride attractions, among them "Cuddle-Up," "Flying Dips," "Gyroscope" and "Hurricane," snazzy examples of riding gems with proper amount of violence in dips and spins. No new "feeler" rides this semester, operators maintaining that spooning instincts of Americans can be satisfied on old, time-tested attractions.

Beach is clean, sand getting daily manicure from park department workers. Cops handing out plentiful tickets to ballplayers, rail-sitters, beach acrobats. Gone are sideshow blowoffs. Bang-bang boys are getting two bits for eight shots at rifle-ranges. Cyclone, ace of gravity rides, is drawing two bits. Feltman's carousel is available to kids for jitney; dime to adults. Photog boys should be warned by license department about price billing. Guess-your-age lads billing themselves as s t u d e n t s of "ageology-authentic study of your facial features and characteristics."

As for comestibles at popcorn peninsula, hot corn is 15c.; pizza a dime; potato knishes, ditto; chowmein sandwich, ditto. Inflation, however, struck knublewurst at beach. Old "stickel for a nickel" is a dime, alas!

tured on Hamid's Pier, have been abandoned, and again that spot will be used for amusement purposes. Policy will be pictures, vaudeville and bands. Alex Bartha, local band, again expected to be used all summer. Other attractions will include the net hauls, and mindreading acts, etc., which have been standard for years.

Hamid's other pier, the Steel, is celebrating its 50th anniversary this year and its policy in 1947 will continue as before. Name bands will be used in the dancehall at the extreme end with vaudefilms in one theatre and straight pictures in the other. General Motors has reopened a huge exhibit in a section in front of the pier which was discontinued because of the war.

New in the hotel picture will be an outdoor swimming pool at the famous Brighton. It will be the locale for a swank swim club and the Brighton management has in mind booking water acts for the summer season. Pool will open in the middle of July with the selection of Miss Atlantic City the top feature.

Legit is practically a blank. For a time it seemed that the old Globe would be taken over by the Shuberts and that some shows would break in here but it now seems washed up, because of union trouble mostly.

Instead, the Globe may house burlesque again as it has every other summer for 20-odd years.

The city's Auditorium, where last year Sam Grisman couldn't make musical shows pay, will have "Ice-Capades" early in July for the usual 10-week season.

Other season features include the A. C. racetrack which opened yesterday (Mon.) for a 21-day season and will conduct its second meet starting in the middle of July for 21 more days.

The city hopes to put the bite on all amusement biz for 3% starting June 15. A law, which was approved by the recent state legislature which makes such a tax possible, is now being attacked, with Justice Eastwood to hear argument late today when he may rule against such seasonal collection until the higher courts have ruled either for or against the law.

Atlantic City Looks To As Good a Season as '46

Atlantic City, May 27.

Amusement men here who have been predicting a poor season for the resort, when comparisons were made with the summer months during and following the war, have revised their opinions the past few weeks and are now most optimistic. They believe the city will have as good a year as it had last, when it hit an all-time high with regard to people entertained.

Niteries, without casinos, just can't make a go of it. Most spots will bill in acts and work them into a show around the usual season-long chorus.

New trend this year is the number of musical bars which are being featured in the smaller places.

Gambling appears definitely out. An investigation is underway here under supervision of a special attorney general from Hackensack. Detectives from out-of-town are seeking evidence that may result in a number of indictments, with members of the city police department as well as the gambling fraternity due to be named. Even slot machines have disappeared.

Plans for the international exposition which was to have been fea-

Hiked Rentals

Continued from page 3

pointed out that there was a danger of prosecution for conspiracy but there's still an implied understanding between theatre operators not to beat each other's brains out, it's said.

What the first six months have disclosed, company biggies say, is that exhibs are offering longer playing time as an inducement for films. Distribs, thereby, have frequently been able to stretch out pix time past what particular houses were willing to guarantee previously. That applies to initial playing time not to holdovers which have generally decreased because of tapering grosses.

Another twist in developments, according to sales toppers, is an increased display of showmanship by exhibs buying in the open market. "They're not nearly as much inclined to drift with the tide when they're promised longer bookings than heretofore," execs say. Moreover, with some of the companies dividing their product among theatres in formerly closed situations, exhibs in those parts no longer have the assurance of all the big pix. Consequently, they work the harder on their share of the heavy-grossers, it's said.

Despite the decree's stay, most of the companies have revamped their selling in one way or another. Still regulated by the decree, 20th-Fox is offering its pix competitively wherever it's so asked by exhibs. Paramount, on the other hand, in sore spots where exhibs are demanding a looksee on product, are splitting it between competing houses. That applies to some 200 situations.

Metro recently added a number of competitive selling spots and is now operating on that basis in 75 locales. RKO is working on a similar technique but has refused to sell to new customers except where the house is equal in type and capacity to its old accounts. Warners hasn't gone into decree selling at all. As to Universal, it has been offering its product to the best bidder.

ACTION... LAUGHTER ...TEARS!

"100% AUDIENCE PICTURE,"
SAYS FILM BULLETIN

"THE MOST EXCITING HORSE RACING SCENES EVER FILMED,"
SAYS SHOWMEN'S TRADE REVIEW

NOW PLAYING TOP ENGAGEMENTS FROM COAST-TO-COAST!

FRANK BORZAGE'S

THAT'S MY MAN

starring
Don AMECHE • Catherine McLEOD
Lovely Star of "I've Always Loved You"
with
Roscoe Karns • John Ridgely • Kitty Irish • Joe Frisco
and Joe Hernandez, Nationally Famous Racing Announcer
Produced and Directed by FRANK BORZAGE
Written by Steve Fisher and Bradley King

A REPUBLIC PICTURE

Another Big One From Sky-Rocketing Republic!

Hint Newman May Retire As Head Of Evergreen Chain; Xchange News

Los Angeles.

Film row reports that Frank Newman, head of the Evergreen State Amus. Corp., operating 41 houses in Washington and Oregon, is ready to retire. In case that happens, National Theatres will have first call on the Newman stock.

Evergreen is a NT subsidiary, with the latter holding a controlling interest in the Pacific northwest chain. Under their agreement, NT has first refusal on any partner's interest. Other partners are the estates of the late Albert J. Finke and Al Rosenberg.

Wade to Manage for Schine

Oswego, N. Y.

Robert Wade, former pitcher for Albany Eastern League Club, who has been with the Schine Theatres since he left recent war service, named manager of Oswego theatre, of Schine chain here.

Wade was in Gloversville for last few months attending Schine managers' school.

New Salesmen in Pitt Area

Pittsburgh.

Robert Munn appointed to Republic sales staff, covering West Virginia. Transferred from Rep exchange in Cleveland.

Fred Herrington, vet secretary of MPTO of Western Pennsylvania, and his wife, will celebrate their golden wedding anniversary on June 4. Exhibitor organizations are planning a big banquet at William Penn hotel.

Ed Lebby, on Film Row for years, joined PRC sales staff in Los Angeles.

Harry Burnstein, formerly with Warners, named manager of the indie-owned Penn theatre in Ambridge, Pa. Succeeds Frank Austin, who resigned on account of ill health.

William Scott, veteran UA salesman with company for 25 years, resigned.

Joe Somers, former local theatre manager, is new pilot of Royal, Miami Beach.

Bert Stearn, head of Cooperative booking combine, attending Variety Club convention in Los Angeles, will remain there a month until first indie picture he and Harry Hendel and Maurice Conn have produced is previewed. Hendel, local theatre owner, has been on Coast for several weeks while film was in production. It'll be released through Film Classics.

Fox-Midwest Opens One in Ill.

St. Louis.

Fox-Midwest new house, the Stadium, 700-seater in Mt. Vernon, Ill., was lighted last week, this replacing the Royal that was destroyed by fire in 1945.

Bud Fox, assistant manager Fox-Midwest Orpheum, Cape Girardeau, Mo., upped to manager, vice Leon Koch, who moves to Mt. Vernon, Ill.

Robert C. Cluster, Salem, Ill., sold the Massac, a 600-seater, and the Royal, a 400-seater, Metropolis, Ill., to Massac Theatres, Inc., a group of civic biggies in the town.

J. J. Overton sold his interest in Lyric, Winchester, Ill., to Paul Stehman, Chicago, but his partner, Guy Fall, will continue the co-ownership with Stehman.

Tom Edwards and Harold Harris, Farmington, Mo., have let contracts for facelifting jobs in houses they own and operate in Missouri. They may add two new houses to their chain.

Ted Barker Upped

Ernest Emerling, advertising director for Loew's Theatres, has appointed Ted Barker publicity and ad manager for Loew's five theatres in Cleveland. Barker, who has been publicist for Loew's State and Orpheum, St. Louis, will succeed Ed Fisher, resigned.

Montreal's Bilingualer

Montreal.

A new theatre circuit started operating its first house in the Province of Quebec when the 700-seat Bijou inaugurated a policy of bilingual programs consisting of the American pix coupled with either a French film or a French-dubbed Hollywood production. Since opening, business has been fair. The Bijou is the first theatre to charge higher balcony prices than for the orchestra, since the 200 balcony seats are all equipped with the new push-back.

Only recently built, the Bijou is operated by Cine-World Canadian Corp., headed by Archie Mason, who has a string of theatres in Nova Scotia. Henry Falk, formerly with Independent Theatres of Canada, is general manager.

Sochin New U Mgr. in Cincy

Cincinnati.

Irving Sochin joined Universal here as branch manager, succeeding W. C. Carmichael who transferred to St. Louis as company's office manager. Formerly with 20th-Fox as office manager in Cincy and Indianapolis, Sochin was manager in recent months for Theatre Owners Corp., local exhibs' booking pool. He is chief barker of Variety Club Tent 3.

Col Sales Confab in Chi, June 3

Four-day sales meet of Columbia sales personnel and home office execs has been set for June 3 in Chicago, with A. Montague, general sales manager, presiding. Agenda covers coming season's product, promotional plans and single-selling policy of Columbia's top features.

Latta's Daughter in WB Pic

Albany.

Dorothy Latta, daughter of C. J. Latta, zone manager for Warners in the Albany and Buffalo districts, is in the cast of "Ever the Beginning," soon to be released by Warners.

She was given role after traveling to Hollywood, for a screen test, from Broadway, where she was appearing in "Finian's Rainbow."

Interstate Ups Johnston

Houston, Texas.

Bill Johnston named publicity director for local Interstate Theatres replacing Homer Jordan, resigned. James Menutis, former treasurer of University, named assistant to Johnston. Robert Patterson succeeds Menutis at the University.

Ted Waggoner purchased Coolidge theatre at Coolidge, Texas, from Ed Newman, circuit operator of Waco. Waggoner was former manager of Blankenship circuit in west Texas.

F-WC Shifts Gill

Los Angeles.

Fox-West Coast shifted Homer Gill, manager of the Bakersfield district, to a similar post in San Diego. Gill takes over the job held by Dick Smith, who moves over to Phoenix, succeeding Lou Christ, who recently resigned.

COUNTRY'S TOP GAGWRITER

For Magazine Cartoonists

Offers gag file of five years' work. (More than 5,000 original, un-used, superior gags. Suitable for top radio comedian, MC, Hollywood movie exec who needs comedy material for pix, or chap who wants to be the life of the party. Worth their weight in yaks. $20,000 Cash. The gagwriter for hire at the same figure or reasonable facsimile thereof.

BOX 71, Variety, 154 W. 46th St. New York 19, N. Y.

UA Sellout

Continued from page 3

long-distance wires open but entrusting the bartering to their reps. Fabian and Chaplin are keen for finalizing a deal. Latter would be willing to accept the $10,000,000-$11,000,000 offer which Fabian dropped into the hopper but has been hamstrung, so far, by the Pickford restraint. She, in turn, wants $7,500,000 as her cut of the total sales price, and Chaplin can't see himself taking less than his partner.

On the other hand, Chaplin on his own would be willing to grab off the $5,500,000 which would be his share if the pending proposition went through. Chaplin some two years ago was ready to put his half interest on the block. Additionally, Miss Pickford is holding out for guarantees that the part of the price not immediately payable won't be dissipated by either a sharp dip in business or company mismanagement.

Details

Under the current Fabian offer, UA's purchasers would have five to six years to liquidate the balance of the acquisition price. That part of the nut, according to reports, would run to approximately $7,000,000 evidenced by preferred stock issued to the two present partners. Miss Pickford has no objection to IOUs from responsible parties, such as she is now dealing with, and that's scored up as a highly favorable factor in furthering the transaction.

Also working strongly towards a successful finish are two other factors—the inability of UA's owners to find a promising replacement for Edward C. Raftery, company's prexy; and the poor profit showing that UA has turned in lately. In the latter regard, it's understood that while UA grossed $40,000,000 in 1946, company's net was only several hundred thousands, while other majors were racking up unprecedented profits.

Moreover, both Joseph R. Vogel, Loew's veepee in charge of theatres, and Abe Schneider, Columbia Pictures' v.p. and treas., nixed the presidential proffer, while Fabian refuses to take it without absolute control. In Vogel's case, not only could he have named his own salary, but a 10% slice of UA's privately-owned stock would have been thrown in as bait.

Fabian, who comes well heeled from the exhibition field, is reported anxious to get his hand into distribution and production. He figures he can streamline the company's operations, turn its releases into a handsome profit and later win back the confidence of such top indie producers as Samuel Goldwyn and David O. Selznick. Tentative plans call for a public stock issue later on.

Izvestia-Taylor

Continued from page 3

localed in any wartorn country other than Russia.

(Mayer's description of "Song of Russia" as non-political is corroborated by VARIETY'S review of the film in the Dec. 29, 1943 issue: "The glory of Russian courage against Nazi infamy has been paid tribute in 'Song of Russia,' which Joseph Pasternak has produced for Metro with a sweep that suggests epochal intentions. That these intentions go awry can be attributed considerably to a script that too frequently sacrifices realism for what is seemingly more a love story than an epic of a gallant people's fight against enslavement.")

In his Isvestia attack, Sergei Gerasimov, one of USSR's top actors, called the film "naive" and panned Taylor for his "lack of morality and artistic sincerity." "Quite obviously," Gerasimov wrote, "the same old round American dollar is the reason for everything. Conscience, honor and even the very elementary representation of decency are tied up conveniently with the dollar, for which Mr. Taylor, according to his own statements, sold his 'American convictions'."

New York Theatres

LOEW'S STATE B'WAY 45 ST. ON SCREEN 1st B'way Showing! Tommy & Jimmy DORSEY Janet BLAIR Paul Whiteman 'The Fabulous Dorseys' IN PERSON Leo CARRILLO The Berry Bros. The Smoothies Ross & Stone The Chadwicks

RAY MILLAND · TERESA WRIGHT in "The Imperfect Lady" A Paramount Picture In Person BUDDY CLARK THE MODERNAIRES JAN MURRAY THE ACROMANIACS BOYD RAEBURN AND HIS ORCHESTRA PARAMOUNT MIDNIGHT FEATURE NIGHTLY

On Stage! In Person! JACK BENNY Plus! PHIL HARRIS · ROCHESTER Marjorie Reynolds · Sportsmen Quartet On Screen! "THE BRASHER DOUBLOON" George Montgomery · Nancy Guild ROXY 7th Ave. & 50th St.

RADIO CITY MUSIC HALL Rockefeller Center John MILLS · Valerie HOBSON in J. Arthur Rank's "GREAT EXPECTATIONS" A Universal-International Picture SPECTACULAR STAGE PRESENTATION

RKO PALACE B'WAY AND 47 ST. Shirley TEMPLE · Franchot TONE · Guy MADISON in Honeymoon

28th WEEK! THE BEST FILM OF THE YEAR! Winner of Nine Academy Awards! 'THE BEST YEARS OF OUR LIVES' ASTOR B'WAY & 45th ST.

Picture Grosses

Continued from page 13

CINCINATTI

Hawk" (WB) and "Sea Wolf" (WB) (reissues), swell $9,000.

Keith's (UP) (1,542; 55-70)—"Smash-Up" (U) (2d wk). Great $10,000 or over, after sock $15,000 opening round.

Lyric (RKO) (1,400; 55-70)—"Scarlet Pimpernel" (FC) and "Return of Scarlet Pimpernel" (FC) (reissues). Blah $4,000. Same last week on "Thief of Bagdad" (FC) and "Ghost Goes West" (FC) (reissues).

Palace (RKO) (2,600; 55-70)—"Blaze of Noon" (Par). Season's low at $7,500. Last week, "Guilt Janet Ames" (Col), $8,500.

Shubert (RKO) (2,100; 55-70)—"Farmer's Daughter" (RKO). Third week on moveover. Plump $5,000. Last round, fancy $7,000.

4 New Films Help Mpls.; 'Smash-Up' Aces at 12G, 'Apley' 16G, 'Blaze' 10G

Minneapolis, May 27.

Loop has four major newcomers currently and more than usual. "Late George Apley" will head the foursome with biggest coin total but "Smash-Up" is comparatively stronger at the Orpheum. "Blaze at Noon" is on mild side. It's the third week for the hard-punching "Farmer's Daughter."

Estimates for This Week

Aster (Par) (900; 30-44)—"Back Lash" (20th) and "My Dog Shep" (SG). Okay $2,000 in 5 days. Last week, "Bulldog Drummond at Bay" (Col) and "Blondie's Holiday" (Col) split with "Today I Hang" (PRC) and "Men San Quentin" (PRC), okay $2,400 in 8 days.

Century (Par) (1,600; 50-70)—"Affairs Bel Ami" (UA). Title and ads designed to capture feminine eye, but crix comments are not so forte; good $7,000 looks about all. Last week, "Macomber Affair" (UA) (2d wk), $7,200.

Gopher (Par) (1,000; 44)—"Fear in Night" (Par). Trim $4,000. Last week, "Last of Mohicans" (PRC) (reissue), mild $3,000.

Lyric (1,100; 50-70)—"Boomerang" (20th) (m.o.). Good $6,000 in prospect. Last week, "Song of Scheherazade" (U), $4,500.

Pix (Newsreel) (190; 50-75)—"The Outlaw" (UA) (5th wk). Has been pretty well milked and should bow out at fair $1,500 after oke $3,500 preceding canto.

Radio City (Par) (4,000; 50-70)—"George Apley" (20th). Shapes to get neat $16,000. Last week, "Easy Come" (Par) and Frankie Carle orch, others, on stage at 50-85c. scale, very big $31,000.

RKO-Orpheum (RKO) (1,600; 50-70)—"Smash-Up" (U). Climbing to big $12,000. Last week, "Farmer's Daughter" (RKO) (2d wk), big $12,000.

RKO-Pan (RKO) (1,600; 50-70)—"Farmer's Daughter" (RKO) (m.o.). Still highly profitable at $8,500. Last week, "Buck Privates Come Home" (U), $7,000.

State (Par) (2,300; 50-70)—"Blaze of Noon" (Par). Only fairly good $10,000. Last week, "Boomerang" (20th), $14,000.

Uptown (Par) (1,000; 50-55)—"Stallion Road" (WB). First nabe showing. Okay $3,500. Last week, "Favorite Brunette" (Par), $4,500.

World (Mann) (350; 50-99)—"Macomber Affair" (UA) (m.o.). Here after week each at Radio City and Century. Moderate $2,000. Last week, "Open City" (Indie) (2d wk), $2,100.

'Apley' Hefty $18,000 In Prov.; 'Daughter' 15G, 2d

Providence, May 27.

Two third-week sessions and one second stanza highlight the main stem this week, with the repeats doing fairly well. Loew's State's "Duel in Sun" at upped scale and RKO Albee's "Farmer's Daughter" held for three and Strand's "Favorite Brunette" is in a second frame. Majestic's "Late George Apley" is fairly strong, being the sole big, new entry.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Farmer's Daughter" (RKO) and "Devil Thumbs Ride" (RKO) (3d wk). Solid $15,000. Second was nifty $18,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Stallion Road" (WB) and "Three on a Ticket" (WB) (2d run). Satisfactory $5,000. Last week, "Boomerang" (20th) (2d wk), $5,500.

Fay's (Fay) (1,400; 44-65)—"Bad Bascomb" (M-G) (reissue) and vaude on stage. Steady $7,000. Last week, "Tarzan and Leopard Woman" (RKO) and vaude on stage, $6,500.

Majestic (Fay) (2,200; 44-65)—"George Apley" (20th) and "Backlash" (20th). Hefty $18,000. Last week, "Stallion Road" (WB) and "Three on Ticket" (WB), $10,000.

State (Loew) (3,200; 90-$1.25)—"Duel in Sun" (SRO) (3d wk). Faltering $19,500. Second was nice $32,000.

Strand (Silverman) (2,200; 44-65)—"Favorite Brunette" (Par) and "Thirteenth Hour" (Col) (2d wk). Way off at $8,500. First week was nice $15,000.

'DUEL' RECORD 45G, D. C.; 'CALCUTTA' 19G

Washington, May 27.

With the town generally quiet along the boxoffice sector, "Duel in Sun" has taken over at advanced prices at the Palace and appears headed for a smash $45,000 week, which would be a new record for that house. "Blaze of Noon" with vaude, is moderate at the Capitol. "Calcutta" is average at the Earle.

Estimates for This Week

Capitol (Loew's) (3,434; 44-80)—"Blaze of Noon" (Par) with vaude. Moderate $22,000. Last week, "Imperfect Lady" (Par) plus vaude, same.

Columbia (Loew's) (1,263; 44-70)—"California" (Par) (2d run). Skimpy $6,000 for third downtown week. Last week, "Ramrod" (UA) (2d run), $5,500.

Earle (WB) (2,154; 44-85)—"Calcutta" (Par). Average $19,000. Last week, "Suddenly Spring" (Par), slow $17,000.

Hippodrome (Lust) (365; 44-85)—"Brief Encounter" (U) (5th wk). Down to $2,000, and out. Last week, thin $2,500.

Keith's (RKO) (1,838; 44-80)—"Egg and I" (U) (2d wk). Nice $18,000 although considerable dip from fine $24,000 in opener.

Metropolitan (WB) (1,153; 44-70)—"Stairway to Heaven" (U). Disappointing $10,000. Last week, "Happened on Fifth Ave." (Mono) (2d wk), $6,500.

Palace (Loew's) (2,370; 90-$1.25)—"Duel in Sun" (SRO). Heading for a new house record at huge $45,000. Last week, "George Apley" (20th), disappointing $16,000.

'Homestretch' Fast 19G Tops L'ville; 'Waltz' 12G

Louisville, May 27.

"Homestretch" is setting the pace here, being a natural in a town where patrons are race-horse minded and go to almost any film showing them coming down the stretch. Will be a winner by several lengths. Remainder of town largely is holdover.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,200; 40-60) — "Farmer's Daughter" (RKO) and "Devil Thumbs Ride" (RKO) (m.o.) (3d wk). Neat $4,000 after last week's $4,800.

Kentucky (Switow) (1,200; 30-40) — "Nocturne" (RKO) and "Nora Prentiss" (WB). Brisk $3,100. Last week, "Humoresque" (WB) and "Easy Come" (Par), $3,300.

Mary Anderson (People's) (1,100; 40-60) — "Love and Learn" (WB) (2d wk). Mild $5,000 in 6 days after initial week's fairish $6,500.

National (Standard) (2,400; 40-60)—"Red House" (UA). Fair $7,000. Last week, "Smash-Up" (U) (2d wk), okay $6,000.

Rialto (Fourth Avenue) (3,400; 40-60) — "Homestretch" (20th). This is a natural for the patrons who are steeped in Kentucky Derby tradition in these parts. Probably big $19,000 or near. Last week, "Imperfect Lady" (Par) and "Seven Were Saved" (Par), $13,000.

Scoop (Louisville Theatres) (700; 26-31) — "Untamed Fury" (PRC). Mild $2,500. Last week, newsreels only.

State (Loew's) (3,300; 40-60) — "Great Waltz" (M-G) (reissue) and "Undercover Maisie" (M-G). Not creating much stir at $12,000. Last week, "Dishonored Lady" (UA) and "Bulldog Drummond at Bay" (Col), about same.

State (Fourth Avenue) (1,400; 40-60) — "Trail Street" (RKO) and "Beat Band" (RKO). Fine $5,000 after last week's excellent $6,500.

Acad Preps Textbook On Picture Technique

Hollywood, May 27.

Textbook on the art of film-making is being readied by the Academy of Motion Picture Arts and Sciences for use in schools throughout the country. Book covers the field of studio technique, from script writing to acting and producing.

Academy members, experienced in various branches of the industry, will collaborate on the book, which will be edited by Kenneth Macgowan, head of the new motion picture department at the University of California at Los Angeles.

MEMO TO
JACK BENNY

From the desk of
A. J. BALABAN

AS EXECUTIVE DIRECTOR OF THE ROXY THEATRE, I WISH TO SINCERELY CONGRATULATE YOU, PHIL HARRIS, ROCHESTER, MARJORIE REYNOLDS AND THE SPORTSMEN QUARTET—ON THE OCCASION OF YOUR CURRENT PERSONAL APPEARANCE ENGAGEMENT FOR HAVING GIVEN US

THE GREATEST STAGE EVENT IN MOTION PICTURE THEATRE HISTORY!

YOUR GREAT TALENT, PERSONALITY AND SHOWMANSHIP, ARE GIVING UNFORGETTABLE ENJOYMENT TO ALL OF OUR HUGE DAILY CAPACITY AUDIENCES, AND TO ALL OF US OF THE ROXY STAFF.

Signed: **A. J. BALABAN**

P.S.

SUNDAY'S BIZ OF $29,706.47 IS THE GREATEST IN 20-YEAR ROXY HISTORY

Akron Turndown, With Brockton Nix, Make Double-Barreled Gun Vs. FCC On Blue Book Test; WADC To Appeal

Washington, May 27.

Broadcasters, who have been itching to get FCC's Blue Book into court, now have a choice of two Commission decisions on which to base a court test of the extent of the Government's authority over radio programs.

Actual choice, however, is up to radio attorney Paul Segal, counsel for the rejected bidders in both cases where proposed programming has been the all-important factor in the FCC's decision. Whichever way Segal decides, he can look for financial as well as moral support from the industry in his fight to toss the Blue Bok out on its ear.

FCC in a final decision last Thursday (22) boldly declared that stations must carry some local programs and tailor their broadcasts to "meet community needs." The principle—an echo of an earlier Blue Book pronouncement—was used to approve the bid of WGAR, Cleveland, for a hike to 50 kw power on the 1,200 kc channel and to reject the mutually exclusive application of Allen Simmons' WADC, Akron.

If given the power increase, Simmons proposed to program WADC exclusively with CBS network between 8 a. m. and 11 p. m. each day. Local programs would be carried only before stait of the network day—from 5 to 8 a. m. weekdays and 6 to 8 a. m. Sundays. The Commission denounced the proposal as "tantamount to a voluntary abdication to the network of the duty and responsibility of a broadcast station licensee."

The decision, Segal told VARIETY, will be immediately appealed in the U. S. Court of Appeals for the District of Columbia. He may or may not use the earlier Brockton, Mass. finding (which, incidentally, FCC has not yet made final) as the "strictly Blue Book test." There, the Commission hinged a preference for one of two bidders for a new 250-watter in Brockton, Mass. solely on his "superior program proposals."

In support of its WGAR finding, FCC declared . . . "a network can be of great assistance" to a station's programming but "makes no pretense of scheduling its programs with the particular needs and desires of any one service area in mind." FCC concluded: . . . "because a station ceases to be categorized as a local station does not relieve it of its responsibility to serve local and regional as well as national interests."

On the debit side for WGAR, FCC considered fact that WGAR, Cleveland and WJR, Detroit "substantially" duplicate each other's service areas and are commonly owned by Mr. and Mrs. G. A. Richards. Commission, all except dissenting Clifford J. Durr, concluded that the overlap was not serious enough to affect public interest. Durr wanted to deny both WGAR and WADC.

The decision dashes any hope WADC entertained to cop off a CBS network contract. WGAR now has the Columbia net and with 50 kw power stands no chance of losing it.

Position of the WADC-WGAR as a Blue Book test may be weakened, it was believed here, by existence of the multiple-ownership problem raised by the Richards' holdings of two powerful 50 kw stations which together serve one of the richest areas in the U. S.

Fay, Powell Auditions Set For 'Take It-Leave It'

Hollywood, May 27.

Audition records of Frank Fay in New York and Dick Powell here will be cut before a choice is made of successor to Phil Baker on "Take It Or Leave It" by the Biow agency. Martin Strauss, prez of Eversharp, heard the record of Harry Von Zell last week before returning to New York but while impressed held off on a final decision.

Previously auditioned were Bill Goodwin and Red Barber, who has been presiding on the show in Baker's absence. Baker was pleaded illness but Straus has ordered him to rejoin the show in New York Controversy over his contract may call for arbitration as he contends it runs through August while the agency has set the expiration date at June 8. Parting is said to be mutual.

WNBC's 'Round Table' Switch to Late Nite Spot Cues Univ. of Chi Beefs

Sudden move by WNBC, N. Y., flagship, in plattering NBC's long-standing "University of Chicago Round Table" Sundays at 1:30 p.m. for airing Sunday nights at 11:30 o'clock, has ignited bitter resentment on the part of the university's programmers who feel that the move costs the airer most of its listeners in one of its biggest audience centers.

WNBC ascribed the decision to transcribe the forum and broadcast it at the late night hour to "a normal shift of programs," but admitted the shift followed sale of Sunday afternoon time requiring a shuffling of public service shows. Station is slotting a local news show in the 1:30 period and reverting to live airing of the CIO-AFL-NAM-Grange program, "America United," which the network programs at 1 p.m. and which WNBC has been re-broadcasting at 11:30 p.m.

Univ. of Chi officials' feeling is that they have been placed at a distinct disadvantage because the school "is not a pressure group" and cannot put the heat which some other groups could upon the station to keep the program in a desirable listening period. They cite that the "Round Table" has been aired by NBC since 1933, making it one of the net's oldest public service shows, and that it has always pulled a comparatively good rating. Only hope for rectifying the new situation, it's felt, lies in listeners protesting the move.

First late-night rebroadcast of "Round Table" last Sunday (25) originated from New York with several university child authorities discussing "Aggression in Children." Result was "most unfortunate," said a Univ. of Chi. rep in N.Y. for the broadcast. "Most parents by 11:30 are in bed."

CLEARS BLOCK THREE MORE DAYTIME GRANTS

Washington, May 27.

Situation of the daytime bidders for spots on clear channels was made more precarious over the weekend as the D. C. court of appeals issued three more stays against FCC orders granting air time on the clear channels.

WJR, Detroit, successfully protested the daytime grants to Clanton, Ala., and Tarboro, N. C. Latter station was actually on the air. WC[illegible] appealed from a grant on its cha[illegible]nel to a local watter in Richmo[illegible] Va.

The two clear channel outle[illegible] claimed that the grants caused i[illegible]terference on the fringe area o[illegible] their daytime service. Previously. the federal court here had grante[illegible] two other construction stays. FCC is slated to conduct hearings June 2 on the daytime skywaves. There are currently nearly 200 applications for a daytime piece of clear channels.

Clark, Johnston, Lee On Ciggie Strawhatter

Hollywood, May 27.

Summer show for Old Gold has been set by Mann Holiner, with Buddy Clark alternating weekly with Johnny Johnston and Peggy Lee as the permanent chanteuse.

Jan Savitt will be back on the stand, with other musical interludes by Robert Maxwell, swing harpist, and a singing group.

Myerson Quits World

Jack Myerson last week resigned as general manager of the N. Y. office of World Broadcasting Co., Decca subsidiary, and has been replaced by Alfred Kendrick, of the World library service.

Myerson's plans aren't definite, but negotiations are on with Musicraft records.

KLZ FEATURED ORGANIST
NORMAN SORENSON
A sparking highlight among KLZ's abundance of local, live musical shows is the key-caressing of Norman Sorenson.
KLZ, DENVER.

Philly Bulletin Sale Of WPEN to Klein, Sylk Fetches 750G

Philadelphia, May 27.

The Evening Bulletin has sold WPEN to Philip Klein, Philly advertising man, and Al Sylk, head of a large drug chain, for a reported $750,000, it was learned this week.

Papers are expected to be signed within the next few days. Klein is expected to take over active control of the station, a 10,000 watter, purchased by the Bulletin from the Arde Bulova interests two years ago for about $600,000.

The Bulletin had to get rid of WPEN after its purchase of WCAU as part of the package in which it acquired the newspaper and radio properties of J. David Stern following the folding of the Record and Camden Courier-Post newspapers on the heels of a Newspaper Guild strike. Purchase of WCAU has not yet been given the official nod of the FCC, awaiting the disposal of WPEN.

Klein was the head of an ad agency bearing his name. He "retired" from the advertising business about six months ago turning over the operation of the agency to his employees. He recently purchased the Jewish Times, an Anglo-Jewish weekly.

Sylk, a close personal friend of Klein, is head of the Nevins Drug stores, large chain in the Eastern seaboard area. Sylk is also said to be a partner in Klein's operation of the Jewish Times.

CBS' Critical Analysis Of Mags, Dailies, Press Ass'ns

A recommendation in the recent report of the Commission on Freedom of Press that mass media—press, films and radio—engage in mutual criticism, will be activated on a new front Saturday (31) when WCBS, N. Y., inaugurates a weekly quarter-hour called "CBS Views the Press." Program is not a result of the CFP recommendation, however, as CBS was making dry runs on such a program long before the commission report appeared, according to Edward R. Murrow, CBS veepee and director of public affairs.

Don Hollenbeck, CBS news analyst, will both write and narrate the program, which will be aired Saturdays at 6:15 p.m. His report will be neither a summary of the news in the N. Y. metropolitan papers, nor "a carping" about treatment of the news, Murrow says, but rather an objective, critical analysis. Comments will bear on magazine stories and press association reports as well as the contents of the daily papers.

Steel-Guild's Hiatus

[illegible]S. Steel's "Theatre Guild of the [illegible] hangs around for four more [illegible] on ABC, instead of checking [illegible] is Sunday (1). Instead, there [illegible]e no summer replacement, [illegible] Steel deciding to take a sum[illegible]iatus.

[illegible] for next season are still in [illegible] No contracts have been [illegible] with some doubt that the [illegible] show will return to ABC in [illegible]ll. CBS is making a strong [illegible]t.

It's Later Than You Think, Carroll

Cornell, Cal.

Dear Carroll Carroll:

The man says that, according to the A. A. U. rules on argumentation, I may have a rebuttal in our debate on a subject which discussions in forums, Blue Books and NAB stags are making slightly threadbare at the kilocycles, namely the Social Responsibility of American Radio.

I could fill these columns and lap over as far as the obituaries on points of disagreement, but permit me to state them briefly:

I do not agree that there is a plot against radio; it is simply a growing public protesting against pabulum.

I disagree as to the intelligence quotient potential of our public.

I have never slated that radio should become a Government bureau, because I believe that whatever needs to be done can be done under the present system of licenses. In spite of over-inflation in certain v.p. quarters, by and large there is nothing wrong with the networks that a little social honesty and good humor cannot cure. The action of CBS in canceling out commercials for specific vital documentaries; ABC's programming alertness and Mutual's fearless forums, and even NBC's self-consciously exploited yet superlative symphonic concerts are what Mr. Benchley would have called fingers in the right direction.

Since I do not hold that radio should become an adjunct of the postoffice, all of your arguments along that line are vitiated.

It seems to me, to cover the ground even more quickly, that the whole tenor of the rest of your argument, sane and reasonable as it appears, is quite parallel to the sort of disputation which we used to read at the time when the German Fascists were first making their moves in Spain and the Rhineland. I refer to the line of logic which went: "Yes, we know it's a terrible thing and we know something should be done about it. But, after all, let us not be rabble rousers; let us permit the evolutionary processes to work things out as they always do. We have no right to be the guardian of social consciences. If it's happening there so effectively, maybe that's what the mass of people want. Anyway, to interfere is too political."

It took more million lives than listen to our comedians on Tuesday to indicate how wrong we were in permitting the world's reactionary forces to burn, torture, and invade while we stood by waiting for the goodness within their own structure to prevail.

I am not implying that you spoke with the appeasers, Carroll. I am simply saying that your present argument against the quick revitalization of radio as a force for mass audience education parallels the "speak softly, let the force of innate good function, let nature's slow forward movement toward the stars do the work" line.

Unfortunately, my dear Carroll, our scientists, working under war's compulsions, recently repealed nature's law of slow evolution. There just isn't time enough on our clock to wait for the human heart to catch up with the scientific brain.

The basic misunderstanding, Carroll, is that I'm not talking about a radio that will overnight make the public like Bach as well as boogie, give the University Roundtable the same adoration it gives Bob Hope, or tune out "Blondie" to hear a dissertation on the faults of modern housing.

I'm talking of an emergency situation, the emergency of our scientific knowledge of destruction outstripping, overnight, 10 centuries of evolutionary growth in the humanities.

It is only the second year since, against the advice of the men who gave them the implement of destruction, our political brasshats destroyed 100,000 people and destroyed our opportunity as a people to progress in a slow and evolutionary peaceful manner.

We were ruthless and in so doing cut off our context with time.

It is no longer a question of can the people assimilate ideas. Ideas must be presented them as quickly as possible.

I see a world sitting on an atom bomb while our professional politicians, and State Dept. career men, and all the other hair-splitters and self-seekers, try to turn back the timeclock with yesterday's prejudices, alliances and cordons sanitaires.

To ask radio, in this last-of-the-world-emergencies, suddenly to become the great educative force is, undoubtedly, wish-thinking.

But many millions of people have just died to give us this little breath of time to wish, and hope, and pray—and do.

Arch Oboler.

Godfrey Gets Schnoz Time; Levers Doesn't Relish Own Competition

When Lever Bros. bought the "Arthur Godfrey Talent Scout" show on CBS for its Lipton Tea product it found itself confronted with a situation where Godfrey would be pitted against another Lever show, Amos 'n' Andy (Rinso) on NBC. Levers figured such an arrangement didn't make sense.

So when the Godfrey show shifts to commercial auspices in July it will be yanked out of the 9 o'clock Tuesday night segment (A&A time) and be moved over to the Friday night 9:30-10 CBS slot. That's the period being vacated by Rexall's Jimmy Durante show, which goes to NBC.

Lever Bros. Mulls 'Irma' Vice Joan Davis Show

CBS, whose hopes for sale of "My Friend Irma" soared a few weeks back when Ford practically bought it and then changed its mind in switching agencies, has its fingers crossed in a new "Irma" deal currently in negotiation.

Latter deal may find Lever Bros. buying the Marie Wilson situation comedy as replacement for the Monday night Joan Davis show, which the client is dropping at end of the season.

Jostyn to 'Listen' Show

Jay Jostyn steps into a new role as quiz emcee when "Listen Carefully," new Bernard L. Schubert package, tees off June 22 as a sustainer in the Sunday 9:30-10 p.m. period on Mutual. Time is being vacated by "Double or Nothing," which is moving to CBS. Jostyn will continue on "Mr. District Attorney."

Atheistic Scott Puts FCC on Spot Again With Beefs

Washington, May 27.

Robert Harold Scott, retired court reporter who has been waging a lone battle to get stations in the San Francisco Bay area to air atheist broadcasts, put the FCC on the spot again last week. Following up on his first petition of two years ago, Scott urged FCC to revoke the licenses of KPO-NBC, KGO-ABC, KFRC, San Francisco, and KQW, San Jose. It was his first complaint, however, against KGO.

FCC had handled Scott's first petition by a general decision last July which urged stations not to adopt a blanket rule against giving non-believers air time but stopped short of ordering them to carry the controversial broadcasts. And the commission had turned down flat his request to delete the liceses of KPO, KFRC and KQW.

Scott said he was filing a second request for revocation since, following the commission's decision, he had renewed his efforts to get atheist

(Continued on page 37)

Grauer, Thorgenson To Split on WW Sub Chores

Summer replacement has been set for Walter Winchell's Sunday night Jergen's show, while WW vacations from July 20 to Aug. 24.

Spotted on the show as regular weekly features will be Ben Grauer, to do the news, and Ed Thorgensen, for sports. There'll be weekly guest fashion experts, such as Mainbocher, John Fredericks, etc., for discussion of fall fashions.

NETS' DISK BIAS SEEN CRACKING

The Mayor Takes a Plaque

New York.

Editor, VARIETY:

I wish to take this opportunity to express my sincere appreciation and gratification for the 1946 VARIETY Showmanagement Award bestowed on WNYC for "Responsibility to the Community."

As Mayor of New York City, it gives me great pleasure to accept the plaque which accompanies the award, and to express on behalf of Seymour N. Siegel, acting director of the Municipal Broadcasting System and the staff, our heartfelt thanks for such honor from the entertainment industry's leading publication, VARIETY.

Particularly felicitous, we feel, is the wording of the citation which accompanied the VARIETY Showmanagement Award, which, referring to the broadcast hearings on the transit question, reads in part:

"For two days and nights the people of New York listened fascinated to the point-counterpoint of democracy in action, in one of the greatest mass civics lessons in the history of radio."

That VARIETY should feel that in WNYC the City of New York has "the most intelligently-operated non-commercial radio station in America," can only serve to spur us on in continuing to serve the best interests of the people of the world's largest city.

Again my sincere appreciation.

William O'Dwyer,
Mayor, New York City.

Block to Air KFWB Jockey Spot On Mutual in New $1,000,000 Deal

Hollywood, May 27.

Jockey-size Harry Maizlish, g.m. of Warners' KFWB here, must get the honors for starting the nation's latest and fastest-growing radio industry trend: the Disk Jockey Sweepstakes. He proved it again this week when he cinched what must remain one of the industry coups of all time in signing Martin Block on the indie outlet as originating station for Mutual. In setting Block originally for his own station here, he scooped the town and country and pushed jockeying to a position of national prominence and wealth. Previously he had lined up a stable of lesser gems for a setting that must remain for sometime the Kohinoor of the Kilocycles.

Al Jarvis, granddaddy of jockeying didn't know what he started in 1946 when he unexpectedly left KFWB and Maizlish in lurch after a dozen years of being the station's backbone. It was then Maizlish started thinking competition-wise and dreamed up the Block tieup. What is even more, he stuck with it despite industry criticism and pity for having "bitten off more than he could chew."

The bite, which Mutual is sharing, is now a multi-million dollar coup that puts the costly local show on a very sound basis, represents $1,500,000 to Mutual via re-sale of the hour of Block's three-hour show on KFWB, and makes Block the top radio earning individual of all time with an annual million and over.

Though glory-grabbers are already nibbling, it was Maizlish who first had the vision to see the potential of the deal which he worked with Block. The rest is history—and here it is:

There's the soon to preem Paul Whiteman show on ABC; Tommy

(Continued on page 36)

He Who Laughs Last

Top network exec. sat in the control booth during the broadcast last week of web comedian doing a couple N.Y. originations. The exec was practically doubled up in laughter and after the show walked arm in arm out of the studio with the comedian.

"And that," the show's talent agent couldn't help cracking aloud, "was the guy who wanted to toss the comic off the air after the third broadcast early in the season."

CBS Tightening Up Hits Publicity Dept.

There were a flock of layoffs in Columbia Broadcasting System's publicity department, N. Y., last week, but the move was not unexpected in view of the general tightening up around the network.

However, the move has caused some comment, feeling being in some trade quarters that during a time of tension and anxiety over cancellations and switchover of shows to other networks, the public relations-publicity setup requires implementation rather than cramping the dept.'s style.

Despite the exodus of such shows as "Hit Parade," "Mayor of the Town," Rexall's Jimmy Durante show, the dropping of the Ford, Camay, Mel Blanc and "Information Please" shows, etc., the web's long-range view is reflected in the sales dept.'s conviction that come fall and the net will be sold out in the anticipated upbeat. Loss of some of the shows will cue a reshuffle to establish a better nighttime programming pattern and a bid for stronger programs.

P&G's Switchover Of FBI to Sat. Cues Query On Tune-out Invitation

CBS has effected a reshuffle of its Saturday night programming, with the Procter & Gamble "FBI in Peace and War" show moving from Thursday night into the 7:30-8 Saturday period on Aug. 23, after an eight-week hiatus. The 8:30-9 period being exited by "Mayor of the Town" will be given over to the web-built sustainer, "Sweeney and March."

Moveover of P & G's FBI show into the Saturday time has cued some speculation. For immediately following the CBS show, P & G also sponsors "Life of Riley" and "Truth or Consequences" on NBC, which means inviting a CBS tune-out at 8 for the succeeding hour's NBC parlay.

WMCA LETTING SELF GO ON DISK JOCK SHOWS

Looks like WMCA, the Nathan Straus-owned New York indie, is jumping on the disk jockey bandwagon in a big way, with reports that the station will wind up with a six-hour daily wax spinning semester.

Station last week latched on to the Tommy Dorsey disk jock program for a daily two-hour whirl, starting in September, with a 60-minute segment to be slotted in the early afternoon and the other half scheduled for the early evening. Station already has the Bea Wain-Andre Baruch team whirling the platters for 90 minutes daily, with Straus currently surveying the field for an additional two-hour personality series.

Now It's Vallee

Latest show biz personality being mulled as a disk jockey impresario is Rudy Vallee, who is currently without any radio commitment.

Vallee's name has been offered up to several agencies for sponsorship nibbles and was proferred to Mutual.

NEW SHOWS MAY WEAKEN STAND

Recent activity spotlighting big-time transcription programming, as reflected, for example, in the new 60-minute Tommy Dorsey disk jockey program and the multiple platter shows on the Lou Cowan, Fred Ziv, et al. agenda, has revived renewed industry interest in how it will eventually effect the NBC and CBS major network operations.

Thus far only ABC, with its Philco-Bing Crosby show, and Mutual have relaxed the ban on transcription shows. NBC and CBS are still fighting it tooth and nail on the basis that "bring in transcription shows and you have no excuse for a network."

It's conceded that what may have a bearing on future NBC-CBS reaction to recorded shows is what the top advertisers will do about it. Thus far the networks have on their side the fact that the big spenders, Lever Bros., General Foods, Standard Brands, etc., channel virtually all of their radio expenditures into live coast-to-coast programming.

But the impression is that the fun will begin once Lever Bros. or General Foods start toying with the idea of forming its own networks by spotting transcription shows in markets it's particularly interested in and bypassing others that it's now required to take. Lever Bros., for one, though up to now remaining aloof from transcribed programming, is reported showing some interest in the "new fangled idea."

In favor of the transcription package boys is the fact that a client can latch his commercial on to a show at considerable less cost and without inviting the production or other headaches that attend live programming. Just how far they'll get in attracting the big radio spenders will depend on the stature the transcribed shows achieve, and, based on plans of some of the companies, they'll probably hit a big-time programming stride.

The Sun Also Rises

Radio's due for another lift via newspaper coverage, with the N. Y. Sun the latest mulling daily space allotment.

Sun is currently interviewing candidates for the post of radio editor.

The Skin Is Tender

Maybe you think the sponsor ain't sensitive?

Helen Hayes recently expressed a preference to play the lead in "The Corn is Green" on "Theatre Guild of the Air." The play, which concerns the hardships of the workers in a Welsh mining town, was kayoed by the brass at U. S. Steel for the simple reason that negotiations are going on between John L. Lewis' United Mine Workers and the owners of the soft coal mines. And U. S. Steel has coal mines of its own.

Miss Hayes may do the part yet, but not until a coal contract is signed.

Two More Shows Bumped Off CBS, Blanc, Camay Out

CBS got jolted by two more cancellations last week when Procter & Gamble served cancellation notice on "This Is Hollywood" and the plug was pulled on Mel Blanc by Colgate-Palmolive. Both will be closed out late next month after 39-week run. Demise of Camay's "Hollywood" is the result of the CBS Saturday night time not being strong enough to support a high budget show ($14,000). CBS failed to clear other time acceptable to P & G and other nets were also unsuccessful.

Decision on whether to retain the time will be made this week but in any event Camay will stay in the night time field and is now inspecting shows of more modest budget. Blanc show started promising enough but ran into writer and format trouble which proved its undoing.

Misfortune running in three's, CBS the same day was notified by the Ted Bates agency that the option on the Bill Goodwin CBS-packaged show had been passed.

U.S. Radio Men Still Resent Smartaleck Femme Spokesman for British Radio

By GEORGE ROSEN

The 1947 Institute for Education by Radio in Columbus was considered pretty uneventful in professional radio circles (as reported at the time in VARIETY), but nearly a month after the event broadcasters are still het up on the performance at the Institute of Barbara Ward, 32-year-old member of the Board of Governors of the British Broadcasting Corp. and assistant editor of the London Economist.

Radio men are not too prone to bother much about the matter of whether Miss Ward was or was not in good taste. They concede she had every right to speak her mind. It's on the question of facts, and whether she knew what she was talking about, that the Yanks have held their post-mortems. The consensus is that the visiting lady had gotten her facts about American radio on the fly and, it is suspected, mostly from her fellow-Britisher, Charles A. Seipmann perenial lambaster of American radio and now a professor in the Education School at N. Y. U.

Miss Ward had come before the Institute with glowing advance reports of her "brilliance." She proceeded to deliver a condescending harangue to the effect that "if the BBC's third program service could provide such wonderful things for $1,000,000 a year, the American radio with $400,000,000 to play around with should be a cultural paradise."

That's a rough approximation of her logic and it was considered at the time a shallow, smartalecky and unsportsmanlike misconstruction of the facts. As one radio man put it: "There is at least some evidence that American radio is fairly well liked by Americans, so the presumption of total failure is far-fetched to say the least. Probably Britishers like British radio enough, too, but Miss Ward's partisan assumption that the BBC was all-perfect and all-wise was scarcely convincing."

The British girl was politely received at Columbus and nobody from the industry undertook to deflate her breezy over-generalities. The melody has, however, lingered on, and not pleasantly. She also got off lightly on the "Chicago Round Table" discussion of radio when her opponent proved to be good-natured Clarence Moore of KOA, Denver.

In marked contrast to the unfortunate impression made by Miss Ward as the BBC's Board of Governors spokesman, another British lady attending the Institute was highly esteemed. She was Mary Somervell, a working radio executive and the BBC's Director of Education. She was critical, too, but with the difference that her Yankee counterparts realized at once she knew what she was talking about.

Persons connected with the British Ministry of Information on this side, and with the New York offices of BBC, have reported Miss Ward's performance to the powers that be in London. American radio has until now not had to deal with this sort of hop-skip-jump intellectual.

ABC on a Spending Spree Puts 500G on the Line for New Shows

ABC network has gone on a programming spending spree, plunking down $500,000 for a series of new shows. They range from comedy to drama, wire recorder interviews, whodunits, etc., with Phil Silvers, Edward Arnold and Eddie Albert among the top personalities heading up the programs. All bow in within a three-day span, in late June. In terms of summer sustaining programming, majority adds up to costly packages.

The Phil Silvers show goes into the Wednesday 10-10:30 period, being vacated for the summer by Bing Crosby, and tees off June 25. Sid Reznick will write and produce. In the preceding half-hour the Eddie Albert situation comedy starts rolling on the same date. To achieve a three-way back-to-back comedy sequence, ABC is re-slotting "Beulah" into the 9-9:30 Wed. segment.

Edward Arnold stars in a drama tabbed "Mr. President," which starts the following day (26) in the 9:30-10 period, and in the following half-hour "Hollywood Tour" preems. Latter is being programmed in collaboration with Photoplay mag, with guestars off the Hollywood lots, gossip sequences, inside-stuff, etc. It's an expansion of a former afternoon-formated ABC show.

"Challenge of the Yukon" goes into the Thursday 7:30-8 slot. It's off the King-Trendle (WXYZ) belt-line, originating point of "Long Ranger" and "Green Hornet."

On Saturday, June 28, network will preem "A Candid Microphone," which will utilize a wire recorder and lapel mike to catch off-guard conversations. As a network "filler" for "Gangbusters" during latter's eight-week hiatus, "Adventures of Bill Lance" will go into the Sat. 9-9:30 period to retain the whodunit sequencing for that evening.

Britain's Friendly Gesture to Kirby

Last week the British Ambassador to Washington, Lord Inverchapel, presented the Order of the British Empire to four radio men. John S. Hayes, now of WXQR (N. Y.), got one, as did Tom Lewis, of Young & Rubicam, and Lloyd Sigman, of KMPC, Los Angeles. But the real surprise to the radio trade was the award to Edward R. Kirby, former N.A.B. and U. S. Army publicist now in private pressagentry practice.

Kirby, then a colonel, was assigned in 1944 to liaison work at Broadcasting House in London and there became embroiled in a feud with BBC officials which for a time assumed the proportions of a small international incident and resulted in the abrupt return to the U. S. of Kirby. He was still unpopular at the BBC in August, 1945, when he shepherded a junket of media men through London enroute to the continent. Practically every American broadcaster stationed in or passing through England during the later war months knew of the Kirby-BBC feud.

Hence the present surprise at the British gesture of sportsmanship in handing him one of their top honors.

FREEZE-OUT CHARGED BY CIO VS. FT. INDUSTRY

Detroit, May 27.

The Fort Industry Co is acquiring FM station permits solely to freeze out competition in this new field, August Scholle, president of the Michigan CIO Council, charged in a letter to the FCC. Scholle also registered a protest against the company's application to purchase station WJBK in Detroit.

"The Fort Industry Co. acquired FM licenses and then refused to put the stations on the air," Scholle said. "It has been securing these licenses solely for the purpose of insuring itself against competition by this new medium."

Mrs. Thackrey Due for Quiz on WLIB Nighttime Bid; B.O. Downbeat 240G

Washington, May 27.

A motion to subpoena Dorothy Thackrey for further testimony in support of her bid for nighttime operation for WLIB, N. Y., climaxed a two-day hearing before FCC examiner Abe Stein here last Friday (23). The motion was made by Westinghouse radio station WOWO, Ft. Wayne, which is fighting for 50 kw power on the 1,190 kc wavelength and has turned down flat a WLIB proposal which would let both stations improve their present status on this channel.

At issue is WLIB's entirely new program proposed which calls for the station to devote almost all its time to light-classical recordings, with little live talent. WLIB claimed it would provide a unique program format not now given on any other Manhattan station with music halfway between WQXR's longhair offerings and WNEW's jive. Program proposal for nighttime operation calls for only one 15-minute live music stint a week.

Clair Stout, attorney for WOWO, claimed that several other stations are giving listeners this same type of fare. WLIB earlier estimated it would need a staff of 80 people with nighttime but as a budget-saver now proposes to get along with 48.

New format was dreamed up by Mrs. Thackrey and new station manager Arthur Simon after Jackson Leighter left WLIB this winter. Reason for the retrenchment, according to WLIB attorney Marcus Cohn, is fact that station lost $180,000 in 1946 and dropped another $59,000 in the first quarter of '47. At present, general administrative expenses, excluding programming, absorb all net time sales. Station, which had 57 staffers in December, is now down to 37.

Stout wants to quiz Mrs. Thackrey on her program plans and financial prospects, as well as any offers she may have entertained to sell the station. FCC examiner Abe Stein passed his motion for subpoena on to the full FCC bench to decide.

Ohio State Senator To Claim Time for Answer To Governor's B'casts

Columbus, May 27.

Howard M. Metzenbaum, Cleveland, member of the Ohio Senate, plans to ask the 32 Ohio radio stations and one each in Fort Wayne, and Wheeling, for free radio time to answer the monthly broadcasts made by Gov. Thomas J. Herbert. Saying that Herbert's "reports to the people" were "political and controversial," Metzenbaum indicated that, unless equal free time was given him by the stations, he would file charges against them with the FCC.

Metzenbaum said the governor used the time "to convince the people of Ohio what an excellent job his administration is doing." Gov. Herbert replied, "I would consider it as appropriate to ask for time on national networks to answer the President as it is for Sen. Metzenbaum to ask for time from state stations to answer me."

IVES GETS PAL TO HYPO SHOW'S HUMOR CONTENT

Hollywood, May 27.

Humor will be added—it's hoped—to the Burl Ives show with the addition of a comic character "pal" of the troubador under format-changing plans being shaped by the Hutchins agency. Changeover in the now all-musical and all-philosophy Philco briefie will probably be aired on August set of transcriptions soon to be made.

Ives is currently working on a series of 13. The last four of the batch will be hypoed with homey humor. After they are finished he goes on location with 20th-Fox's company of "The Green Grass of Wyoming."

WNBC Ups Heywood

Fred Heywood moves up to the job of director of news and special events at WNBC, N. Y., effective next Monday (2).

He succeeds Thomas B. McFadden, who has just been made assistant station manager.

Vodka Jingles Next?

Moscow, May 24.

"Pepsi-vodka hits the spot—twice as much for a ruble too" may soon be glutting the Russian airlanes. According to Moscow radio announcement, advertising from business enterprises and educational institutions will be accepted for broadcast on the Moscow City radio network at rates in accordance with an "established tariff."

Moral of the story is that no matter how you slice it, even in an anti-capitalist ether with music by Prokofieff and Shostakovitch, it's still a singing commercial.

Wash. Univ., KMOX In Radio Tieup

St. Louis, May 27.

Every phase of radio, except engineering, will be included in the two-year course to start next fall at Washington Univ. as result of a deal made by Wendell Campbell, gen. mgr. of KMOX, local CBS outlet, and Dean Willis H. Reals of the school. Classes, to be held thrice weekly, will consist of one lecture and two laboratory periods and will be conducted by KMOX personnel. This is believed to be the first such radio course in a modern college in the U. S.

The course will be open to juniors and seniors and the two semesters will provide a general background of the American system of broadcasting and will involve radio writing and a study of such devices as sound effects as they affect continuity writing. The senior year will involve the actual production and broadcasting over KMOX of selected scripts produced during the junior year.

While a scholarship will be awarded by the station annually it carries no guarantee of a job with the station but those who matriculate will have a better opportunity than those without the training. A committee chosen by Dean Reals and including Campbell and the station's director of education will select the student for the scholarship award.

Kingdon, Lerner Losing Sponsors, Stay Sustaining

Cause of the liberal commentators suffered an added double blow this week. WOR's (N. Y.) two remaining liberal gabbers, Max Lerner and Frank Kingdon, both are losing their sponsors. White Rose, which paid Lerner's way, let its contract expire last Sunday (25). Kingdon's contract with Inkograph terminates next Sunday (1), with contract lapsing.

WOR, which has been attacked more than any N. Y. station for giving preponderant voice to non-liberals, announced, however, that for the time being both Lerner and Kingdon will be retained on a sustaining basis. Lerner's time is being switched, though, from 7:45 p.m. Sundays to 8:45 p.m., effective June 8. New sports newscast by Mel Allen is being slotted in the 7:45 segment.

Pat Ballard's Song Show

Pat Ballard, ex-Fred Waring p.a. and script writer, is preparing a fall radio series titled "I'd Rather Write a Song," which entails the dolled-up presentation of songs written by people famous in other lines of endeavor—actors, surgeons, w.k. educators, etc. First 13 of series is lined up, with inclusion of Ballard's gimmick "melody-writing machine" which he previewed on "We the People" recently.

Roger Bower, WOR producer, is co-owner of the package.

Des Moines—Stan [illegible] who has directed the Iowa [illegible] Frolic at WHO for 10 yea[illegible] signed to enter freelance ra[illegible] and will specialize in chi[illegible] radio shows, along with persona[illegible] pearances. Cliff Carl will take ov[illegible] as director of the Iowa Barn Dance.

RANDY BROOKS

Following Randy's opening at Hotel Pennsylvania's Cafe Rouge, this column stated: "Customer enthusiasm predicts a successful engagement for Randy Brooks' new band." —so right! His smooth style has that undefinable something which attracts nice people and opens pocketbooks!

Randy's transcriptions are exclusive to Lang-Worth's 450-station network.

LANG-WORTH, INC., NEW YORK

Albany Sky Gets Crowded With Stations

Albany, May 27.

A third new Albany station, WNYS, operated by the Patroon Broadcasting Co. on the 1,540 k.c. band, is scheduled to go on the air in August. Outlet, of which Leonard Asch, manager of WBCA Schenectady, is a moving spirit, received the greenlight from FCC last week for a 10,000 watter, on unlimited time. Companies in New Orleans, Fort Worth, Galveston and Baton Rouge sought the same wavelength, while KXEX, Waterloo, Ia., asked that Patroon's request not be granted, on the ground its operation would interfere with the Iowa station.

With WABY, now a Mutual affiliate, scheduled to continue operation—possibly under the management of Gannett's Press—and with the Van Curler Corp. (in which the Fabian theatre interests hold control) and the Gov. Dongan Broadcasting (of which Jim Healel, WSNY commentator and newspaper columnist, is the spearhead) seeking the 1,450 band now held by WOKO, Albany, will have five AM station.

Few observers here see how they all can make money, and several probably will have to be operated without a network tieup. WGY in Schenectady, 15 miles away, is a basic NBC outlet; WTRY in Troy, six miles distant, joined CBS, Jan. 1. WOKO then shifted from CBS to ABC. Si Fabian, testifying last winter before FCC on Van Curler's application, said that ABC had indicated willingness to serve the radio company which he heads.

A company in which Carlos France, of Young & Rubicam, is an officer, plans put its station in operation here in August. Another in which Harry Goldman, of the Goldman & Walter agency and formerly sales manager of WOKO and WABY, has stock, is due to hit the air about the same time. Both are building FM transmitters, too.

Edward M. Toole, retired State Parole Board official and president of Patroon, said the new station owned and operated by Albanians, "will be conducted in the interests of Albanians and of our neighboring communities."

Meanwhile, another concern, the Joseph Henry Broadcasting Co., has been chartered to make a bid for an Albany station taking over WOKO's wavelength.

'Crime's' Payoff

CBS low-budgeted package program "Crime Photographer" came up with a 11.8 Hooper last week and found itself tops for Thursday in the commercial sweepstakes and out-ranking, for the moment, such comedy segments as Abbott & Costello, Eddie Cantor, Burns & Allen [illegible] Jack Haley.

[illegible]hor Hocking sponsors "Crime [illegible]pher" via the Weintraub [illegible] [illegible]ripts are by Alonzo Deen [illegible] [illegible]ietz directs for CBS.

From the Production Centres

IN NEW YORK CITY . . .

Peggy Mann, freelance radio writer, sails for England in mid-June to enroll in the Univ. of Birmingham's Shakespearean study class. She'll visit France during her four months' sojourn abroad. Also has several mag assignments....Georgia Gibbs flying down to Chattanooga for guest-shot on Bob Hope's show next Tues. (3)....Frederic Ziv, who platters the Wayne King show for more than 100 stations, has picked up his option for another year....Arthur Godfrey personality piece by Jerome Beatty spotted in June issue of American Mag....Leo Mishkin doing promotion for Ideal Publications....Ethel Owen into cast of Henry Morgan show.... Two femmes have been added to CBS' overseas correspondent staff—Anne Stringer, who does occasional assignments for UP, in Berlin, and Betty Sherrod, wife of Time & Life's Bob, in Shanghai. Net also has put David Shoenbrum, special correspondent since January, 1946, on the regular news staff in Paris....Eva Parnell and Dick Shankland into the cast of "Rose of My Dreams"....Mary Patton, Dorothy Sands and John Raby in "David Harum"....King Calder, Richard Sanders and Ben Cooper new in "Young Widder Brown" cast....NBC press staffers caught eavesdropping, via studio pickup, to Crosby's rehearsal for his final ABC show of the season, on which Bob Hope was guesting....WOR reinstituting summer traffic safety warnings on all Sunday and holiday newscasts....Gladys Bunim, only woman engineer in CBS' general engineering dept., elected to associate membership in the Institute of Radio Engineers—to which only 15 other women belong among 18,000 members.

Jack McCarthy, ABC sportscaster, had to wire the homeoffice for money to get back from Suffolk Downs at Boston Saturday (24). Swears he didn't bet on the geegees—it was a pickpocket, he sez....Despite reports that Harry Salter is going to the Coast for the Wm. Morris office, conductor is definitely staying east under MCA management....Ronald Dawson, CBS director, marking 22d anni in radio today (Wed.)....Elaine Carrington's son, Bob, graduating from Deerfield Academy, Conn., and planning to continue studies at Williams College....Arthur Alan Stern, former WLIB and WNYC scripter, has joined the WLW, Cincy, continuity dept.... WJZ's Fitzgeralds doing their summer gabbing from Hay Island, in Noroton, Conn....Frank Readick into the cast of "Fat Man"....Lou Cowan, under his expanded production setup, has opened a Coast office....Yvette slated for a limited, three-a-week engagement by WHN....Myrl Alderman is doing musical arrangements for his wife's (Ruth Etting) show on WHN....Peggy Brennan, sec'y to John H. Norton, Jr., ABC veepee in charge of stations, becomes Mrs. Henry C. Quaritius, Jr., next Sat. (31).

George Jansson named audition and casting director of Benton & Bowles ....Radie Harris dickering with Young & Rubicam for a fall show.... Al Barker, "Terry & Pirates" scripter, and Noel Sainsbury, British writer, who became an American citizen, collaborating on new air show for kids called "Discovery"....Louella Parsons to stick to her mike this summer, foregoing the usual vacation.

IN HOLLYWOOD . . .

Harry Maizlish has offered a night time half-hour on KFWB for recorded auditions with a broad sampling plan for public reaction to shows that otherwise would never get a public airing. He is calling the project "Preview Theatre of the Air" and would spin the platters as long as they keep coming....Jean Sablon has taken a liking to Hollywood and will pass the summer here. It necessitates a change in orch leader as Tutti Camarata has business back in New York, so the nod went to Paul Baron.... If the Joan Davis-Camel deal comes a cropper it will be because the Esty agency doesn't want to relinquish control. Most of the other factors have been compatibly resolved....W. B. Lewis due in from the east June 12 to expand the Coast activities of Kenyon & Eckhardt and "indoctrinate" Clare Olmstead, who replaced John Swallow as manager of the Hollywood office. Firm will have four Coast shows going this summer. It now develops, despite official denials, that Lewis pitched in with a dramatic series to win the Ford account away from Thompson and it goes an hour. Show is from New York with vehicles to be drawn from plays, best sellers and pictures.

Steve Slesinger is putting "Red Ryder" on wax so he can get a national play for the adventure series. For the past five years it has been a live exclusive for the west under sponsorship of Langedorf Bakeries. Lou Cowan will handle the sale and distribution of the transcriptions.... Eddie Albert is getting the wax treatment from ABC in a comedy exhibit written by Jay Sommers and Jesse Goldstein. He'll play a young lawyer beset by woes and farcical involvements....Stu Sherman (& Marquette) and Bob Healy, ad chief of Colgate-Palmolive, in town for a lookin at their shows....Virginia Cooke moved over to script "Masquerade" for Irna Phillips....Paul Rickenbacher's comeback as an announcer was short lived. He was replaced by Gene Baker on "Heart's Desire"....There's talk around that Adrian Samish may move his operating base to Hollywood as programming headquarters for ABC....Dennis Day takes an eight-week layoff after June 25 and on the same date Kay Kyser checks out for 13 with NBC filling. Client earned the extra five weeks by the accumulative process....Ted Bates passed its option on the Bill Goodwin show and will take up the search again for a new Palmolive entry in the fall....Zeke Manners, who spins platters on ABC at 7:45 a.m. for Sterling Drug, claims to be the first transcontinental disk jockey or, in other words, the guy who started the run on the networks....Durante-Moore show dedicates the AFRS Bedside Network in Pasadena June 6.

IN CHICAGO . . .

Ade Hult, veepee of Mutual's Central Division, feted as guest of honor at Gertrude Niesen Latin Quarter opening Friday (23)....Donald Gramm of Chicago Musical College was chosen by NBC as winner of 1947 Paul Lavalle scholarship award....June Hanson, director of auditions at CBS now in Hollywood with Les Mitchell Productions as his assistant....A. C. Nielsen, president of market research organization here, left for Europe May 28, accompanied by his son who is exec in the company....WHBF, Rock Island, has contributed $5,000 for building of music or speech studio at Augustana College....Rey Blano's mother died in Chicago this week ...."Sunday Serenade" and "So You Want to Lead a Band" will both originate from ABC studios in the Mart during Sammy Kaye's appearance at Chicago theatre....Tony Trankina of "Junior Junction" awarded Orchestra World's citation as "most promising male singer of 1947."

Paula Stone of "The Red Mill" is scheduled for 15 radio guest spots during her stay here....Pierre Andre is back on WGN staff after spending several years on Coast....Wayne Williams agency of Danville now handling national advertising campaigns for Universal Recording Corp.... William Bennett of KXYZ, Houston, conferring with ABC execs here.... Herb Cunniff is succeeding Helen Anderson as spot sales manager of ABC ...."Breakfast Club" is going east again to perform before convention of Philco dealers in Atlantic City, June 18....John Ballard of NUNN Broadcasting Co. in Chicago last week....Ed Estes of WMOB, Mobile, visiting officials of ABC...."Song Title Time," sponsored by Salerno Megowan Co., has been renewed for 52 weeks effective July 5 on WGN....Leo Boyle making tour of European capitals....Sam Cowling in Wesley Memorial for operation....Bob Nelson guested at Chi Radio Management Club luncheon ....Tom Cafferty of WGN announcer staff now program director of KDYL in Salt Lake City....Milwaukee Journal and stations WTMJ and WTMJ-FM are celebrating their 25th anni.. Ruth Barnier named first winner of the Judith Waller award....Fahey Flynn and Bob Cunningham honored with special awards May 23 by Loyola Univ. for their contributions to promoting better race relations in Chicago through medium of radio.

WHITE BILL SCARES INDUSTRY

In One Fell Swoop

Washington, May 27.

The 100,000,000 radio listeners, existing and would-be station licensees, talent, politicos and the FCC itself all have a stake in the sweeping new radio legislation dropped in the hopper here last Friday (23). Senator Wallace White (R., Me.), Chairman of the Interstate Commerce Committee, authored the bill. A companion measure was sponsored in the House by Interstate Commerce Committee Chairman Charles Wolverton (R., N. J.).

Here's what the bill does:

1. Calls for stations to give source of all news (press association, station's news staff, special correspondent) at beginning and end of such broadcasts. Requires "honest labelling" of editorial opinion to avoid distortion of the news and to let listeners know when a speaker strays from fact to fancy.

2. Makes more explicit present ban against FCC interference with program content or day-to-day business practices of broadcasters, but provides that Commission shall consider "overall operation" of stations in renewing licenses. (The Blue Book is not mentioned.)

3. Empowers FCC to choose among communities on the basis of their "needs and requirements" in doling out station licenses. This places FCC in position of weighing economic factors in one city as against another—a move neither the Commission nor the NAB will approve.

4. Clear labelling of all speakers and their sponsors in political campaigns, whether candidates or their designates. Similar identification, though not in such detail, on all commentators or speakers on public issues.

5. Equal opportunity for radio time for all political candidates, though a station is not obligated to sell any time at all. Same opportunity for all parties during campaigns, if time is given to speak on any public measure to be voted on in the election. No political broadcasts may be carried after 24 hours before and throughout election day. Stations may not censor political broadcasts and are no longer liable for defamatory statements made by the speakers.

Common Ownership

6. No one company may own stations in any band (AM, FM, tele) which in the aggregate serve more than a fourth of the U. S.'s 140,000,000 people. FCC's engineering standards are to decide the audiences. This would permit common ownership of many more than five video and six FM's which FCC now allows to a customer. (It might, however, mean a cutback for big AM operators like CBS, NBC.)

7. FCC is forbidden to discriminate between persons because of "race, religious or political affiliation, occupation or business association." This would prevent an FCC rule against newspaper publishers owning stations.

8. FCC is sliced into two divisions, i.e. broadcast and common carrier, with three members assigned to a department. The Chairman would become an administrative official only, chosen annually by Commission members rather than by the President as is now the case. This is "designed to streamline procedures and speed up FCC decisions."

9. FCC is forbidden to promulgate any more rules governing network-station relationships, but part of the present chain-broadcasting regs are incorporated into the legislation. Net contracts may be made for three years. Nets may not option more than 50% of a station's total daily hours of operation or more than two hours in any consecutive three-hour period. No network can fix or control rates charged by a station for sale of time other than the net's own programs.

10. Enlarges licensees and station bidders' right to appeal or intervene in FCC proceedings, with result that FCC grants may be delayed considerably beyond time usually required at the present time. For example, persons who feel grant of a new station or modification of a license affects them "economically" may now protest an FCC decision.

11. Penalties short of revocation of license are provided when a station falls from grace. Like FTC, the Commission may now issue "cease-and-desist" orders.

12. Requires stations to keep uniform financial accounts which are to be filed with FCC but are to be kept in complete confidence by the Government.

13. FCC is empowered to issue declaratory rulings, i.e. tell a broadcaster whether a proposed series of programs constitutes a lottery before the stints are put on the air.

14. Forbids persons from "knowingly making false accusations" on the air.

15. Widens opportunities for court review of FCC decisions and provides that the Commission's annual report includes legislative recommendations, and detailed report on expenditures, personnel on the payroll during the previous 12-months.

Dream Up 'Dream' Show For Dick Haymes' Ma

Marguerite Haymes, mother of Dick Haymes, emcees a new show called "Dreams Do Come True," which is being packaged by Laurence Hammond and Michael Carr. Idea of stanza is to help people actually achieve worthwhile ambitions. Orch for the item will be conducted by Lloyd Shaffer, Chesterfield Supper Club maestro. Turnley Walter is scripting. Guest stars will be billed.

Mrs. Haymes, who trained her son and now operates a voice studio, had a successful career herself in the concert and nightclub circuits both here and abroad.

Luden's Change of Heart

Luden's appears to have changed its mind again and this time is definitely dropping the Sunday afternoon Hoagy Carmichael show on CBS. It goes off next month, with the network planning to move the Jean Sablon sponsored show into the Sunday time.

Luden's instead is picking up the tab on the Sat.-Sun. Ned Calmer news program on CBS, which Parker Pen is dropping.

Rhona Lloyd Quits WCAU Air Show After 12 Years

Philadelphia, May 27.

Rhona Lloyd, vet WCAU femme spieler, bows off the air this week after 12 consecutive years.

Miss Lloyd, recently married to Jack Leitch, WCAU chief engineer, expects to take a long rest and is planning a new type radio show. She is one of best-known of Philly's commentators and has had as guests of her show biggest names in politics, show biz and public life. Last sponsor was Dolly Madison Ice Cream.

Cliffhanging News Show

Maxwell House passed up John Nesbitt as possible successor to Kate Smith in the CBS noonday stint and latched on to a Benton & Bowles package whipped up by the agency's radio director Walter Craig and producer Tom McDermott.

Tabbed "Wendy Warren and the News," it will open with a three-minute newscast by CBS staffer Douglas Edwards and segue into a soap opera about a news announcer. Star of the piece will be Florence Freeman, who plays the lead in "Young Widder Brown." Stanza tees off June 23.

ALL SIDES FEAR TOUGH MANDATE

Washington, May 27.

The way it looks here, Sen. Wallace White's proposed new radio legislation will probably nose FCC out of the running as the broadcasters' No. 1 punching bag for the next few months. Both NAB and the networks are crying in their beer because the bill—far from being the "free radio" document it was supposed to be—actually smacks the industry much harder than it does the FCC.

So far their only consolation is White's assurance that the bill is a trial balloon whose faults can be mended during the course of public hearings. He and co-sponsor Rep. Charles Wolverton, head of the House Interstate Commerce Committee, are plugging for speedy hearings.

NAB is particularly gloomy because the bill does not rule FCC completely out of the program field. FCC is forbidden to tell broadcasters—even generally—what types of programs to broadcast or not to broadcast—but is not barred from considering a station's overall performance in deciding whether to give a license renewal. And programming is certainly a factor in overall performance.

The NAB men say it doesn't matter whether the Commission dips into programming before or at the time a license is up for renewal. It's bad business, anyway you slice it. They gain some cheer in the belief the White Bill would rule out any future editions of the Blue Book.

Nets' Tender Spot

In White's efforts to safeguard listeners and the industry against monopoly, he hit the networks in their most tender spot. For the bill forbids any one outfit to control more stations (AM, FM or television) than would in the aggregate give a primary service to one-fourth of the 140,000,000 U. S. population. CBS' m. and o. stations, according to coverage figures submitted in an earlier FCC hearing, claim primary service to over 43,000,000 people—without counting WAPI, Birmingham, or WEEI, Boston. NBC brags that its m. and o.'s reach about 55,000,000, while tentative figures for ABC show that its audience may well spill over the 40,000,000 mark. In any event, the nets are reported gathering ammunition to blast the provision. (Meanwhile, they may take another look at their coverage patterns and decide they were puffed.)

Though the proposed ceiling crucifies big standard broadcasters, it liberalizes many times over FCC's present limitation on ownership in the FM and tele fields. The White provision would also put the skids on the clears' push for power up to 750 kw all up and down the line, since this would only aggravate the present situation for the nets. (Other bigtime operators like WLW, Cincinnati, with its ownership of WINS, N. Y., and a prospective 49% slice of KSTP, St. Paul, would also be hit, if the Cincy station got added power.)

Sure to raise a howl is a White Bill proviso which calls on the FCC to dole out licenses on the basis of "needs and requirements" of communities — an amendment which White explained is "to discourage a policy which grants licenses wholesale, simply on demand." In the past, FCC has steered clear of making economic studies of the need for stations and NAB has lambasted any suggestion that such authority be conferred.

Provision was reported to come from White's fear that indiscriminate licensing now will "bring about chaos in the industry." Existing broadcasters might be inclined to favor a rule which helps keep out competition but, it is believed, the industry generally will resist any such arrogation of power to FCC. Bill also provides that a person may intervene in a Commission hearing or protest a station grant if he is

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NAB Board Votes to Put BMB Back In Camphor Until '49 Pending Study; New Techniques Will Be Evolved

Washington, May 27.

BMB was shunted back into the laboratory until 1949, but given a hearty pat on the back for its progress to date, while all four networks climbed under the NAB tent, though only as "associate" members. These were the headline developments of an action-packed two-day meeting of the NAB Board of Directors which wound up here last Thursday. NAB veepee A. D. Willard described the sessions as "one of the most harmonious and productive in recent NAB history."

These were the developments:

1. As was expected, NBC, CBS and Mutual moved over to "associate" status, with ABC making its first appearance within the fold. The switch required amendment of the bylaws and now must be approved by the NAB membership. The three nets will continue as active members until the new bylaw has been approved, then, along with ABC, will pay a flat $5,000 a year dues. Thereafter, they will sit in on future board meetings only by special invitation as observers.

2. BMB was endorsed as the standard-setting body for measuring station and network audiences but was ordered to postpone a second coverage study until 1949. BMB head Hugh Feltis had lined up only 120 subscribers for a 1948 study, now will work on improving techniques of the '49 study. The NAB recommendation will go before the BMB Board at its annual get-together in New York in July.

The first BMB study was completed after two years' spade work at a cost of over $1,000,000. Four national nets, 10 regionals and 710 stations participated in that study. Feltis is predicting over 1,000 will subscribe to the 1949 survey. His staff has a $200,000 fund for interim studies.

AFRA-Industry Committee

3. The Board approved appointment of four station men to work with the net representatives on the AFRA-industry committee—a move the Board bad shied away from at its Frisco meeting last January. Board also laid down policy limitations for the committee, chief of which is a reaffirmation of its "unalterable opposition to the secondary boycott" in any form. Board ruled the committee reports shall not bind NAB and concluded that "interests of the non-affiliated stations are adequately protected" by the requirement that the NAB Board review the decisions of the AFRA-industry committee.

4. A second listener survey, following principles of the National Opinion Research Center's study, "The People Look at Radio" was approved for publication in 1948. Board authorized $15,000 for field work in '47.

5. Beginning in 1948, the NAB convention will be held in the spring, the area or district meetings in the fall. Board discussed but did not decide merits of going back to district rather than area meetings. (NAB for the first time this year held area meets which cut down the reginol

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Blue of Another Color

Washington, May 27.

"NAB Blue Book" is the designation being popularly applied to Judge Justin Miller's lengthy blast last week against the FCC report of the same name.

His spirited defense of broadcasters is neatly turned out in a trim booklet, bound in a washed-out shade of blue—in decided contrast to the bold tint of FCC's version. Cracked one NAB spokesman—in anticipation of the FCC's Blue Book being relegated to limbo: "We expect to put out the next printing of Judge Miller's statement in a pure white cover!"

Miller Sees FCC Making Overall Free Speech Grab

Washington, May 27.

"Too many people have been over-persuaded to enter broadcasting" by the rosy estimates on radio income and earnings in FCC's Blue Book, with the result "that a considerable number of failures is inevitable." NAB president Justin Miller made this prediction last week in a 22-page analysis of the FCC's much-battered Blue Book. Miller also lambasted the report as a "star chamber" procedure of "government by intimidation," "a serious threat to free speech" and both unfair and unsound in its harsh judgment of American broadcasting.

"The effort of the commission . . . to indict broadcasting licensees on the theory they are making too much money is an unwarranted indirect attack upon freedom of speech," the NAB prexy declared. He challenged the Blue Book figures which showed broadcasters during the war were receiving income amounting to 222.6% of depreciated cost of physical investment and 32.8% of income to revenues.

No broadcaster or no court has ever had a chance to pass on the validity of these statistics, Miller pointed out, adding that even "assuming large profits for broadcasting during the war years, this was only one incident in the whole picture of wartime prosperity; and even then, some stations operated in the red."

Miller declared it is probable FCC will shortly seek authority and

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Schreiber Vice Patterson On WGN Directorate

Chicago, May 27.

Frank Schreiber, general manager of Chi radio station WGN, was elected treasurer and director of WGN, Inc., last week replacing the late Joseph Medill Patterson on the directorate. Schreiber has been with parent organization for the past 26 years, and has been associated with WGN for the past 16.

At the same meeting Robert McCormick, owner of WGN, was re-elected president.

WHDH Has a Shakeup

Boston, May 27.

Major shakeup at WHDH brought about resignation this week of Ray Kierman, veteran Herald-Traveler newsman and news director at WHDH since the Herald-Traveler took it over early last year. Break came, according to unofficial sources, when the station in recent economy moves, cut down on the news staff Kierman had built up following a green light to put the station on top in local news and forums.

Truman Encores Wakefield For 7-Year FCC Term

Washington, May 27.

President Truman last week renominated FCC Commissioner Ray Wakefield for another seven-year term on the Commission, beginning July 1, 1947. Speedy confirmation is expected by the Senate.

Wakefield, California Republican, is acting FCC chairman, while Charles Denny is running the World Telecommunications Conference in Atlantic City. He is known to have the support of Senator Wallace White, head of the Interstate Commerce Committee, and is a long-time friend of NAB prexy Justin Miller.

SLUMS
With George Hicks, narrator; Ralph Norman orch; Charles L. Abrams, Herbert U. Nelson, Charles P. Taft, moderator
Writer: Robert S. Green
Director: Charles Harrell
Producer: Robert Saudek
60 Mins.; Tues. (20), 9:30-10:30 p.m.
Sustaining
WJZ-ABC, N. Y.

ABC network added to its expanding roster of public service programming last Tuesday (20) night, when it took up the vital issue of slum clearance. It was done as a two-part back-to-back documentary, the first half-hour being devoted to wire recorded interviews with people actually living in the slums, and the second half turned over to a panel discussion which pitted representatives of private, institutional investment, and public housing.

As a full-hour show it was spotty, with the first half suffering from the failure to strike a dramatic note, regardless of the miserable realities unfolded by the slum dwellers. The second half started off with a stuffed-shirt atmosphere of words without meaning, but later became enlivened when the participants in the public vs. private housing debate stopped pulling punches.

Perhaps the division of "Slums" into two distinct and separate parts did much to mitigate its value as dramatic fare. Had the various disclosures of the wire recordings been eloquently correlated to provide the listeners with the fire necessary to spur them to action, it could have combined the message of the documentary with more effective showmanship. But the letdown undeniably felt when individual spokesmen went to bat for their own credos tended to negate the value of the preceding half-hour.

When one participant felt deeply enough on the reality of his subject (as in the case of Charles Abrams, the spokesman for public housing) he breathed life into the proceedings. He made his audience conscious that these weren't just words, detached from reality and life, but something that affected real blood-and-flesh people and was of sufficient importance to merit the attention of all and worth mobilizing their efforts.

Fortunately the public sentiment lost by the stuffiness of the early part of the panel discussion was retrieved (for those that stuck by) when the resume clarified the issue, gave a positive line for action, and effectively put the entire problem up to the people.

Regardless of the fact that the presentation of the "Slums" documentary left room for improvement, ABC rates plenty kudos for: 1) projecting such an issue into a good 60-minute time slot; 2) for acknowledging its responsibility to its listening public; 3) for completely sidestepping all subterfuge and directly charging the people with their duty to take care of public health and security to strengthen our democracy. *Rose.*

THE CIGAR FORUM
With Alton Cook, Bert Champion; Maurice Dreicer, moderator
15 Mins.; Fri., 10:30 p.m.
Sustaining
WWRL, N. Y.

N. Y. World-Telegram film critic Alton Cook and Paramount flack exec Bert Champion had a light sparring match on motion pictures last Friday (23) over WWRL's transcribed "Cigar Forum." It was a draw decision with only a few glancing punches recorded for each side. Both speakers danced aside from discussing the artistic merits of the Hollywood film factories and confined themselves to debating secondary questions. Moderator Maurice Dreicer, who has the bad habit of interrupting speakers midway in a thought, was responsible for calling the questions.

Teeoff poser was "Should films be shown as first-runs in neighborhood houses?". Both Cook and Champion agreed on the negative and from there the discussion was steered into the ethics of film advertising. Cook demanded honest advertising while Champion held out for honest advertising that also helped to pay off the production investment. Neither side insisted on its point of view and the forum drifted into some non-controversial comments on the power of the newspaper critics and the high prices at theatre wickets. *Herm.*

LEE SWEETLAND SHOW
Writer: Lillian Schoen
Producer-Conductor: Paul Whiteman
Director: William Marshall
30 Mins.; Sundays, 4:30 p.m.
Sustaining
WJZ, N. Y.

Lee Sweetland, baritone who first gained attention when going in on Westinghouse stanza as replacer of John Charles Thomas, is projected in this half-hour Sunday afternoon stanza by Paul Whiteman, director of music for ABC. Latter has also provided him with slick musical backgrounding.

Singer's lush baritoning was given wide range in "Falling in Love With Love," "Long, Long Ago" and "You'll Never Walk Alone," from "Carousel." Spacing the vocals were selections by the Whiteman handpicked musical ensemble, with both projecting well. It should get top of listener attention. *Edba.*

WORTHY OF THEIR HIRE
With Melvyn Douglas, Everett Sloane, Alice Frost
Writers: Fred Methot, Don Agger
Director: Frank Telford
Producer: Ted Hudes
15 Mins.; Wed., 7:15 p.m.
Sustaining
WQXR, N. Y.

Aired by the Citizens Committee on Displaced Persons in behalf of legislation aiming to secure emergency entry of several hundred thousand displaced persons into the U. S., "Worthy of Their Hire" was only a moderately effective dramat for the cause. As a straight program, it was somewhat deficient in dramatic punch, and as a political pitch, it failed to tackle the real issues involved in throwing America's doors open to European refugees. With all the dailies reporting slowly climbing unemployment figures, the program's basic argument of a labor shortage in this country is beside the point. There are better arguments around.

Program's formula was based on a series of short sketches counterposing plight of the d.p.'s, many of them highly skilled technicians and professionals, to the labor shortage in this country. Melvyn Douglas handled the narration between sketches with forceful style and was supported by firstrate group of thespers in the dramatic roles. Structure of the program, however, didn't allow for a buildup to any sort of climax. *Herm.*

NEW ENGLAND FORUM OF AIR
With Robert Coar
Producers: Robert and Helen Coar
30 Mins.; Sat., 6:30 p.m.
Sustaining
New England Regional Network

This is a specialized forum originating out of Washington tailored to meet needs of the Yankee states. As such, it is unique as the only regular regional stint of its kind. Show is entering its third year under Coar's direction but has taken on added wallop in the 80th Congress with the GOP legislators in the saddle.

Unlike most other forums, this one is not necessarily controversial but merely samples views and experiences of three or four New England legislators a week on such topics as big and little business prospects, taxes, labor, education, etc., in their areas. Impact lies in the free and easy give-and-take, frequent hometown references and general identity of interests in the North Atlantic states.

Format starts out with brief openers from the participants, but from there on moderator Bob Coar holds the reins, injecting provocative questions and occasionally putting the Capitol Hill boys on the spot with adlibbed asides. As is to be expected, GOP'ers hog the discussions, but this doesn't stop healthy differences of opinion from spicing up the period.

Coar, a native New Englander, is plenty savvy about Capitol doings since he also runs the radio recording studios on the Hill and keeps in close touch with the New England delegation. He moves the show—which could bog down in the hands of the legislators—along at a neat pace. Broadcast aired live over the six NBC affiliates which make up the NERN. *Holl.*

TONY FREEMAN PRESENTS
With Tony Freeman, Guy Cherney, Barbara Ritchie; Eddie King
Producer-Writer: Dick Bertrandias
30 Mins.; Monday, 9:30 p.m.
Sustaining
KPO, San Francisco

It might be expected that one of the few opportunities enjoyed by local radio would be taken advantage of to the hilt, with great diligence being exercised in the choice of material, talent and presentation, but instead, with the exception of Guy Cherney, who turns in a fine singing chore, this is 30 dull, even confused minutes of second-rate stuff, made still duller by antediluvian gags (in the worst tradition of platter-chattering) and unchoice music that makes the 14-piece orchestra sound like a five-piece jug band going no place in a hurry.

Opening with the theme, "Emaline," the opus, hampered by unsparkling witticisms, blended into "Skyline" by the orch, and then gave way to "Time After Time," sung by Barbara Ritchie, who tried her best to summon some enthusiasm over the program, but didn't quite succeed. Then the orch came back with "Lady Day," done listlessly, and gave up the ghost to Cherney, who saved the day as much as it could be saved with a solid presentation of "Who Cares What People Say."

Following the momentary transfusion the orch returned with "Hip-Hop," which was neither hippity nor hoppity; then carried on with "It's the Same Old Dream" with Barbara Ritchie; blended back into another orch number, "Harlem Debutante"; momentarily returned to this world again with Cherney, this time singing "I Wonder" even more effectively than his last item, because it is his best singing style. Program then lapsed into sort of a blithering netherland (with a few more death-rattle gags thrown in as a last rite) as the by this time punchy orch winds with "Build It Up, Paint It Nice, Tear It Down."

Dull stuff which has no place in professional radio. *Ted.*

LANNY ROSS

"If making his customers happy makes Mr. Ross happy he should have no complaints. Lanny could have gone on lifting that familiar voice until the next noon."
—Evening Star, Washington, D. C.

WILLIAM MORRIS AGENCY

AUTHOR MEETS THE CRITICS
With John K. M. McCaffery, moderator; John Gunther, Col. Robert S. Allen, Lewis Gannett, Senator Wayne Morse, Gov. Leverett Saltonstall, F. H. LaGuardia, Richard Wright; Kenneth Banghart, announcer
Producer: Martin Stone
30 Mins.; Sundays, 4:30 p.m.
BOOK OF THE MONTH CLUB
WNBC, N. Y.
(Schwab & Beatty)

Martin Stone's revamped, hypoed book-talk show got off to an auspicious start Sunday (25) in its new spot on NBC's N. Y. flagship. (Program, which moved over from WQXR, goes on the network next Sunday (1) as a co-op offering.) Format retains McCaffery as regular moderator, two guest critics—one pro and one con—and the guest author. Beginning of the stanza now, however, presents a capsule description of the book in question; the author is brought in to explain his objectives briefly, and an effort will be made each week to fit the overall framework of the stanza to the nature of the tome being discussed.

In line with this plan, the preem program, which dealt with John Gunther's 900,000-word "Inside U.S.A.," was augmented by short transcribed comments by Sen. Wayne Morse (R., Ore.), Gov. Leverett Saltonstall of Massachusetts, ex-N. Y. Mayor F. H. LaGuardia, and author Richard Wright, who are among prominent personalities figuring in Gunther's report on his 13-month nationwide survey. Lewis Gannett, N. Y. Herald Tribune book reviewer, was the "pro" critic (he termed the book a "phenomenal job"), while Col. Robert S. Allen (ex-Pearson & Allen), as the attacking critic, viciously scored the work as full of errors, "mush-mouthy...glib, trite and superficial." Transcribed comments were all in praise of the book.

It's regrettable that a discussion as interesting as the one presented here had to be crammed into 30 minutes. It hardly had a chance to get going. In fact, a transcribed comment by Henry J. Kaiser had to be skipped so Gunther could squeeze in a few replies to Allen's stinging attack. Seems as though programs of this type get the sign-off signal just as they are getting their teeth into their subject. As far as this stanza went, it was topnotch fare. It would perhaps be more interesting, however, when transcribed comments are injected in the future, if some of them were critical, rather than 100% complimentary. Author could be given a couple of moments after each of them to reply. When they're all on the plus side, they sound like the endorsements inside the dust jacket. *Doan.*

SPORTS PAGE OF THE AIR
With Dink Templeton
Producer: Dave Scofield
15 Mins.; Saturday, 9:15 p.m.
Sustaining
KFRC, San Francisco

This is solid sports material, helped along by a friendly voice, because Dink Templeton knows what he is talking about. Thoroughly grounded in all branches of sport, Templeton's 20 years of background as track coach of Stanford gives him an authority and an acceptance among sports fans that is almost unique in a field that has a good many "guessers" rather than "knowers."

Supplementing his comment, which covers the week's highlights in sports, mostly local, Templeton has guest interviews which takes up four to five minutes of his time. When heard, Ann Curtis, champion swimmer, was guest in an informal chat about current sports events. Material was meaty and easy to listen to, and away from the hackneyed "how does it feel to be important?" stuff.

A quick moving 15 minutes which leaves the listener feeling that he knows a little more about sports goings-on than when he tuned in. *Ted.*

GORDON MACRAE
With Dan Seymour, orch
Producer-Director: Cy Pitts
15 Mins.; Tues. and Thurs., 12:45 p.m.
GULF OIL
WNBC, N. Y.
(Young & Rubicam)

Gordon MacRae, who by now is a tested item with juve audiences via his "Teentimers" show, is now auditioning for the good graces of the more mature audiences with this locally sponsored show. He's likely to succeed in his quest if the eager-beaver commercials don't bog him down.

His voice is by now a proven item and he can create and sustain a mood. There's smoothness in his renditions and his tune interpretation hits nicely. However, he gets little chance to make a consistent indent on the housewife listener. Dan Seymour's breeziness and unsubtle talks on behalf of insecticides certainly nullifies any romantic aspects that MacRae creates.

In the brief 15-minute session, Seymour intrudes more commercials than the traffic can bear. Within restraint, Seymour's good delivery could become an asset instead of a hindrance.

MacRae's song selections are well chosen and contain sufficient variety and change of pace. Orchestral backing by an anonymous crew provides a colorful background that aids the lyric moments. *Jose.*

LARRY CARR
With Irving Landau orch
15 Mins.; Mon.-thru-Fri., 6:30 p.m.
Sustaining
WINS, N. Y.

Part of the WINS live talent venture, Larry Carr has got the stuff to mark him as an up-and-coming factor among the kilocycle crooners. Carr has a good voice, uses it with a relaxed style and projects himself as a distinctive song personality. He sells his numbers for what they're worth with an easy tempo and sure range to make for a wholly soothing quarter-hour session. In addition, Carr handles the gabbing assignment between numbers modestly and unctuely.

Carr offers a versatile selection of pop tunes but is standout with the soft ballad type such as his signature, "Someone to Watch Over Me." On last Friday's session (23), he piped "It's a Good Day," "I Can't Give You Anything But Love" and "Roses in the Rain." Irving Landau's orch lends nice support. *Herm.*

ON SPECIAL ASSIGNMENT
With John Mallow, Ed Prentiss, Forest Lewis, Jo Hipple, Art Peterson, Mike Romano, Boris Apollon, Jim Hummerland, Les Spears and Lucy Gilman; Tom Cafferty, announcer
Producer-Writer: Morrison Wood
30 Mins.; Mon., 8:30 p.m.
CHICAGO TRIBUNE
WGN, Chicago

In connection with the Centennial celebration of the Chicago Tribune this year, WGN is presenting a series of 13 programs which evolve around the activities of newspaper life. Each show presents different phases of publishing a paper, including actual reporting, the milling, shipping and use of paper, the color department, circulation, advertising department and every other conceivable element used in the business.

Story caught revealed how the Chi Trib aided in capture of William Heirens, confessed slayer of Suzanne Degnan, Josephine Ross and former Wave, Frances Brown. John Mallow as narrator relates in short sketches how each killing occurred, and program continues showing manner in which story is picked up, tipped, assigned, and completely handled by various departments.

To accentuate how newspapers usually go beyond call of normal functions and duties, show tells how reporters and photographers worked with police department to dig up clues, and how when found were followed with tests, inquiries and examinations of every angle imaginable.

Particular airer finishes with statement by States' Attorney William Touhy, who commended WGN on its expert handling of delicate subject, credit for which goes to writer-producer, Morrison Wood. In this script he has taken a morbid, gory, yet actual story of one of the city's worst crimes, and produced a newsworthy and good show, because his story is factual, yet fair to all parties involved.

Show moves fast, giving sufficient background of cases, detailed explanations, and thoroughly fulfills purpose in presenting broadcast, to give the average listeners a true picture of what goes on in a newspaper office. Discards completely ideas which have been instilled by motion pictures of loud, noisy, hectic office, but rather an efficiently, smoothly and sanely run business.

Background music was original, played by the WGN orchestra under the baton of Bob Trendler. It offers perfect inflections needed to accompany story.

Cast, other than narrator, is on for very short period, with capable performances turned in by everyone in script. *Hunt.*

WHAT IS 'THE VOICE OF AMERICA'?
With Allyn Edwards, narrator
Writer-Producer: Arch Kepner
30 Mins.; Friday (23), 7:30 p.m.
Sustaining
WQXR, N. Y.

Riding atop the widespread public interest in the fate of the State Department's overseas radio programming service, WQXR has turned out an interesting and simple documentary explaining function and activities of "The Voice of America." Program offered a representative selection of material culled from past overseas programs which were pieced together as a panorama of American culture through Allyn Edwards' narration. Narration was timidly impartial towards question of the service's continuation but the session was carried along by the vitality of the excerpts from the overseas programs.

These included a dramatized section from Ernest Hemingway's "A Farewell to Arms," a couple of hot instrumental recordings which were beamed to French jazzophiles, the U. S. credo on press freedom as enunciated by Turner Catledge of the N. Y. Times, folk songs, a Chopin etude, a quiz program and a medical talk on the prevention of smallpox. Brief snatches of foreign language talks were included to indicate the polyglot character of the State Department's information work. On the whole, the documentary shaped up as a strong argument for the "The Voice of America" as an instrument of U. S. foreign policy. *Herm.*

FIRST PIANO QUARTET
With Adam Garner, Vee Padwa, Frank Mittler, Edward Edson, Jack Costello
Producer: Don Gillis
Writer-Director: Ed Fadiman
30 Mins.; Sun., 10:30 p.m.
Sustaining
WNBC-NBC, N. Y.

The assignment tackled by the First Piano quartet, consisting of four keyboards ivoried by Adam Garner, Vee Padwa, Frank Mittler and Edward Edson, is often difficult and thankless, but nonetheless melodic and interesting.

Since very few pieces are composed for a piano quartet, group has the task of making its own arrangements—and difficulty there is the fact that four pianos, to the average listener, sounds no different than two. Nonetheless, the arrangements here reveal a great deal of musical ingenuity. They've patterned a variety of counterpoint to form a harmonious mass, and results are highly satisfying and often original.

Group's offerings are in the pop classic vein. Initial program showed pieces such as Lecuona's "Malaguena," Boccherini's "Minuet," Chopin's "Minute Waltz," and "Second Hungarian Rhapsody," each of which presented a new twist in piano presentation.

Jack Costello's commentary helps sustain the interest of the session. *Jose.*

HOME IS WHAT YOU MAKE IT
With Stefan Schnabel, Juani Hernandez, Joseph De Santis, Jack Lloyd, Kermit Murdock, Margery Maude, Lili Valenty; Kenneth Banghart, narrator
Writer: Lou Hazam
Producer: Garnet Garrison
30 Mins.; Sat., 5 p.m.
Sustaining
WNBC-NBC, N. Y.

Part of NBC's summer program lineup, "Home Is What You Make It" is based on a one-world idea, pointing out the cultural contributions of other nations to the American way of life. Idea is capital but execution on the preem session (24) made for a lower-case show. Initial stanza was devoted to Czech composer Antonin Dvorak and was marked in its entirety by an artificial note both in the scripting and the performances. Sample of the strained and stilted prose was the narrator's opening remark: "Here are some random notes from the human symphony that was Dvorak."

Dvorak was played by Stefan Schnabel as a crochety old man with an unnecessarily thick accent that was irritating in its phoniness. Biographical material was selected in such a manner as to make Dvorak appear absurd, on one hand, and god-like, on the other. His humanity was lost in the shuttle between these poles. Best portions of the program were the fragments of Negro spirituals and American folk chants that were used by Dvorak as themes for his "New World Symphony."

JUNIOR TELE-QUIZ
With Bill Karren Bauer; announcer, Maury McGill
Producer: Robert Geis
15 Mins.; Saturdays, 12:15 p.m.
FISHER BROS. DEPT. STORE
WCMW, Canton

Station decided, what with quizzes all over the place for adults, there should be one for small fry. The premise is good (as proven on a network level by "Juvenile Jury"); the result here is fair. It evidences an effort on the station's part to vary its program fare and the show no doubt has a good many local moppets tuning in, listening for the family phone to ring, and chasing down

(Continued on page 37)

To serve additional sponsors, two sold-out WCBS features will double their air-time beginning Monday, June 2nd!

THE MARGARET ARLEN PROGRAM, New York's highest-rated woman commentator show, adds 15 minutes! It will be broadcast from 8:30 to 9:00 A.M., Monday through Saturday. You can be one of its new, additional participating sponsors.

THE MISSUS GOES A-SHOPPING, New York's high-rating quiz, adds 15 minutes! It will move into WCBS' choice mid-morning spot—10:00 to 10:30 A.M., Monday through Friday. You can be one of its new, additional quarter-hour-unit sponsors.

TODAY THESE SHOWS ARE SOLD OUT. STARTING NEXT MONDAY THERE'LL BE ROOM FOR YOU (IF YOU HURRY!).

CALL WICKERSHAM 2-2000, OR YOUR NEAREST RADIO SALES OFFICE.

#1 station in the #1 market **WCBS**

Newark's WAAT Ready to Start Shortly With First Video Station in Jersey

WAAT, Newark, which will be the first radio station to have television and FM in New Jersey, is so far along with its FM and tele plans that it likely will be ready for full-scale television this fall. There's a possibility the television setup will be ready in July. Irving R. Rosenhaus, head of Bremer Broadcasting Corp., which owns and operates WAAT and will run WAAW when FM is ready, explained to VARIETY this week that the new transmitter for tele and FM, located at West Orange, is now nearing completion, only the rainy weather having prevented its being ready today.

WAAT will be the first indie station in the east and in the country with AM, FM and tele. Station expects to spend upwards of $500,000 to get its television and FM in operation. Equipment for tele has been on order for some time, according to Rosenhaus. He explained that FM is expected to be started between June 15 and July 1, with television to follow soon afterwards.

Television studios for WAAT will be housed in Mosque theatre building, Newark, a $3,000,000 property now owned by Bremer outfit. It will be known as the WAAT Radio-Television Center. Original plans call for using about 15,000 square feet of floor space, or more than the largest NBC studio. Company can enlarge as needs develop since an additional floor of the same size is available as is added office room.

Station will shoot out with its television 50 to 60 miles in the area about Newark, it's expected, since the tele transmitter location in West Orange is among the highest points in the state.

WAAT plans covering all sports, any public event and studio participation shows of better type. Part of its mobile unit setup is understood to cover plans for coverage on all three-alarm fires in Newark area.

If and when the Mosque theatre is given major film product, WAAT probably would use the stage for some tele programs. Understood, too, that later the theatre might get television as part of its entertainment setup. Mosque theatre, a 3,400-seater, has been used in recent years for concerts, operas and special shows but has not been operating as a film theatre for some time. Reported that management would launch regular picture-theatre operation as soon as given sufficient product.

Rosenhaus forecasted that there likely would be 400,000 to 500,000 tele sets in the N. Y. metropolitan area by early 1948, depending mainly on how fast the manufacturers could turn them out.

N. Y. Daily News incidentally is reported to have actual tele equipment on hand, and probably will be the first station to launch television in N. Y. metropolitan area of those recently granted licenses by the FCC.

WAAT's First Sponsor

WAAT signed Junior Town Meeting for one year with Kresge-Newark as its initial television show, pact being signatured yesterday (Tues.). This is a 45-minute program now used as radio show which goes to different schools weekly, covering 150 public schools, private educational institutions and parochial schools. Kresge-Newark now sponsors it over WAAT as an air-show, giving college tuition scholarships.

Deal with its sponsors stipulates the contract will start when WAAT gets on air with tele setup.

Suit for 167G Filed By Chi Firm, Dr. De Forest For Misuse of Names

Louisville, May 27.

Suit asking judgment of $167,626 from United Television Laboratories, Inc., was filed Thursday (22) in Federal Court by American Television, Inc., Chicago, and Dr. Lee de Forest, radio pioneer. Suit names Martin C. Flynn, New Albany, Ind., president of United, and three directors, Edward D. Zornman, Jeffersonville, Ind., M. E. Riley, Cleveland, and Werth Rector, Chcago.

Basis of action is that those sued used a name similar to the Chicago firm's after leaving its employ. Suit alleges United is not a laboratory, is not engaged in research, or in television activity of any kind, but specializes in training students. Suit stated the men named were employed to give their whole time to the work of the Chicago firm, charging they neglected to do so, and that they possessed certain knowledge of trade secrets which they applied to their own concern.

Suit also asks that Flynn be compelled to repay $11,876 salary he was paid between June and November last year, and that Zornman be forced to repay $5,750 salary obtained at the same time. An injunction to prevent United from infringing or copying trade methods of the Chicago firm was also asked.

Chicago — Dave Kempkes, NBC Central division engineer, will resign June 1 to supervise construction of his new 1,000 watter. Station, located at Sioux Falls, will broadcast on 1270kc. Also connected with Kempkes in operation of station will be James Sweet, former NBC Washington engineer.

HARRY SALTER
MUSICAL DIRECTOR
"Scotland Yard," MBS; "It Pays to Be Ignorant," CBS
Direction
MCA ARTISTS, LTD.

DuMont Revamps Personnel Setup; McNeil as Mgr.

DuMont television took the long-awaited move to bolster its programming setup this week by signing on John McNeil, former station manager of WJZ (ABC, N. Y.) as general manager of WABD, its N. Y. tele outlet. At the same time, DuMont pacted Evelyn Lawson, former public relations director of United Features Syndicate, as special sales representative.

Although a definite deal has not yet been set, the inking of Miss Lawson indicates that DuMont will also take on director Paul Belanger and set designer Jim McNaughton, both recently dropped from the CBS television staff when CBS decided to eliminate all live programming. Miss Lawson has been representing Belanger and McNaughton for the last several months and her main chore with DuMont is expected to be selling the shows which they whip into shape for broadcasting.

WABD is currently prepping a new sales organization, according to McNeil, and will make a concerted pitch for national accounts. Since the FCC nix on CBS' color television, "there's never been so much interest in the use of television time by national advertisers as there is right now," he said, adding that several big deals are currently in the works. New WABD rate card is expected to be issued in the near future, which will be essentially the same as the rates currently in effect but which, according to McNeil, will be more flexible in order to fit the advertisers' needs.

To further stress sales, Ken Farnsworth, former sales chief for ABC television, has been named DuMont's local sales manager and his staff is also to be expanded. McNeil, who has had no previous tele experience, will handle programming, sales and service to advertisers. Job was formerly held by Sam Cuff.

Belanger and McNaughton, since leaving CBS, have been creating a backlog of new program ideas. They also maintained rights to "Fashion Showcase," considered their best effort on CBS, and it too is now expected to switch to WABD.

DU MONT DARES HEX; TO PRESENT HYPNOTIST

Despite the unwritten nix on presenting hypnotists on television, WABD (DuMont, N. Y.) has signed hypnotist Marsh Babbitt for a half-hour show next Monday (2) night. To obviate the possibility of any of the home audience going under his spell when he goes into action, however, Babbitt will put his subjects to sleep before the show goes on the air. Post hypnotic suggestion that they'll go to sleep again when he tells them will, it's hoped, put them under before the cameras, with no danger to the audience.

Most tele broadcasters swore off hypnotism after a BBC show had demonstrated that the sleep-inducers could work on subjects via video.

Television Reviews

WELCOME JEREMIAH
With Vinton Hayworth, Vaughn Taylor, John McQuade, William Woodson, Robert Lieb, Percy Helton, Virginia Smith, Douglas Parkhurst, Jay Jackson, Gordon Ayres
Director: Fred Coe
Adapter: Coe
Sets: Bob Wade
25 Mins.; Sun. (25), 8:40 p.m.
BORDEN'S
WNBT-NBC, N. Y.
(Kenyon & Eckhardt)

Still experimenting with various formats before settling down to a television series, Borden's came up with a one-act legiter Sunday (25) night that was adapted by NBC director Fred Coe from a short story in the current Esquire mag. Script, acting and production mountings were all on the credit side, although the idea of starring Vinton Hayworth, Vaughn Taylor and John McQuade in roles so similar to those they played in the recent "Mr. Mergenthwirker's Lobblies" gave first evidence that tele actors may some day be faced with the same "typing" problem as are film stars currently.

Story, a fantasy farce, relied mostly on an O. Henry-type switch ending for its punch and got the point across neatly. Hayworth and McQuade were plausible as the fly-by-night pitchmen who finally latched on to a payoff gimmick via Taylor's electromagnet razor. McQuade's glib gab stood him in good stead in his street-corner spiels but Hayworth acted at times as though he hadn't sufficiently memorized the script. Taylor was standout as the mild inventor. Supporting cast, topped by William Woodson and Virginia Smith, were good.

By having his actors sprint from one set to another, Coe successfully carried out the flashback technique employed and otherwise did his usually capable directorial job. Bob Wade deserves special credit for building four full-sized sets in the limited confines of the NBC studio.

As with other legiters bankrolled by Borden's, the Kenyon & Eckhardt staff staged their commercials so that they wouldn't obtrude into the script. Plugs, consequently, came off on the interesting side, with Jay Jackson and Gordon Ayres doing an okay job, both in the commercials and in the novel way of setting the stage for the story.

Stal.

THE WIFE SAVER
With Allen Prescott, Arthur Harold, Linda Watkins, Barney Goodwin, Edwin Brunce
Director: Ernest Colling
Producer: David Levy
Set: Bob Wade
30 Mins.; Thurs., 8:30 p.m.
GENERAL FOODS
WNBT, N. Y.
(Young & Rubicam)

Tele programming is in the midst of a "home economics" phase. The preem Thursday (22) of this show, a new weekly series for General Foods—advertising LaFrance soap flakes, with a tie-in for Bendix washers—was the third program of its type to be aired in a week by WNBT. It's strictly daytime type stuff, of primary appeal to housefraus, although this particular stanza would not completely bore the type of male who likes, when the mood hits him, to shoo wifey out of the kitchen at mealtime.

Allen Prescott, of course, is an old hand at this sort of thing; he has been dishing out household hints via his "Wife Saver" shows on the radio for years. Homemakers who care for his off-the-elbow, sense and nonsense style of patter on the air should really enjoy this tele edition, inasmuch as it gives them a chance to see the fellow (who's quite personable looking, too) demonstrate his odd assortment of time and labor saving devices—buttons strung on strings, pins stuck in corks, etc.

Prescott carried off his video debut with remarkable ease considering the fact that he had to keep up an almost continuous monolog throughout the half-hour. He managed it with scarcely a hitch, hum or haw. His rather deadpan, preoccupied fooling was faintly reminiscent at moments of the late Robert Benchley in film shorts.

For variation from his routine, Prescott introed (1) several femme guests to tell their own household hints (they got ciggie cases for their trouble; (2) Arthur Harold, "the gadget man," to explain a couple of kitchen accessories, and (3) a running gag about a father chasing his son around the table, trying to get him to eat an egg. Latter was weakest part of the show, being a little too far on the silly slapstick side.

Show's commercials could stand some dressing up. "Housewife" who delivered the first one sounded unsure of her lines and the sliding cartoon strip used 'fore and aft was flat and unappealing, considering what is possible in tele commercials.

Doan.

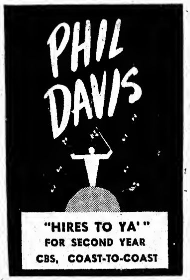
QUEEN FOR A DAY
With Jack Bailey
Directors: Gilbert Wyland and Stuart Phelps
30 Mins.; Wed. (21) 10 a.m.
Sustainer
W6XAO, Hollywood

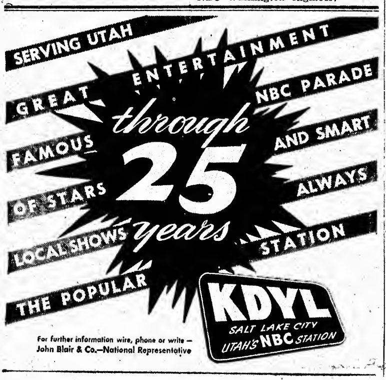
The televizing of a regular radio commercial show of this type sans any video dressing proves two things: First, those who thought it simple are right. Second, adding nothing but picturization to a productionally-light show proves that there's really little show when audio illusion is lost. This instance further demonstrated little showmanship as well, but this was due largely to the imposed restrictions on interloping televisionaries. In short, nothing new has been added. Perhaps there's something removed that should merely be replaced.

As an experiment in which regular sponsors (Alka-Seltzer and Philip Morris) get a cuffo plug due to the station's non-commercial status, it must serve as a proving ground for testing things of its kind, daytime audience tastes or preferences, and otherwise help pave the way for tele's one-day certain commercial future. But this isn't it.

There's some spontaneity for tele that is a kick but then there's also the time alerts, applause encouragements and other matters that do not go for making a visual show. M.C. Jack Bailey, fortunately, was not camera shy and his animated style

(Continued on page 34)





For further information wire, phone or write — John Blair & Co.—National Representative

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Carroll Levis

...Still

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Remember TELEVISion!

Exclusive Management
WILLIAM MORRIS AGENCY, Inc.
New York Beverly Hills London

In Conjunction With
FOSTER'S AGENCY
London

NOW AVAILABLE FOR RADIO IN AMERICA

CARROLL LEVIS is Britain's personality-show-man with a unique presentation of a variety show featuring talented newcomers.

"The Carroll Levis Show" is England's most popular program. According to B.B.C.'s Listener's Research it has averaged more than 15,000,000 listeners over the past ten years.

FCC Seeks Outside Advice To Decide If Tele Should Have Clear Channel

Washington, May 27.

Television's toughest technical problem—interference from other services sharing its channels, or from ham, FM government, aviation, etc., transmitters in other parts of the radio spectrum—will get a thorough going-over at an engineering parley here June 10 and 11.

FCC engineers, who have been grappling with the problem for months with no success, called on industry men to help them clean up the interference. No. 1 question to be decided by the technical experts is whether FCC should continue its plan to have tele share its wavelengths with police, bus, taxicab and other local radio services.

FCC has admitted that unless technical safeguards are imposed both video and the sharecropping services can expect interference to their signals under this plan. Problem, according to FCC engineers, is that there's no other spot to shift the new radio services, many of which are in the "public safety and welfare" category.

The FCC hearing will also discuss: possible solution to interference to video from fixed and mobile services in the 72-76 mc and ham transmitters in the 50-54 meg area; so-called "harmonic" interference from amateur radio stations, diathermy machines and other transmitters in 27-28 meg range; and all information available on extent to which receivers equipped to operate on any service in the 42-88 meg. area can be counted on to reject interfering signals.

Washington — Carl Gebuhr, top flack here for CBS and its station, WTOP, has been promoted to the WTOP sales department.

Mgt. LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—9:30 p.m., EDST
M-G-M—"This Time for Keeps"
"It Happened in Brooklyn"

JACK ROURKE
Productions
6331 Hollywood Blvd.
HOLLYWOOD

OLAN SOULE
Starring in
"GRAND MARQUEE"
NBC—Coast to Coast
Rayve Creme Shampoo

NBC Gets Exclusive On Miss America Lensing

NBC television has obtained exclusive video rights to the Miss America beauty pageant at Atlantic City Sept. 1-6. Web will film the event for later transmission from WNBT, its N. Y. outlet, but is also mulling the possibility of getting some form of facilities set up to permit a live broadcast from the scene.

WNBT will also carry the preliminary contest to select a Miss New York, starting with a presentation of the contestants Friday (30) night on the U. S. Rubber-sponsored "Campus Hoopla" show. Finals in the Miss N. Y. contest will also be televised some time in mid-August, from a site yet to be selected.

WGAR'S BIGTIME POWER BOOST, WIDER AUDIENCE

Cleveland, May 27.

WGAR will pick-up half a million potential listeners, giving it coverage of an area with 2,250,000 people, as result of an FCC decision last week granting the CBS affiliate a power boost from 5,000 watts to 50 kw.

John F. Patt, veepee and general manager, said he hoped operations with the new power could be started by midsummer. Construction of a new, modern building is nearing completion at WGAR's transmitter site in Broadview Heights, with installation and testing of an RCA 50,-000w transmitter being supervised by R. Morris Pierce, veepee in charge of engineering.

Power boost culminates nearly eight years' effort by the station to hypo its service in northeastern Ohio.

Zane Grey Show Slated For Mutual Preem in Sept.

First air show based on the late Zane Grey's stories is tabbed for a Sept. 6 teeoff on the Mutual network as result of a deal inked with the web Friday (23) by Stephen Slesinger, Inc. Price tag on the stanza is $2,500, which the producer feels should lure a sponsor before the preem date. In event it doesn't, Slesinger has agreed to sustain the show for at least 26 weeks.

Zane Grey Show, as it's called, will make use of all of the western author's books and feature his fictional character of Tex Thorne. Hawley Publications, publisher of the monthly Zane Grey magazine, will chip in on the production costs, which will include an orchestra and elaborate trappings, according to the producers.

Stanza will be produced on the Coast by Telepictures, a Slesinger subsidiary, and has been slotted in the 8:30-9 o'clock segment Saturday night.

White Bill

Continued from page 29

adversely affected "economically" as well as interference-wise.

FCC's Beef

FCC's biggest complaint with the bill was that it slices the Commission in half and expands the right of broadcasters to appeal FCC decisions. Commission men point out that the new procedure will prolong FCC actions on new stations many times over. If these procedures had been in effect during the past year, it was reported, there would be several hundred less new stations authorized.

Broadcasters are of two minds about the bill's incorporation of several existing FCC regulations. For example, they are rejoicing that Commission is barred from ever again issuing any rules governing network-station relationships, but aren't too happy to find those rules spelled out in legislation—which can be actively enforced.

Same goes for FCC's ban on multiple-ownership of stations covering substantially the same areas which White wrote into his bill. FCC during the past year has given its own rule the most liberal interpretation possible. A future Commission might take the Congressional mandate literally and upset situations already approved by the present FCC, it was pointed out.

Bright spot for broadcasters is hope that the White Bill outlaws FCC's AVCO procedure of competitive bidding for stations up for sale. And everybody appears pleased with the proviso that forbids FCC to discriminate because of race, color, political affiliation, or business occupation. Victor Emanuel's AVCO, newspaper publishers and commercial-minded Fundamentalist preachers, whose extracurricular activities have normally placed them at a disadvantage in bidding for radio properties, can now take cheer.

LATIN ECLIPSE PIX GET NBC NEWS BREAK

NBC television staff reaped a gold-mine of favorable publicity on its pictures of last week's total eclipse in South America. When the films arrived in N. Y. by plane Thursday (22) afternoon, publicity chief Allan Kalmus hit on the idea of taking clips from the film and offering them to the wire services and the daily newspaper. As a result, almost most every N. Y. daily ran a picture on Friday; it was flashed to all corners of the globe by AP, INS and Acme wirephoto services, and AP selected it as its picture of the week. And all carried full credit for NBC television.

Tele outfit also scooped the country in presenting the films to its audience, due mostly to the work on news chief Paul Alley. Receiving 1,800 feet of exposed negative at 4 p. m. Thursday, Alley had it edited down to 650 feet, scored, narrated and ready to go on the air at 9:30 that night. Films were rebroadcast Friday night and Sunday, with announcer Ben Grauer and tele newsreel cameraman Leroy G. Phelps doing an off-the-cuff commentary Sunday night, less than 24 hours after they'd landed at LaGuardia Field.

UA's Disk Show on WMCA As Trailer for 3 New Pix

United Artists has signed a contract with WMCA (N. Y.) for sponsorship of "Let's Dance," hour-and-a-half disk show (9:03 to 10:30 p.m.) on Saturday (31) in connection with its three new musicals scheduled to open at Broadway houses at the end of the month.

"Let's Dance," emceed by Allen Stuart, will promote UA's "Copacabana"; the "Fabulous Dorseys" and "New Orleans" (tentatively set for June 6 preem at the Winter Garden).

Show will highlight music from the films.

Landon's Colo. Station Bid

Kansas City, May 27.

Alf M. Landon, the Kansas ex-Governor and political light, has filed an application with the FCC seeking permission to set up a station at Englewood, Colo., a suburb of Denver.

Landon is asking for 1,000 watt daytime operation on 1,250 kilocycles for the station.

Inside Stuff—Television

DuMont, with the baseball field to itself as the Yanks met the western clubs on their first eastern swing, should have learned enough to make it a worthy rival of the two local National League televised parks. There are a few things on which the DuMont diamond crew must sharpen up if they're going to rate.

First let it be noted that DuM has improved its camera position at the Stadium by getting behind the plate. But the boys are not taking full advantage of the spot. The basic fault seems to be that somebody doesn't know enough baseball. For instance, with men on base the camera often can't make up its mind whether to follow the ball, the batter or a base-runner. The answer is simple—follow the ball. This particularly shows up when there are men on first and third and the batter singles to right field. The interest then is what happens to the man going from first to third or the batter possibly being caught in a cut-off play. But the DuMont camera passes this up to merely show the man on third trotting in to score. Nor are the boys flashing that scoreboard often enough, it sometimes being the seventh or eighth inning before they register a peek at the out-of-town games. It should be understood that a scoreboard is a fascinating device to a ball fan, something no announcer's announcement of the scores can replace.

Which gets around to all the announcers who, to date, have revealed the most faults among the tele broadcast men. DuMont will have to do something about Bill Slater, if he doesn't rectify his ways, for he's fast becoming the Uncle Don of the group. That's because he talks to his audience as if he were conducting a kiddie program. He verbally pouts when something displeases him, gurgles when something does, and is about one step away from baby talk all the time.

But with the Yanks away the vacations should help the DuMont detail to get straightened out. Among their good points, however, is the ability to give a sharp closeup of an outfielder making a play. This unit is now using three cameras, one apparently being up on the roof.

This baseball thing can't be any cinch. It will take experience, practice and teamwork to iron it out properly. As the number of games grows on all three stations the importance of the man who calls the camera shots becomes increasingly evident. He makes or breaks the broadcast.

DIRECTORS WIN NBC, CBS, WMCA PAY HIKES

Radio Directors Guild won sizeable pay scale increases for directors in negotiations concluded in New York this week with NBC, CBS and indie station WMCA.

New pact with NBC gives directors a $10 weekly increase retroactive to last Nov. 15. CBS agreed to a 20% increase, retroactive to last Jan. 1, for directors of programs on the net's flagship, WCBS. WMCA granted directors a $20 per week increase.

All of the contracts run to next Oct. 31, and in the future will be negotiated on a yearly basis from that date.

Giants May Crowd Net Matches Off NBC Tele

NBC television, with video rights to the Davis Cup tennis championships already in the bag, has signed for exclusive rights to the National Singles championships. Both events will be broadcast direct from Forest Hills, L. I., with the Davis Cup matches Aug. 30-Sept. 1 and the National Singles Sept. 4-15.

Although definite plans have not yet been set, it's expected NBC will air the tennis matches only when the N. Y. Giants are playing out of town. If the Giants continue their pace-setting in the National League, moreover, it's also possible the web might forego some of the tennis to pick up any out-of-town Giant games available.

Television Reviews

Continued from page 32

and mugging were an assist, along with such items as the Earl Carroll cuties who ladle the loot. On the other hand, the circuit riders of daytime shows who show up for every giveaway program are stereotyped, dull and dowdy. Question is how long can they sustain interest—even from a curious femme who wants to see the lucky girls daily.

Crew did all possible with a faulty Orthicon and an I.O. planted in the center aisle. When given more latitude and privilege, coverage should improve. They were further limited by completely uninspired commercials of an off-screen announcer ballying as camera centered on huge posters on stage drop, plus a darkened house that permitted no audience reaction or other teletricks. Previous sneak preview was obviously of little help but reports are event has perked since first live run. It's also interesting to note that retail shops have installed window bally cards at their own expense.

Hurl.

SEATTLE AFRA SIGNS

Seattle, May 27.

Seattle American Federation of Radio Artists has set contracts with three local indie stations, KOL, KXA, and KEVR, with base pay at $75 per week, $2.50 less than scale at network stations.

No contract has been signed with KRSC, remaining indie.

THESE MATCHES* TELL ONLY PART OF THE STORY

(*One million a month are being distributed in North Jersey)

The fact is...

WAAT DELIVERS MORE LISTENERS PER DOLLAR IN NORTH JERSEY AND NEW YORK CITY THAN ANY OTHER STATION ...INCLUDING ALL 50,000 WATTERS.

New Jersey's 1st Station
WAAT 970 ON THE DIAL
NEWARK·NEW JERSEY

ON TARGET

Confidence, essential to good putting, is also a basic ingredient in every sale. Weed and Company salesmen have confidence in themselves and in the properties they sell so successfully.

WEED AND COMPANY
RADIO STATION REPRESENTATIVES

NEW YORK·BOSTON·CHICAGO·DETROIT·SAN FRANCISCO·ATLANTA·HOLLYWOOD

Guiding Light---Re-Lighted

There is a destiny that makes us brothers,
None goes his way alone;
All that we send into the lives of others
Comes back into our own.

Once again the philosophy of *The Guiding Light* shapes the lives and destinies of human beings. Once again a gentle philosophy of faith, hope and love—a straightforward message of brotherhood, understanding and tolerance emanates from the eternal beacon that is humanity's Guiding Light.

We wish to express our grateful appreciation to the *Procter and Gamble Company* for relighting the Lamp of Friendship, and making it possible for us to join our hearts and minds in presenting a needed and significant message in the story of

The Guiding Light

Each weekday, beginning June 2, 1947, over the facilities of the

COLUMBIA BROADCASTING SYSTEM

Produced by Compton Advertising, Inc.

Script Supervisor and Plottist..Irna Phillips

Writer..Art Gladd

Organist..Bernice Yanacek

CIRCLING THE KILOCYCLES

Charlotte—Dick Pitts, film editor and theatre critic of the Charlotte Observer, will begin a 15-minute nightly broadcast June 3 on WBT. It will be known as "Pitts' Personal Radio Column."

San Antonio—"Were You Listening" is the title of a new audience participation half-hour program being aired each Saturday morning WOAI.

Tyler, Tex.—M. E. Danbom, commercial manager of KGKB has been named manager of the new standard broadcast station to be owned and operated here by the Blackstone Broadcasting Co., controlled by the T. B. Butler Publishing Co.

Salt Lake City—Latest public service program to hit Salt Lake City airwaves is "KSL Reports the Washington Scene," aired every Sunday at 10:30 a.m.

Regina, Sask.—Bill Walker, 24-year-old announcer at CKRM here, was judged best male actor in Canada at the Dominion drama festival in London, Ont., and has been approached by a film scout.

Pittsburgh—Charles Earley, KDKA newscaster, spending his vacation in the hospital in his home town, Washington, Pa., where he underwent a minor operation. Marilyn Jean McMeekin; a singer from Michigan City, Ind., learning another phase of the radio business, continuity, on staff of WMCK in McKeesport. Jack Swift has a new sponsor, Keystone Lumber Co., for his 10-minute KDKA newscasts Tuesday, Thursday and Saturday evenings at 7.

Seattle—Spring is in the air here and changes are numerous. Johnny Forrest is now in charge of continuity at KOL, after a period of freelancing. Pat O'Halleron has moved from sales to a newscasters' post at KBRO, new Bremerton station. Bob Harris, KOL announcer, resigned to start his own station, recently granted by FCC in Tillamook, Ore. New KOMO newsroom has Millard Ireland in charge, with Sam Pearce promoted from announcer staff, and Merrill Ash, back after a three-month trip to Central America.

The Federal Communications Commission has approved the sale of KEVR, local indie from A. W. Talbot, sole owner, to Western Waves, Inc., headed by Dorothy S. Bullitt. Western Waves also hold a Class B FM license.

No announcement on future plans for the station have been made as yet.

Des Moines — Hale Bondurant, sales manager of WHO, for 10 years, has been named manager of WJBC, Bloomington, Ill. Bondurant will succeed A. M. McGregor, former part owner of WJBC, and McGregor will devote full time to management of station KSTT, Davenport.

NAB-BMB

Continued from page 29

get-together to 10 rather than 17 throughout the year).

6. The NAB bylaws were overhauled and brought up-to-date. Generally, they give NAB management more discretion than it had before, take cognizance of new functions such as the job performed by executive v.p. (Jess) Willard. No overall change in the dues structure was made, though a new amendment provides that dues are to be based on a licensee's most powerful outlet. In other words, if he owns a 50-kw station and a 100-watt corn-popper, he must take out NAB membership on the basis of the more lucrative operation. Another amendment bases dues on earnings for both standard and FM affiliates, which means that most broadcasters pay nothing to NAB for signing up their FM transmitters.

Action Waits on Code

7. The Board heard, but took no action, on an interim report on its new Code. MBS veepee Bob Swezey gave them the details.

8. A liaison committee to work with Jerrold Brandt on production of "Magic in the Air"—a film epic of radio's first 26 years—was expanded under chairmanship of Bill Ryan, KFI, Los Angeles. So far, the committee has gotten no script but will advise Brandt when production starts.

9. Board discussed but took no action on a proposal to sponsor annual industry institutes to end the scores of University-sponsored institutes, whose volume has allegedly outrun their prestige among broadcasters. The institute would air criticisms by industry and other spokesmen but bear official seal of approval of NAB.

10. MBS prexy Edgar Kobak reported that the Broadcasters Advisory Council—which started out to be a tripartite affair, embracing broadcasters, ad agencies and sponsors—has dwindled to an all-broadcaster group. Organization, he said, is still in the "talk stage."

Board also accepted 100 new station members, bringing total to 1301 in all classifications. Other matters discussed were BMI, Petrillo, ASCAP, uniform time legislation, and new radio legislation.

Frank W. Brock's
Famous Racket-Expose Show
"Special Investigator"
Now Sponsored by
Commercial Credit Corporation
Mutual—Tuesdays—8:15 p.m.
A Proved Hit—Low Budget
Available after June 17th
James Stevenson Productions
133 E. 54th St., N. Y. 22, PL. 8-0928
Exclusive Representative

FOR SALE
Ermine Cape, perfect condition...$500
Fitch Jacket, good condition.....$250
NO DEALERS
Call for Appointment—PL 9-2786

National Representative: John E. Pearson Co.
KCMO
Kansas City, Mo. • Basic ABC for Mid-America
*50,000 Watts Day—10,000 Watts Night—at 810 kc—NOW NEARING COMPLETION.

'Flash' Status in Doubt

Network status of "Quick As a Flash," Mutual quizzer, is still unsettled. Sponsor has renewed the time for another year, but program plans are still being mulled. At any rate, "Abbott Mysteries" is set as summer replacement beginning June 8. Resumption date for "Flash" is a problem which will be settled shortly by the agency (William Weintraub) and the sponsor (Helbros Watch).

"Quick As a Flash," with Kenneth Roberts as quizmaster, has been a Mutual feature for three years and is currently heard 5:30 p.m., Sundays.

Block To Air

Continued from page 27

Dorsey's plattered hour being marketed; the Woody Hermans and other maestri who have tried it, some with success; Ted Husing on New York's WHN; Peter Potter's transcribed California regional series for RCA-Victor; Ira Cook's nationally syndicated musical great interviews for jockey interpolation (latter airs locally on KFAC), and others. Maizlish may be thanked for it all for having achieved a peak and possibly a decline to follow. But he started the thinking.

Hits Crest on Coast

Locally, too, jockeying has reached an all-time crest. There are an estimated 50 platter pilots plying—or trying—their trade. There are perhaps a dozen who mean anything, really. But nonetheless Los Angeles remains the jockey haven as well as the hearth from which jockeying sprung.

Block signed the contract with Mutual in New York Monday (26), flying east especially with his wife and manager, Esther, to affix his hancock to his crowning achievement, to climax a career that sent him virtually penniless to New York many years ago. That was when he was told in San Diego that his "voice was unsuitable," when applying for a part time announcer's job. He started with Jarvis, still local kingpin, and is apt to write finis for Jarvis and all others.

For Mutual the one hour will be broadcast simultaneously with KFWB. Former gets 10:30 to 11:30 a. m. period, while Block airs daily for the indie from 10 a. m. to one p. m. As number one sponsor, Mutual pays $6,000 weekly for Block alone, plus paying the $750 per quarter, non-discountable, to the indie for the time. In addition, Mutual pays for the spot announcements in between the quarters in the hour block of Block, paying KFWB approximately $200,000 annually.

Block's better-than-a-million annually will come from the 6G paid by Mutual, guaranteed $2,500 weekly from Warners, plus potential of $4,000 if fully sold locally; plus $4,500 from WNEW, N. Y.; plus $2,750 from Chesterfield for "Supper Time" show m.c.'ing, plus the take from the music publishing firm he owns—and which he could now turn into a gold mine as the country's number one plug. His WNEW contract permits network broadcasting in New York, a fact heretofore not known generally. There will be no time conflictions since he airs mornings and evenings for latter while his Coast originating show will air in the east during afternoons. The Warners get full air credit from Mutual. Warners' Maizlish should get full credit for his part in making it all possible.

Jockey This One

Emergence of Martin Block's disk jockey show on Mutual raises some complications for WOR, the web's flagship station in New York, since it will be carrying Block with competition with his WNEW "Make Believe Ballroom."

WOR has served notice on Mutual that it won't carry Block unless it's sponsored. But the rub is that the WOR sponsors must not be in competition with the products advertised on "Ballroom," all of which doesn't leave too much room for exploring bankrollers, what with WNEW's multiple clients.

Somewhat similar situation applies to the proposed Kate Smith-Ted Collins WOR disk jockey show. WOR is offering the five-a-week program as a package for one sponsor only—but it can't be soap, since Miss Smith's Mutual co-op show has been inked locally by Sweetheart Soap.

Inside Stuff—Radio

Rudy Vallee, feeling like a man of a few hundred thousand words, walked in on Jack Eigen's all-night show over WINS, N. Y., Sunday (25) and for the next hour probably chased everything else off the Manhattan air. Being wound up, but good, Vallee was conversationally skipping all over the joint from interviewing Eigen, formerly of Zit's, to outlining his plan for a new air show on showbusiness, bewailing the limited vocabularies of most everybody, discussing various champagnes, finished kidding Belle Baker over the phone and bowed out by introducing Bert Wheeler. The latter had walked in with Joe Bigelow described by Eigen as "a v.p. of J. Walker Thompson," but tagged by Vallee as "when he was on VARIETY he signed his reviews Bige." They got Wheeler to the mike without difficulty, but never came close with Bigelow—which was 10 to 1 before they started, anyway.

With five or six late-hour programs roaming the skies, incidents such as this Vallee-Eigen affair emphasize that the metropolitan New York area remains wide open for a smart and well-directed all-night show.

Four shows transcribed by Bing Crosby in NBC's New York studios during the past several weeks have shown noticeably greater fidelity in playbacks than any cut on the Coast, it's felt by Bing and the show's producers. They can ascribe the improved quality only to better acoustical conditions in the N. Y. studios. Stanza with Maurice Chevalier guesting, aired last Wednesday (21), was considered best of the season from a reproduction standpoint.

El Bingo waxed his season curtain-dropper, for airing June 18, last Thursday (22) with Bob Hope as guest. Lot of cutting had to be done after the show's run-through—the two Road hoppers adlibbed the stanza into a 55-minute session. Afterward Crosby hit the road to Montreal to visit a children's hospital; Hope took the road to Cleveland to look over his Indians ball team. During their gettogether for the Philco windup, the duo waxed plugs for airing in behalf of the Community Chest drive next fall.

KCKN, Kansas City, one of the heaviest users of records in that area, has come up with some novel intros for current pop numbers on its platter shows. Number of music names have been recorded, actually talking about the numbers, or bantering with disk diggers Eddie Clark, Wayne Stitt and Buddy Black.

The wire recorded and transcribed intros include Johnny Mercer, Ella Mae Morse, Frankie Laine, Clark Dennis, Mat Dennis, Buddy Cole, Paul Weston, Frank Duvall and Alvino Rey. All do bits about their own records, then turn it over to the jockey, and the K.C. boys return their chatter in the mood of the special recording, and then put the platter on. Material was handled in Coast recording studios, and arranged through Billy Baucom of KCKN sales and promotion staff, who just returned from a trek west.

Miller

Continued from page 29

funds to enable it to "make economic determinations of needs for broadcasting stations in particular communities." If this power is granted, "the control of FCC over free speech will be immeasurably extended."

(Meanwhile, acting FCC Chairman Ray C. Wakefield told VARIETY that the commission's opposition to altering its present licensing policies to consider whether or not a town could support another station remained unchanged since Chairman Charles R. Denny's declarations on the subject at the NAB convention in Chicago last October. At that time, Denny indicated FCC had no power or wish to make such determinations. He warned those broadcasters who were plugging for a curb on FCC's wholesale licensing of new stations that they didn't realize at the time how much power they were urging on the Government. If FCC had this authority, Denny said broadcasters would in effect "become wards of the Government.")

Miller's treatise on the Blue Book went on to say that broadcasters object to it because it gives the impression that "all American broadcasting is as bad as the worst." The only broadcasters, he said, who have accepted it without question are those "few with guilty consciences."

Several Commissioners, according to Miller, have already admitted that the Blue Book standards for distinguishing between commercial and non-commercial programs are unsound and unfair to the industry. Despite this fact, he said the commission is investing the report with the force of law, although broadcasters have been given an opportunity for hearing on its definitions, criteria for "public interest" programming or on its charges against specific licensees. As such, Miller concluded, the Blue Book constitutes an illegal "bill of attainder"—a legislative act which inflicts punishment without a fair trial.

FCC 'Threat To Pix'

The FCC is threatening free radio and unless curbed may extend its power over the press and the motion picture industry when facsimile and television come into their own, NAB prexy Justin Miller warned the Daughters of the American Revolution assembled for their annual convention, last Friday (23).

"Where will our freedom of the press be when the FCC's decision prohibiting radio broadcasters from editorializing applies to our daily newspapers?" he demanded. The NAB official declared that when facsimile makes possible delivery of the daily paper by radio, FCC will try to become the censor of what goes over the radio printing presses.

When television makes heavy use of films, he maintained, the motion picture industry will also find itself under FCC's thumb. Referring to an FCC rule which calls for airing both sides of controversial questions, Miller asked: "Will a showing of 'King of Kings' on television require the production of a spectacle in behalf of atheism to balance it off?"

San Antonio — Thomas S. Batson has joined engineering staff of WOAI here.

PEGGY
MARSHALL
and THE
HOLIDAYS
Guesting
HENRY MORGAN
SHOW
TONIGHT

THERE'S PLENTY OF BUSINESS IN
DAYTON, OHIO
Get Your Share By Using...
WING The Dayton Station
WEED & CO. National Representatives

Radio Reviews

Continued from page 30

to the sponsor store to "register" for a chance at merchandise prizes.

From a program appeal standpoint the stanza could be improved, it would seem, by bringing more children into the studio and quizzing them over the air, a procedure which would invite more listening by parents as well as kids. As it is, the two children invited in each week get on the air only long enough to tell their ages, what grade they're in, and, yes, they enjoyed being on the broadcast—leaving Bauer to chatter, albeit glibly, throughout most of the period. Moppets on the other end of his phone calls, of course, aren't heard on the air and the calling involves repetitious explanation of the program. Quizzing the kids in the studio as at least part of the format would perk the show's general appeal considerably.

KIDO SHOWCASE
With Vern Moore, Art Letourneau, Laura Rottier, Bob Vaughan, Peter Furno, Wilder Wylie
Writer-Director: Wilder Wylie
30 Mins., Sat., 9 p.m.
Sustaining
KIDO, Boise

Most small affiliate stations which get the bulk of their major programs from the networks, could profitably devote some part of their time to building up of goodwill sessions in an effort to solidify their relations in the area they cover. The "KIDO Showcase" is a good example. This half-hour session *does an admirable* job in acquainting the community with the station's personnel, spends a portion of the time discussing the function of a station in the community, poking some mild ribs at some of its personnel, and giving posies to some of the others.

Laudable as the idea is, station going in for this type program must bring up the quality to network standards, otherwise the contrast with the New York and Hollywood emanating airers will be too pronounced. In such an important undertaking it's extremely necessary that the programming department indulge in the luxury of live music, and get good writing and production.

In the "KIDO Showcase," writing was up to standard, but production was off, despite the kidding approach it used. The stock musical sections, apparently transcribed, and dramatizations didn't come off as desired.

Withal, session is a laudable attempt, and once it gets in the groove, should build itself into an important effort.

Follow-up Comment

"**The Great Gildersleeve**" on its Wednesday (21) session took a surprising head-on leap into the present day school teacher situation. Program became articulate in presentation of the deplorable salary status of the pedagogs, and ran a healthy temperature in exposing the shameful conditions under which teachers work in many communities.

Program hit like a pile-driver on getting its social significance across. Impact was greater inasmuch as Harold Peary started the program on its usual domestic comedy line in which Gildersleeve felt his nephew wasn't getting proper attention in school. He found intolerable overcrowded conditions, teachers worked at terrific handicaps, an abnormal turnover in personnel because teachers can't get along on what the school systems pay, and necessity of many to take on outside jobs just to make ends meet.

By that time, comedy aspects of the program were completely destroyed—it would have been useless to attempt to resuscitate the funnyvein. Consequently Peary stepped out of character and delivered an oration buttressing the dramatic arguments previously presented. Any attempt to tack on a happy ending relating to the situation in Gildersleeve's community would have been incongruous.

Peary performed a valuable public-service. It was terrific radio.

"**Four Saints in Three Acts**" collaboration of the late Gertrude Stein's literary unorthodoxy and Virgil Thomson's melodic and somewhat conventional score, made a great deal of musical sense on CBS Sunday afternoon (25) under the baton of the composer and with a gifted Negro cast composed of many who participated in its original American presentation in 1934.

Once the listener gave up the difficult task of following its completely mad libretto, and settled down to listening to a combination of words —just words—and the often relaxing score, the CBS presentation offered a session that had many moments of sheer delight. There are those that can find hidden meanings in the Stein meanderings, but phrases like "pigeons in the grass—alas" and "to know is to know is to know" are beyond interpretation to the great majority.

Lead song roles by Beatrice Robinson Wayne, as St. Theresa I, Edward Matthews as St. Ignatius, Ruby Greene as St. Theresa II (St. Theresa is so wonderful a character, they made two of her), John Diggs as St. Chavez, and the master and mistress of ceremonies, Abner Dorsey and Altonell Hines, performed sock vocal jobs, and Thomson's direction of the CBS Symphony Orchestra made for complete enjoyment.

Atheistic

Continued from page 26

teachings on the air and had been turned down by all four stations.

KQW gave Scott 30 minutes of free time Nov. 17, 1946, as a "trial broadcast" but "after consideration of the public responses" had refused to carry the stints on a regular basis. When Scott made his requests to the other three stations, he said they nursed his letters for about three months and then "regretfully" turned him down.

Their argument, he told the commission, was that FCC had indicated such programs should be carried only when a reasonable segment of local opinion favored them. They also took the view that the commission had not explicity said that they be carried in any event. Scott's argument was they were dodging the intent of the FCC decision.

He maintained that KQW was secretly surprised at the number of favorable responses on his broadcast in view of the fact no advance publicity was given it and it was not even listed in the day's logs. (Scott had tipped off the newspapers, however, who came through with plenty of stories on the program itself.)

The athetist advocate accused the stations of "putting profits above principle." Since only 43% of the U. S. population are church members, he maintained belief in God is a highly controversial issue. Scott's lengthy petition also quoted from a BBC survey in which 43% of those polled favored airing of agnostic preachings, and a Minnesota poll in which 55% of the responses supported the same view.

Scrambled 'Egg' Deal

Washington, May 27.

Hyperthyroid pressagenting, which confused fact with mere promise, was responsible for story last week of WWDC going on the air with a lottery tieup with the film "Egg and I," and of having the FCC step in and throw the show off the air after three days.

Plan for the lottery was discussed, but WWDC management nixed it on the ground that FCC would not approve.

PCA Radioites Warned Vs. 'Apathitis'—World's Worst Neurosis—By Shayon

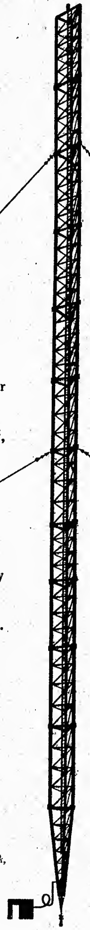
Progressive Citizens of America's N.Y. radio workers—who live in "a community bounded on the south by WOR, on the east and north by Colbee's, and on the west by Radio City"—had it clearly put up to them last week that if they are going to be an effective force in the '48 elections, they'd better begin flexing their political muscles now. The stitch-in-time warning, coupled with a graphic outline of plans for immediate action, came from CBS producer Robert Lewish Shayon in a talk before the PCA's radio division Tuesday (20) at the Hotel Woodstock.

Shayon blueprinted a nine-committee setup for the division wherein every liberal in radio could find a place to do a job. "Without this practical structure," he declared, "our proud resolutions, our fine phrases are so much dust in the wind, our letterheads featherweight and our chances for keeping the clock moving forward slim indeed."

Through volunteer work for these committees — which would enlist members (500 are sought by June 19), monitor broadcasts, do research, make speeches to other groups, map political action, produce shows, get out publicity, arrange fund-raising projects—the PCA radio division, Shayon asserted "can really get somewhere—we can make a beginning."

Having laid down this strategy for getting a headstart on the battle of '48, Shayon flung out a virtual put-up-or-shut-up challenge to radio liberals. "I know what is on your minds," he declared. "When the papers are passed around and you will be asked to write down the committee for which you want to volunteer, the secret misgivings will begin to talk to you. You will think things like this: 'All this is fine, but I really haven't the time.' 'I'm awfully busy.' 'Will it really do any good anyway?' Isn't this some more well-meant liberal talk that gets nowhere?' 'Aren't the forces of the reactionaries much more powerful than we can ever be?'

"'Anyway, maybe this is Communistic. I don't want to get mixed up with Communists.' Oh, that's the best one. Watch out for it. 'Why, after all,' you'll say to yourself, 'look at this witch hunt that's going on all over the country—un-American activities and all that—those glamor boys in Hollywood—they want to be Paul Reveres. Better be a Paul Revere, it's safer these days.'"



Six Letters of Introduction to 50,000 Watts

Two Governors, a Mayor, a schoolteacher, a disabled veteran and a farmer introduced KMOX to thousands of new listeners on April 7th, when "The Voice of St. Louis" winged for the first time into more of Mid-America than ever before.*

These six old friends served as "references" for KMOX during a special broadcast dedicating KMOX's new, 50,000-watt transmitter and new, far more strategically located tower.

Their "recommendations" help explain why KMOX commands the largest audience during more quarter-hour periods—day and night—than all other St. Louis stations combined.* They also furnish eloquent evidence that the *new* "Voice of St. Louis" should be speaking for you.

For your letter of introduction to Mid-America, call us or Radio Sales.

*KMOX's half-millivolt line embraces 25% more radio homes in a 39% larger area.

*KMOX Listener Diary Study, Spring 1946.

The Honorable Dwight H. Green, Governor of Illinois:
"Every day in the year KMOX renders a service to which we have become so accustomed it has become a regular part of our daily lives. But this does not mean that the service goes unnoticed. On the occasion of dedicating this bigger voice...the new KMOX transmitter.. we think back over the years and acknowledge the many wonderful services which KMOX has given us. On behalf of the people of the State of Illinois, I want to thank you and tell you how much we appreciate your efforts. More power to you...KMOX."

The Honorable Phil M. Donnelly, Governor of Missouri:
"KMOX has won many national awards for its locally produced programs and I am confident the station will continue to extend these splendid efforts. The people of Missouri salute KMOX and the thousands of old and new listeners join me in best wishes to the new and greater voice of St. Louis."

The Honorable Aloys P. Kaufmann, Mayor of St. Louis:
"The people of St. Louis are proud of the new voice of St. Louis. Many people who never heard KMOX before are hearing it now, and many more will hear it with a new clarity and strength. With new strength comes new responsibility—and KMOX is well prepared to meet this new responsibility. We can expect the same public spirited outlook, which has been a basis of KMOX programming in the past, to be an integral part of its future program structure. This new voice will be a bigger voice for all."

Dorothy Blackwell, St. Louis Board of Education:
"Education is well served through the many special school programs on KMOX. But programs aren't the only way KMOX serves education. Special services such as, 'The Teachers' Workshop' which KMOX conducted last Spring were of incalculable help in enabling us to institute courses in radio that are built on a solid foundation and really help the student. KMOX is a big voice in education."

Master Sergeant Lawrence Obinger, disabled veteran:
"I know just about every program KMOX carries. I listen to them all...but most of all I depend on the newscasts. Radio keeps us shut-ins in contact with the world and my dial is usually set at KMOX from morning to night. You fellows can't imagine just how much we enjoy your programs."

John Bickel, farmer, Sparta, Illinois:
"KMOX plays an important part in the lives of farmers. We listen with special interest to weather forecasts, market reports, and information on soil conservation and extension programs. KMOX is invaluable in helping the farmer and we appreciate what you have done and are doing for American agriculture in this area."

KMOX The Voice of St. Louis—50,000 Watts
Represented by Radio Sales, the Spot Broadcasting Division of CBS with offices in New York, Chicago, Los Angeles, Detroit, San Francisco, Atlanta

Jocks, Jukes and Disks

By George Frazier

Maurice Chevalier is back on shellac this week and he is dynamite. In this new Victor—a coupling of "Louise" and "Just a Bum"—he is still a great performer and an altogether irresistible personality. Beyond this, there is little to say about the disk. It's first-rate Chevalier. It also offers some attractive background stuff by Henri Rene orchestra. "Louise," of course, is pure nostalgia and needs no comment here. "Just a Bum," one of the big clicks in Chevalier's one-man concerts, is a carefree bit of special material in which he—to borrow a phrase Jimmy Cannon once applied to Mark Hellinger—"makes poverty gleam." "Louise" is unquestionably the side that will sell the platter, however. Our own feeling is that "Louise" should get a play on the jukes, but we cannot be sure. We do feel, though, that the jocks will spin it constantly.

Best Bets

Ballad — "Louise" (Maurice Chevalier), "Ask Anyone Who Knows" (Dinah Shore), "Ivy" (Dick Haymes), and "Come In Out of the Rain" (King Cole).

Dance—"Things Are Different Now" and "I Won't Be Home Anymore" (Freddy Martin), "My Young and Foolish Heart" (Tex Beneke), and "Saloon" (Jerry Colonna).

Hillbilly—"Hitler Lives" (Herman the Hermit) and "Candlelight and Roses" (Elton Britt).

Novelty—"Love In Bloom" (Spike Jones).

Standard — "Louise" (Maurice Chevalier).

Jerry Colonna's "Cowpasture Polka" (Capitol) has prompted Capitol's publicity department to put out the following commentary: "There is probably nothing objectionable in the lyric of "Cow Pasture (sic) Polka" as sung by Jerry Colonna, but the song is probably not suitable for broadcast purposes." Well, it isn't, but simply because it's inordinately dull. A trio and the San Fernando Pals (vocal) works valiantly with The Mustache, but the material just isn't there. Reverse—"Saloon"—is a big improvement. It's also rather danceable. However, there doesn't seem much chance that this disk will sell impressively. Frank DeVol — up to now a rather blameless man—wrote "Polka," by the way.

Doris Day, who went from singing with Les Brown's band to a single at The Little Club, is one of the more talented of the up-and-coming girl singers. Her Columbia of "It Takes Time" and "Pete," in which the reliable Mitchell Ayres provides the accompaniments, adds up to extremely pleasant stuff. "Pete" has such tricks as whispery breaks at the end of the bridge and they lend the proceedings the blessing of freshness. Miss Day handles "Time" more conventionally. Both sides should do okay on the coinboxes.

Dinah Shore's Columbia of "Ask Anyone Who Knows" and "Poppa, Don't Preach to Me" probably won't be any smash, but it has its points. One of them is the growing popularity of "Ask Anyone." Another is the really slick background by Sonny Burke's band. "Poppa"—a rather frantic extract from Frank Loesser's score for "The Perils of Pauline"—is scarcely the sort of thing in which Miss Shore is at her best, however. At the risk of becoming monotonous, we revert to a point we brought up when Betty Hutton's Capitol of "Poppa" was reviewed, to wit: It strikes us as flagrantly cheap for Loesser to have used a suggestive line. If the line were funny it would be different—but, like "Cowpasture Polka," it's a bore.

Spike Jones and His City Slickers' "Love In Bloom" (Victor), in marked contrast to "Poppa" and "Cow Pasture" (we spell it both ways just so Capitol won't be embarrassed) has genuine humor. There may be a funnier group than Jones' Boys around, but we have yet to hear them. His satiric genius was never more evident than when Capitol came out a few weeks ago with a rather similar group. This "Love in Bloom" is further confirmation of the Slickers' vast comedic talent. Vocal is by The Barefooted Pennsylvanians, Dr. Horatio Q. Birdbath and The Saliva Sisters. It's slated for an imposing nickleodeon play. "Blowing Bubble Gum," on the other side, is all right, but hardly a wow.

Peggy Lee is the latest interpreter of "Chi-Baba Chi-Baba" (Capitol). Backed by husband Dave Barbour and a good band, she sings the lullaby very well, indeed. The Wurlitzers will like it. On the backside she does "Ain'tcha Ever Comin' Back," a tune which represents the collaborative efforts of Paul Weston, Axel Stordahl, and Irving Taylor. It's an extremely effective job. If the tune starts moving—as it should—this face will be big.

Herman the Hermit, a hillbilly singer who accompanies himself on five-string banjo, assisted by a guitarist, does well by "Hitler Lives" (Capitol). "Hitler Lives" is a further example of hillbilly music's predilection for the topical. It has its maudlin aspect, but there can be no denying the validity of its message. Once again, we suggest that metropolitan jocks—most of whose programs are ruined by a conventional selection of tunes—can add flavor to their shows by playing an item like this Capitol. Reverse—"Big Sue"—is acceptable backwoods stuff, but not much more.

Three Suns' "Across the Alley from the Alamo" and "Peg o' My Heart" (Victor) is a sound commercial bracketing. "Alamo," with a vocal by Artie Dunn, is one of the better versions of a song that should begin moving. "Alamo" is the better bet, but "Peg o' My Heart" should do fine on the strength of the revival of the tune.

King Cole trio's newest Capitol is a coupling of two ballads—"Come In Out of the Rain" and "Can You Look Me In the Eyes?" Nat Cole sings on both sides—easily, pleasantly, and with real feeling for the words. You'll be hearing both sides on the buffalodeons.

Elton Britt's "Candelight and Roses" (which Victor labels as "Billy Hill's last song") is a natural for hillbilly consumption. Britt is certainly one of the three or four biggest-selling performers in rural communities. Given a slice of sentimentality like "Candlelight and Roses" he achieves a performance that of its kind is superlative. On the other side he does "I Wish You the Best of Everything." On both faces he is accompanied by The Skytoppers.

Suggested Program

"Stars Fell on Alabama"—Eddie Condon (Decca).

"Louise"—Maurice Chevalier (Victor).

"Chi-Baba Chi-Baba"—Peggy Lee (Capitol).

"Just One of Those Things"—Benny Goodman (Columbia).

"Pete"—Doris Day (Columbia).

"Begin the Beguine"—Eddie Heywood (Decca).

"Hitler Lives"—Herman the Hermit (Capitol).

Wax Facts

Two of the more danceable faces of the week are **Freddy Martin's** "Things Are No Different Now" and "I Won't Be Home Anymore When You Call" (Victor) . . . **Leslie Scott,** a sob singer with Louis Armstrong's band, has a potential hit in his Victor of the swell oldie, "You Go To My Head." This is sugary singing, but the tune should help sales considerably . . . **Lawrence Welk's** "Champagne Waltz" (Decca) is an accomplished job of its kind and—in what sounds like an era of sweet music—a potentially fair hit . . . **Tex Beneke's** "My Young and Foolish Heart" (Victor) has one of Garry Stevens' best vocals. This Lewis-Tobias-Murray tune is a good one, incidentally, and may move . . . The best version of "Ivy" this week is Dick Haymes' (Decca), is backed by "They Can't Convince Me."

Hot Dancery

Calgary, May 27.

When fire started in a business place under the Dreamland dance hall here, Frank Grummett, a guard, had Vic Ager's band play the national anthem, "God Save the King," and averted a panic.

Dancers stood at attention and then quietly left the building.

Keynote Into Folk, Kid Recording Line

Keynote Records, taken over recently by a group headed by John Hammond, will go into a children's and folk song line of records soon, further diverting the company from its original jazz record premise. Only a few months ago, Keynote signed Igor Stravinsky, which was a start in the direction of a line of classical material, and added since is the Fine Arts Quartet.

Actual recording and talent to be used for the kiddie disks isn't blueprinted as yet.

Trustee Prober Takes Dim View Of Cosmo Future

Cosmo Records' chances of resuscitation are slight, according to the report turned in to U. S. district court, New York, last week by trustee Louis J. Castellano, appointed to investigate the Cosmo situation. Castellano turned in an 18-page document which went out to various stockholders and subscribers, inviting suggestions for a plan of reorganization.

In his report, Castellano scores the operators of Cosmo as inadequately versed in the recording business. He points out that the prospectus gotten up prior to the floating of a stock issue (which the Securities & Exchange Commission has been investigating following complaints), did not give an accurate picture of the company's status. He also points out to prospective reorganizers that "the trustee has considered the possibility that causes of action may exist under the SEC Act of 1933."

Assets of the company are $68,000 for land and pressing equipment at Massapequa, L. I.; 400,000 records valued, overall, at $20,000, and $80,000 in debts "of doubtful collectibility." Cash on hand is $610. Liabilities include $100,000 in taxes due N. Y. State; real estate mortgages of $23,500 plus another $10,000 in interest; chattel mortgages on machinery, etc., of $51,200; trade creditors, $135,000; disputed claims in litigation, $200,000. All this in addition to the loans of directors of about $250,000 plus coin invested by Rubin Uslander and Harry Weiner, principal backers of the company, amounting to $400,000.

Uslander Sues Nat'l's Green

Rubin Uslander, director and stockholder of the defunct Cosmo Records, is suing Albert B. Green, prexy of National Records, in N. Y. supreme court seeking to recover the sum of $17,000 which he claims he made as a loan to Green in three different installments in July and August, 1946. Answering the suit, Green made a general denial of Uslander's allegations and stated that the money was credited on Cosmo's records as a current syndicate loan payable account.

In answering the denial of the defense, Uslander charges Green's claims are untrue and again charged that the money represented a personal loan. Supreme Court Justice Edward R. Koch reserved decision last week on a motion of Uslander for summary judgment and to strike out Green's answer.

British Best Sheet Sellers

(Week Ending May 15)

London, May 16.

Anniversary Song	Connelly
April Showers	Chappell
How Lucky You Are	Kassner
Among My Souvenirs	Wright
Marianne	Southern
Old Lamplighter	Dash
A Little Tenderness	Connelly
You Went Away	Box & Cox
Gal in Calico	Feldman
Stars Will Remember	Feldman
I Call You Sweetheart	Dash
Harriet	Keith, Prowse

Second 12

Don't Fall in Love	Wood
Violetta	Dix
Hi-Jig-A-Jig	Box & Cox
Sentimental Reasons	Maurice
Zip-A-Dee-Doo-Dah	Sun
It Happens Every Day	Yale
Rickety Rickshaw	Southern
China Boy, Girl	Macmelodies
Open Door Richard	Leeds
Go Home	Yale
Oh, But I Do	Feldman
Beginning of End	Victoria

Dreyer-Carle Into Music Pub Biz; Berlin's 2 New Songs, Sets Staff

After an association of 25 years Dave Dreyer parts from Irving Berlin to go into music publishing business for himself with bandleader-songsmith Frankie Carle as a partner. Song by Marvin Fisher, son of the late songwriter Fred Fisher, and Jack Segal, titled "For Once in Your Life," becomes the new Dreyer Music Corp.'s No. 1 plug.

Meantime, Berlin has extended his New York visit to get a new ballad, "Love and the Weather," and a novelty "Kate (Have I Come Too Early Too Late?)", rolling as his company's plugs into the fall. These mark his first plugs since "Blue Skies" and since he won't have a picture or a show score before Christmas, Berlin will concentrate on these two numbers. The vet songsmith, incidentally, did the unusual, while east, of personally contacting the recording companies to set the mechanicals. Charles Saxon and Irvin Niles carry on professionally in New York; Freddie Kramer in Chi; and Ben Gilbert in Hollywood for Berlin. Dreyer took Mike Sukin with him from Berlin's, and heads for Chi and the Coast June 15 to set professional men there as well. Dreyer doesn't start in business until Aug. 1, officially, but exits Berlin the end of this week. Incidentally, his "Life" plug song has been widely recorded, by Carle and others.

Berlin heads for Hollywood next Monday (2), to complete "Easter Parade" for Metro.

Harms Sues Buff. Nitery On Infringement Rap

Buffalo, May 27.

In the first copyright infringement suit brought in the U. S. District Court here in several years, Harms, Inc., has brought suit against Benjamin Salemi, operator of Club Rainbo, for damages and a permanent injunction arising out of the alleged unauthorized use of "Into Each Life Some Rain Must Fall" and "As Time Goes By."

Harold Weisenberg, of Syracuse, is counsel for the plaintiffs, who ask the statutory damage of $250 per infringement.

5 Indie Diskers Blacklisted by 47 For Pay Vamp

Hollywood, May 27.

Musicians' Local 47, still wielding the axe in its campaign of blacklisting record companies which grow delinquent in paying musikers for waxing, last week summarily boycotted five more Coast odd-labels—Indigo, Notable, Worldwide, Royal and Urban.

Total of 17 diskeries headquartered here now grace union's blacklist. Many ostensibly are in biz, peddling product made in past, albeit none is able to etch new masmasters upon which music is used.

No Sign

Hollywood, May 27, 1947.

Charlie Barnet and Carolyn Scott, his vocalist, have parted.

Barnet drew up a contract for Miss Scott, but she didn't like the terms. Miss Scott drew up a pact, but Barnet didn't like the terms.

Skitch Henderson Due for N. Y. Penn

Skitch Henderson's new orchestra, organized within the past month or so by the pianist-maestro, is due into the Pennsylvania hotel, N. Y., June 16, following the current Randy Brooks. Deal was completed by Music Corp. of America, which has been trying for weeks to put the new combo into the Penn's Cafe Rouge as a means of helping launch the new name with as much fanfare as possible.

Henderson, pianist with Frank Sinatra and Bing Crosby's radio shows in the past, is a Capitol recording name.

10 Best Sellers on Coin-Machines

1. Mam'selle (6) (Feist)	Dick Haymes	Decca
	Art Lund	M-G-M
2. Linda (13) (Mayfair)	Clark-Noble	Columbia
	Charles Spivak	Victor
3. Heartaches (12) (Leeds)	Ted Weems	Decca-Victor
	Eddy Howard	Majestic
4. My Adobe Hacienda (7) (Peer)	Eddy Howard	Majestic
	Dinning Sisters	Capitol
5. That's My Desire (7) (Mills)	Frankie Laine	Mercury
	Sammy Kaye	Victor
6. Sunday Kind of Love (4) (Maurice)	Jo Stafford	Capitol
	Claude Thornhill	Columbia
7. If I Had Life Over (4) (General)	Larry Vincent	20th-Century
	Buddy Clark	Columbia
8. Across Alley From Alamo (3) (Capitol)	Mills Bros	Decca
	Woody Herman	Columbia
9. Red Stockings, Green Perf'e (3) (Morris)	Ray McKinley	Majestic
	Tony Pastor	Columbia
10. Anniversary Song (17) (Mood)	Al Jolson	Decca
	Tex Beneke	Victor

Coming Up

Chi Baba, Chi Baba (Oxford)	Perry Como	Victor
	Blue Barron	M-G-M
I Wonder, I Wonder, I Wonder (Robbins)	Martha Tilton	Capitol
	Tony Pastor	Columbia
Peg O' My Heart (Robbins)	Clark Dennis	Capitol
	Harmonicats	Vitacoustics
Jack, Jack, Jack (Sinatra)	Andrews Sisters	Decca
	Jack Smith	Capitol
I Believe (Sinatra)	Frank Sinatra	Columbia
Time After Time (Sinatra)	Frank Sinatra	Columbia
	Tommy Dorsey	Victor
Santa Catalina (Spina)	Freddy Martin	Victor
	Eddy Howard	Majestic
Roses In Rain (Barton)	Frankie Carle	Columbia
Midnight Masquerade (S-B)	Eddy Howard	Majestic
	Sammy Kaye	Victor
You Can't See Sun (Simon)	Ink Spots	Decca
	Vaughn Monroe	Victor
Ivy (Burke-VH)	Jo Stafford	Capitol
	Ziggy Elman	M-G-M
It's Same Old Dream (Sinatra)	Tommy Dorsey	Victor
When Am I Gonna Kiss You (Martin)	Freddy Martin	Victor
	Dinah Shore	Columbia
April Showers (Harms)	Al Jolson	Decca
	Guy Lombardo	Decca
You Don't Learn That In School (Vauguard)	King Cole Trio	Capitol
That's Where I Came In (Robbins)	Perry Como	Victor
	Jo Stafford	Capitol

ARTY JAZZ EYES LONG GREEN

Cab's 200G Claim Vs. Pla-Mor, K. C., Over '45 Fracas Denied in Jury Trial

Kansas City, May 27.

Damages of $200,000 which Cab Calloway sought in a law suit against the Pla-Mor Ballroom here were denied by a circuit court jury after two days of hearing which ended May 21. Suit was filed in connection with the arrest of Calloway, December 22, 1945, when he and Felix Payne, a negro acquaintance, attempted to enter the ballroom to visit Lionel Hampton whose band was playing the hall at the time.

Calloway asked damages on two counts, one of false arrest and imprisonment and one of assault and battery with a deadly weapon, seeking $50,000 actual damages and $50,000 punitive damages on each count. Pla-Mor contended it was forced to refund $2,000 in tickets when Hampton's band refused to play after the fracas, and a counter suit on behalf of the ballroom was filed seeking $100,000 from Calloway. This suit, too, was denied by the jury.

Calloway and Payne, both present to testify, said they had permission to enter the ballroom at the time, as a white dance was in progress. They claimed they bought tickets in order to help Hampton's gross. This caused them to be stopped at the door and led to a fracas with William H. Todd, special officer for the Pla-Mor.

Calloway charged he suffered a fractured skull from a pistol butt yielded by Todd. Bill Mittler, the maestro's manager, testified that the leader's performance has been materially slowed down since that day. Mittler testified that Calloway had been able to carry a large portion of a show by himself before the Pla-Mor incident, but that during the past year and a half he has had to cut his work in half. This has necessitated raising the ante for supporting acts from a former $750-$1,350 to around $2,400, Mittler said.

Todd asserted Calloway and Payne refused to leave when asked by Will H. Wittig, ballroom manager. Witnesses for the defense testified that both had been drinking. Pla-Mor management admitted that Calloway was expected, but had failed to identify himself. Charges of intoxication, resisting arrest and creating a disturbance against Calloway and Payne were dismissed in municipal court Dec. 26, 1945.

Case was heard before Judge James W. Broaddus. The jury deliberated 80 minutes before reaching a verdict.

Defendants in the suit were Paul M. Fogel, president of the Pla-Mor Co., Lula L. Fogel, Morris S. Fogel and L. E. Fogel, co-partners. Paul C. Sprinkle, attorney for the defense, in his closing argument said, "This is only a New York lawsuit transplanted in Kansas City and when you go to the jury room I want you gentlemen to take care of this New York situation."

Calloway stopped off for the trial enroute to the Coast for dates there. Payne is an employee of the Department of Labor in Washington.

JULIE STERN PACTED BY BMI FOR PUB CO.

Broadcast Music began reconstruction of its music publishing company's staff last week, in preparation for going into that field on a much larger scale, by signing Julie Stern as professional manager. Stern inked a one-year deal said to call for approximately $20,000, salary and expenses, and immediately took off for the Coast over the weekend to talk to BMI men in Hollywood and Chicago.

In moving into the BMI organization, from Edwin H. Morris, Stern takes over the spot vacated several weeks ago by Bobby Mellin, who left as professional manager of BMI to set up his own publishing outfit with BMI backing. He bought out the Brown & Henderson catalog. He brings with him Harold Wald, from Robbins. Murray Massey replaced Stern at Morris.

Freddie Stewart Set With Capitol Records

Freddie Stewart, vocalist with various name bands, last with Tommy Dorsey, has been signed by Capitol Records. He has already made his first disks for the company. They're to be released in mid-June.

Stewart has been on the Coast virtually since splitting with Dorsey, making teen-age films with Monogram.

Petrillo-AFM To Be Probed By Cong. Committee

Washington, May 27.

Investigating employment arrangements between the American Federation of Musicians and the film studios, Rep. Richard M. Nixon (R., Calif.), member of the House Labor Committee, planed to Los Angeles last week to serve as a one-man subcommittee. Nixon was appointed to probe AFM President James C. Petrillo and all his operations before his appearance before the House Labor Committee, which is scheduled immediately following the Supreme Court ruling on the 1946 Lea bill.

Meanwhile, there is talk that Rep. Carroll Kearns, (R., Pa.), member of the House Labor Committee, may be expelled from the AFM. Kearns, a music teacher by profession, has accepted an invitation to be guest conductor at Dr. Joseph Maddy's music festival at Interlochen, Mich. Maddy was booted out of the AFM and the National Music Camp at Interlochen placed on the "unfair list," following a row which developed from Petrillo's banning the camp from the air.

L.A. Log Hiatus Riles Publishers

Some music publishers in New York became plenty perturbed last week about the fact that there will be no Peatman System tabulation of broadcast plugs served up locally in the Los Angeles area during June. Leonard Van Berg, who operates his own checking system in L. A., which is used by Dr. John Peatman to compile his national list, the same way he uses Accurate Reporting Service in New York and another in Chicago, will be on vacation for the entire month and will not make his tabulations.

Van Berg was ordered to rest for a month by his doctor, and the lack of coverage during that period led some publishers to object loudly, feeling that they would be cheated out of recognition of plugs. Dr. Peatman, who has no outright connection with Van Berg, pointed out that the major plugs originating in California on nationwide shows will still be counted, since Accurate will log them. Too, since all publishers will suffer from the temporary elimination of L. A. coverage, no individual will suffer particularly.

Cass County Boys To Do 2 Col. Oatuners

Hollywood, May 27.

Cass County Boys, musical group on the Gene Autry air show, have been signed to a two-pictures contract at Columbia. Deal was made after group's release from a seven-year Republic ticket, which still had six years to go.

County Boys will be used in two Smiley Burnette westerns and will then switch to Gene Autry for three of his Columbia releases.

ACTS TO PROVIDE COMMERC'L TINGE

Impresarios of jazz concerts by jazz musicians—not to be confused with highly successful "jazz" concerts by organized name bands—apparently are beginning to think less about art and more about the boxoffice. At least one series is about to don a commercial costume, after a half dozen or so seasons of running swaddling clothes into rags trying to make a b.o. success of unadulterated hot music by the country's best jazz names.

Most of the many jazz affairs staged during the recent years have not been consistently successful at the b.o. because the straight method of presentation appealed to a minority of jazz fans and fluffed off any concessions to showmanship. Such an attitude toward the b.o. would have been looked upon as sacrilege.

So, after plummeting to the b.o. turkey level this season, impresarios of jazz are interested in the more varied showmanship being planned by Ernie Anderson, promoter of the "Fred Robbins One-Nite Stand" series at Town Hall, N.Y. Anderson has lined up a roster of topflight variety artists to appear on his 40-week cycle of midnight shows for next fall to augment jazz men.

Besides the regular complement of tooters, Anderson has signed

(Continued on page 42)

TEST SUITS ON PRE-'09 SONG COPYRIGHTS

VARIETY's story last week that the forthcoming Victor recording by the Delta Rhythm Boys of an old George M. Cohan tune, "I'm Awfully Strong For You" (copyright 1908), is a public-domain song, so far as the 2c statutory disk royalty is concerned, is challenged by others in the industry. For one, attorney Julian T. Abeles, who represents the Metro-Robbins group of publishers, also Edward B. Marks, and others, plans a test case on this issue, which has really never been adjudicated. He is waiting for the outcome of an action which Schwartz & Frohlich, attorneys for the Victor Herbert estate, are pressing, since many Herbert songs antedate July 1, 1909 when the Copyright Act was written, entitling copyright owners to a 2c disk royalty. (A variation on this act, which Fred Waring, et al. seeks to upset, because of the growth of the diskbox industry, is covered in detail elsewhere in this issue).

Attorney Abeles, and other barristers in the music business, contend that even if the pre-1909 copyrights can't collect 2c. per platter, certainly the renewal rights fall within the purview of the act. (A U. S. copyright is good for 28 years, plus a 28-year renewal). "Strong for You" copyright is now on renewal, held by Cohan & Harris Music, an inactive catalog.

Not Much Pop Publisher Representation at Chi's Music Merchants Conv.

Four-day conclave of the National Assn. of Music Merchants slated to tee off in Chicago, June 2, will be attended by relatively few pop publishers as far is known. Aside from standard pub Boosey & Hawkes, Mills Music will be about the only other Gotham publisher represented at the convention by an exhibit. Robbins, it's understood, planned to participate but was unable to obtain space.

Among the out-of-town pop publishers who are expected to have exhibits at the meet are N. M. Cole, Chart Music, Oahu House, William Smith and Willis Music. Record companies and instrument manufacturers have also leased much space for their wares.

Wash. Holds Brief Hearing on Juke Tax, Copyright, Adjourns to June 4

Eastman to Join Morris in England

Lee Eastman, attorney for various music publishing firms, leaves for England June 11 with his wife, to join Edwin H. (Buddy) Morris, who sailed Saturday (24) for eight weeks or more in London and on the Continent. Eastman's trip is a combination vacation and work jaunt, the latter involving paper work yet to be cleaned up concerning the formation of Morris, Ltd., last year in partnership with Louis Dreyfus.

Eastman will be abroad four weeks.

MPCE Penalizes Moe Jaffe $1,000 For 'Bell' Talk

Music Publishers Contact Employees union has slapped the heaviest penalty on Moe Jaffe, one of its members, that has ever been meted out by the organization's council for a rule infraction since the Three Suns case several years ago. Jaffe was fined $1,000 after having been adjudged guilty of making false statements during an interrogation into recent charges against him and Georgie Joy, which case, incidentally, was dismissed.

Jaffe, the writer of "Bell Bottom Trousers," which Joy published, and the latter, had been asked to explain a rap involving the "cutting in" of two bandleaders, George Olsen and Vincent Lopez, on the song. It was found through correspondence, etc., that neither was guilty. But Jaffe was charged with having two different versions of his story at separate testimony trials before the MPCE.

New Bank Deal For Musicraft

Condition of Musicraft Records is still uncertain. Late last week the company got the promise of a loan of undisclosed proportions from Midland Marine Bank, to replace one supposed to have been advanced almost two weeks ago by the Westchester County Trust, on which the latter backed out, preventing Musicraft from fulfilling wired promises to creditors to pay off debts.

Jack Meyerson, of World Broadcasting, who was mentioned several weeks back as a possibility to take over the running of Musicraft along with Herb Gordon, also of World, apparently is going into the Musicraft setup alone. Gordon has a World contract until 1949. Meyerson left World last week and couldn't be reached for confirmation, but it's believed he's headed for Musicraft.

If the Midland Bank deal goes through, it's possible Musicraft will wind up securing all the money needed to reorganize the company. Other financial deals hinge on that, and still others awaited the securing of a proper man to run the company.

Apollo Recalls Defective Boswell Recordings

Apollo Records late last week recalled all copies of its initial disks by Connee Boswell. Mechanical defects which occurred during the progression from masters to finished disks, of which the company apparently was unaware at first, caused the disks to be recalled. They will be replaced this week with a fresh series.

Miss Boswell's initial sides for Apollo included "Chi-Baba," "There's That Lonely Feeling Again," "Passing By" and "After You Got What You Wanted."

Washington, May 27.

When Congressmen and others involved met here last Friday (23) for a preliminary hearing on two copyright bills introduced several months back by Rep. Hugh D. Scott, it came out that the American Society of Composers, Authors and Publishers had already stuck its own oar into the fight to make diskbox operators pay a fee for the use of disks for profit. ASCAP had sponsored a bill through Rep. Frank Fellows, of Maine, which duplicated the first of the two introduced by Scott, at the behest of Maurice J. Speiser, counsel for the National Assn. of Performing Artists. Consequently, the ASCAP bill was heard at the same time.

The lawmakers and music people got little chance to chew over the proposed bills. Confab, which began at 10 a.m., didn't last much longer than 90 minutes. Hearing was adjourned until June 4, with only Fred Waring having been heard in NAPA's behalf.

Waring supported each bill, asserting that it was about time the outmoded 1909 copyright law was amended to allow the collection of fees for the use of recordings in taverns, etc., for profit. Concerning the second bill introduced by Scott, which seeks to give the artist who records a song an "interpretative copyright" on his arrangement of it, Waring pointed out that such artists "have no legislative recognition of our interpretative rights in the U. S. and therefore have been subject to unauthorized commercial exploitation of their efforts."

Favor Juke Tax

Though they did not get on the stand, brief statements were filed by various personalities interested in the proceedings. Sam B. Warner, of the Federal Register of Copyrights, is in favor of the bill to make diskbox operators pay for their use of recordings. He pointed out that since the 1909 law was 36 years old, conditions it was meant to govern have changed greatly since. On the other hand, a brief filed by the Associated Tavern Owners of America, opposing each bill, asserted that passage of them would "further compensate a small, already well-compensated group." It was pointed out by the Tavern Owners that diskboxes benefited composers by furnishing an audience for compositions, and that additional costs would have to be borne by taprooms, since the public would not pay more than the current nickel per disk (which has risen lately in many quarters to 10c, three for 25c).

Scott himself partially refuted the above by asserting that his reason for introducing both bills hinged on the fact he was "...unable to find any reason why the creative genius of this country, which furnishes the material, should be barred from the benefits." He said that taproom owners did not even own their own diskboxes, but merely got a cut of income. He pointed out that disks could be played as often as 200 times at 5c per, while the artist and the owner of the music split only a 2c royalty between them on the original sale of the record.

There were numerous other briefs for and against the three bills. Deems Taylor, ASCAP president, pointed out that giving the artist a copyright on his recorded interpretation of a tune would place authors and composers at the mercy of artists, record manufacturers, etc. Decca and Columbia Recording Co. reps said that the time was not ripe to "define our position as to basic principles of protection.

REVIVES BLUE RHYTHM BAND FOR DISKING

Irving Mills is reviving the Blue Rhythm Band to record for his American Recording Artists disk series. Band will be used as a showcase for soloists, arrangers, etc., and will be composed of studio musicians available for each date. First disks are to be made this month.

Blue Rhythm band was at one time a top name outfit. It never used a "name" leader.

Music Notes

Berle Adams and Jimmy Hilliard, Mercury Records' chieftains, due on Coast from Chi next week to supe recording sessions with Frankie Laine, Anita Ellis, Starlighters, Harry Geller....Julia Lee, Kansas City blues bawler, to Hollywood June 11 to slice four for Capitol....Derry Falligant this week slicing four sides for Enterprise, backed by Chuck Miller orch ....Tex Tyler will wax oatunes for Four Star tomorrow (Thurs.).... Jack McClean orchestra cut four for Coast Records Monday (26).... Capitol went on a waxing spree last week, with Hal Derwin, Chuy Reyes, Pied Pipers and Buddy Cole cutting chores....Ben Selvin, Majestic's recording chief, Coasts next week for disk dates with Jack Leonard, the Merry Macs, Foy Willing, Eddie Dean and Martha Stewart.. Carmen Dragon will score Eagle-Lion's forthcoming film, "Out Of the Blue".... Buddy Pepper and Fred Heider have cleffed new tune, "Ride a Pink Horse," for upcoming Universal-International pic of same title....Sportsmen, quartet on Jack Benny airshow, inked for platters by Town and Country Records, Hollywood odd-label....."Duel In the Sun" now has a theme song by Maxson F. Judell, Stanley Adams and Dimitri Tiomkin, published by Bourne. Song has a subtitle, "A Duel of Two Hearts."

Inside Stuff—Orchestras-Music

Plan arrived at by the American Composers, Authors and Publishers last week to take up the slack left by the death of general manager John G. Paine last month is agreed by the trade to have been a logical one. Instead of bringing in an outsider to handle Paine's job, which in the past year or more consisted mainly of speechmaking, gladhanding and general good will, the committee decided that such an outsider would very likely be one selected for his contacts rather than his knowledge of the music field. Such a move would have been an affront to the men who had been helping Paine run ASCAP in the past and a likely method of creating executive dissension. Dick Murray, Herman Greenberg, Herman Finkelstein and George Hoffman therefore had all administrative tasks divided among them, and later a man will be brought in to handle public relations. But he will have no title and will have no voice in the operation of the Society.

Sammy Kaye is still discussing booking deals with agencies and personalities, in preparation for leaving Music Corp. of America when his contract with that outfit expires in the fall. He recently had some talks with Willard Alexander, who is booking Vaughn Monroe without agency affiliations and has discussed with others the idea of coming into his organization and booking his outfit without agency help. Alexander himself had been having talks with agency men concerning an affiliation. During recent months he has discussed such a setup with Music Corp. of America, Joe Glaser's Associated Booking Corp., and some six weeks ago discussed a deal with General Artists. Nothing came of either of the ideas, however, just as nothing came of his talks with Kaye.

Jack Robbins' Hamilton S. Gordon firm publishing new edition of Ethelbert Nevin's piano composition, "Narcissus." His own J. J. Robbins & Co. is also bringing out a new piano collection in the Gershwin idiom tagged "Modern American Series for Piano" Tom Satterfield and Arthur Kent have already written pieces for it while Teddy Wilson, Walter Gross and Eddie Heywood are readying similar works. Gordon house, incidentally, is refurbishing three standard piano instruction books long in its library. With new format, they'll have additional numbers by Victor Herbert, Domenico Savino and Hugo Frey.

Needed: Kiddie Section

Saskatoon, May 27.

A bylaw passed by city council makes it unlawful for persons under 16 to attend dances here unless accompanied by a parent or "responsible person."

AFM Local 47 Seeing To It That Tooters Pay Taxes on Time

Los Angeles Musicians' Local 47 has inaugurated a severe penalty for any member working film studios who grows delinquent in paying regular 2½% tax on his salary. For any week a musiker does not turn in the bite to the tax collector he will be fined $5. If anyone grows delinquent as much as three weeks he automatically loses membership not only in Local 47 but in American Federation of Musicians as well. Action has been taken by local to keep its books strictly up to the moment.

In January 47 execs were called red-facedly upon the carpet by James C. Petrillo and severely lectured for having let film employment-taxes grow nearly $100,000 in arrears. Since that time the local has been feverishly rounding up the long-owed sums.

OL' SATCHMO TO LEAD NAMES FOR CONCERTS

Louis Armstrong's performance at Town Hall, New York, last week, which drew raves from critics, has just about convinced the maestro that this form of endeavor is worth some attention. He is planning a series of concert appearances, using a handful of established star soloists to help both at the b.o. and onstage. Jack Teagarden would probably be one, Sidney Catlett another.

Armstrong's idea is to use a small combo of good musicians to work with him, bringing in his full-sized band only occasionally, or for finales. He feels that the concert field has proved profitable for other maestros, such as Duke Ellington, and the same can go for him.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Griff Williams....	Waldorf (400; $2)...................	1	3,150	4,750
Randy Brooks....	Pennsylvania (500; $1-$1.50).........	7	1,375	11,200
Vic Lombardo...	New Yorker (400; $1-$1.50)..........	1	1,050	2,075
Lawrence Welk...	Roosevelt (400; $1-$1.50)............	8	1,475	11,250
Louis Prima......	Commodore (400; $1-$1.50)...........	5	850	4,525
Johnny Pineapple.	Lexington (300; $1-$1.50)............	27	900	26,675

** Indicates Floor Show at Waldorf with Dorothy Sarnoff, Hermanos Williams Trio. Ice Revue at New Yorker.*

Chicago

Herbie Fields (College Inn, Sherman; 900; $2-$3.50 min.). Fields into last week with fine 4,900.

Jack Fina (Empire Room, Palmer, 650; $3.50 min.). Fina kept in line with 3,700 take.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Sound 2,700 tabs.

Russ Morgan (Biltmore; 900; $1-$1.50). Okay 2,100 covers.

Location Jobs, Not in Hotels

(Chicago)

Art Kassel (Trianon; $0.90-$1.15 min.). Some 15,000 for the week.

Phil Levant (Blackhawk; 500; $2.50 min.). Things spryer with act policy back; 3,100.

Teddy Phillips (Aragon; $0.90-$1.15 adm.). Healthy 16,000.

(Los Angeles)

Alvino Rey (Aragon, B. Ocean Park, 4th wk). Around 4,000, okay, with Harry Owens' crew helping over weekend. Bigtime reopening of adjacent Casino Gardens cutting in here.

Charlie Barnet (Meadowbrook, B, Culver City, 3d wk). Band and vaude act policy skidding. Fewer than 2,000 last week.

Tommy Dorsey (Casino Gardens, B, Ocean Park, 1st wk). TD slaughtered the opposition, reopening spot with new orchestra and drawing excellent 12,000 in first full frame.

Tony Pastor (Palladium, B, Hollywood, 4th wk). Fewer than 5,000.

Jazz Boat on Hudson

A series of Hudson river boat excursions using jazz musicians as a lure is slated to start June 6 from Pier 83, N. Y. Rudi Blesh, who conducts a jazz program on WOR, N. Y., is heading the cruise in conjunction with Art Hodes.

Initial cruise will have Sidney Bechet, clarinetist; James P. Johnson, piano; Danny Barker, guitar; Baby Dodds, drums; Albert Nicholas, clarinet; and Pops Foster, bass. Other jazz names will guest.

Subsequent sailings are set for June 7, 8, and three consecutive nights starting June 13.

Granz Seeks an Out On Carnegie Concerts

Norman Granz is endeavoring to duck out of two of the three more commitments he has for his "Jazz at the Philharmonic" unit at Carnegie Hall, N. Y., as part of the "pop concert" series now running there. Granz is tired after 10 weeks on the road.

Granz has another date after last week's, on June 7, and another after that, and doesn't want to play them. He wants to go home and rest in California.

BILL SNYDER

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and His

ORCHESTRA

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"THE WINDOW SHOPPERS"
"RIDIN' THE OFF BEAT"
"URBAN TWILIGHT"
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Exclusive Management

WILLIAM MORRIS AGENCY, INC.

HAROLD LEE

our new professional chief, steps right out with an up-to-the-minute revival of

JOE HOWARD'S

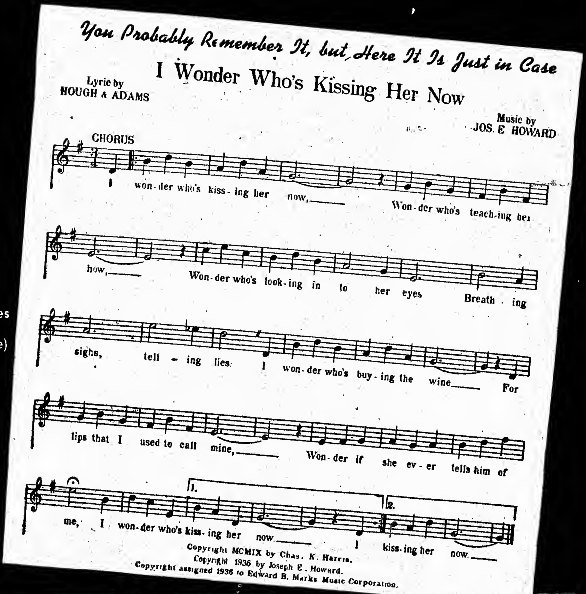
I WONDER WHO'S KISSING HER NOW

LYRIC BY HOUGH AND ADAMS

FROM THE 20TH CENTURY-FOX TECHNICOLOR MUSICAL OF THE SAME NAME

RECORDINGS TO DATE

APOLLO—Four Vagabonds
COAST—Jack McLean
COLUMBIA—Ray Noble
DECCA—Ted Weems (Perry Como vocal)
DECCA—Frank Froeba
DeLUXE—Joe Howard (Elm City Four)
DIAMOND—Jerry Cooper
HOLLYWOOD RHYTHMS—Hollywood Rhythm-Aires
MAJESTIC—Foy Willing (Riders of the Purple Sage)
PILOTONE—Joseph Littau Orch.
RAINBOW—Marshall Young
SIGNATURE—Bobby Doyle (Ray Bloch Orch.)
SONORA—Ben Yost Singers
SONORA—D'Artega
VICTOR—Wayne King
VICTOR—Jean Sablon



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ANOTHER NIGHT LIKE THIS

Plus 5 Other Swell Songs—Write for Them

Other Great **JOE HOWARD** Song Hits In the Same Film

HONEYMOON
BE SWEET TO ME KID
WHAT'S THE USE OF DREAMING
THE UMPIRE IS A MOST UNHAPPY MAN

EDWARD B. MARKS MUSIC CORPORATION

RCA Building RADIO CITY New York 20, N. Y.

Hawkes Reports Classical Music Upbeat Despite Slump in England

Contrasted to the marked sales slump of pop sheet music in Britain is the rising demand for contemporary classical music, according to Ralph Hawkes, vice-president of Boosey & Hawkes. This he partly attributed to aid received from the British Broadcasting Co.'s policy of emphasizing classical tunes plus a desire of the public to "want something better."

Accompanied by Leslie Guyott, sales director of Boosey & Hawkes' London firm, Hawkes will attend the Chicago convention of the National Assn. of Music Merchants at the Palmer Hotel, June 2-5. There they will be joined by George Cooper, B & H Australian director, as well as by Will Croombs, head of the company's Toronto branch.

Hawkes disclosed that production of musical instruments at the British plant of Boosey & Hawkes, Ltd. had surpassed the pre-war manufacturing rate. Market for the company's product in the U. S., he said, was promising especially for woodwinds.

Already with worldwide branches, Boosey & Hawkes recently opened offices in Capetown and Buenos Aires. Hawkes, who returned to the U. S., Friday (23) aboard the Queen Elizabeth accompanied by his wife, spent four months in Britain and plans to remain in America until next fall.

As a representative of the British Performing Rights Society, Hawkes said he will confer with officials of the American Society of Composers, Authors and Publishers. Talks will be strictly of a liaison nature as relations between the organizations, he noted, were quite harmonious.

Other Foreign Pubs Here

Of the foreign music publishers in the U. S., Fred Day sailed back to London over the weekend but his co-director in Francis, Day & Hunter, John Abbott, has gone on to Hollywood on a business trip. Reg Connelly (Campbell, Connelly & Co., and a director in Irwin Dash Music) may fly back to London in the next 10 days or two weeks, after over a month's sojourn in New York on business.

Alexis Albert, of J. Albert & Sons (Australia) music-radio and general industrialist family, is presently in New York. A third-generation Albert, he was quite a war hero, figuring in a notable naval rescue.

AFM CONVENTION WILL HAVE BIG ATTENDANCE

Annual convention of the American Federation of Musicians slated to get underway June 8 at the Moose Temple, Detroit, for week looms as probably being the most heavily attended meet in AFM history. It's indicated that some 900 delegates will be on hand.

While the agenda has not been revealed to date, it's understood that the disk jockey problem will be threshed out, among other things. AFM's International Executive Board is scheduled to convene at the Book-Cadillac hotel Detroit, starting Monday (2), as per the usual custom.

Long Green

Continued from page 39

comics Willie Howard, Imogene Coca and Red Buttons, and is dickering for Johnny Mercer, Hoagy Carmichael and the King Cole Trio. In addition, he's inked Louis Armstrong for four shows, Count Basie for two, Benny Goodman and his sextet, Gene Krupa, Ella Fitzgerald and Billie Holiday.

Indication of the tumble in the jazz concert field this season is fact that Norman Granz' "Jazz at the Philharmonic" did in and out biz over the past seasons. Mildred Bailey's concert at Town Hall several weeks ago grossed under $1,000 and failed to cover the nut. Only standout item of Anderson's season was Armstrong's T.H. appearance May 18 when he packed the house with $4,000 in the till.

10 Best Sheet Sellers

(Week Ending, May 24)

Mam'selle	Feist
Linda	Mayfair
Adobe Hacienda	Peer
I Wonder, I Wonder	Robbins
Anniversary Song	Mood
I Believe	Sinatra
Heartaches	Leeds
April Showers	Harms
Peg O' My Heart	Robbins
Sunday Kind of Love	Maurice

Second 10

Life to Live Over	General
Roses In Rain	Barton
Time After Time	Sinatra
Across Alley Alamo	Criterion
That's My Desire	Mills
Midnight Masquerade	Shapiro-B
I'll Close My Eyes	Maurice
It's Good Day	Criterion
Santa Catalina	Spina
Gloca Morra	Crawford

Palumbo Evolves Plan To Finance Student Scholarships for Needy

Philadelphia, May 27.

A plan to help needy college students get free scholarships has been evolved by Frank Palumbo, Philly nitery operator. This is the way it will work:

Palumbo will pay for any name band the students of a Philly school choose to play at a prom or dance. With the music bill paid for, the gate receipts will be virtually all gravy. Proceeds are then to be turned over to a scholarship fund from which needy students will be able to draw.

Several colleges in this area have already signed up, with the first dance planned for early fall.

SANTLY-JOY'S DISNEY PIC

Jack Lavin, doing song and other promotion for Walt Disney, returned to the Coast after setting publication tieups with Santly-Joy which has the rights to the new "Fun and Fancy Free."

S-J also published Disney's predecessor "Song of the South" score.

Brown Dots shifted from Manor to Majestic records.

Teen-Agers Band Out On 2d Strike Thrown At Leader by L.A. '47'

Hollywood, May 27.

As a culmination to a long series of troubles, the TeenAgers band, which has worked around Coast for some time with considerable initial success, has blown up and disbanded. General Artists Corp., which had been handling bookings, dropped the crew like a sizzling potato several weeks ago, after outfit got entangled in new uproar with Local 47.

Union found Dan Terry, who has been leading group for last several months, guilty at Trial Board hearing of permitting crew to be booked at last St. Patrick's Day Police Ball, Phoenix, Ariz., at about $115 under scale. For that, and for what Local 47 termed as falsifying testimony, Terry has been suspended and fined $350.

In mid-winter, union found Van Tonkins, who originated Teen-Agers, guilty of long series of underscale bookings and imposed fine of $20,000, greatest ever affixed on a member of the American Federation of Musicians. As a result, of course, Tonkins was forced to drop interest in outfit. Terry succeeded. Now he's out and so is the band.

Orchestra last year was a fixture on Hoagy Carmichael's NBC airshow and built itself until it was getting $750 for one-niters hereabouts, chiefly from schools.

ASCAP TO SWITCH EVALUATION METHOD

American Society of Composers, Authors and Publishers has advised its member pubs that, beginning with the revenue distribution for the second quarter, there will be changes in the method of evaluating performance credits of tunes. New rules concern mostly the credits to be given songs that are used as theme tunes on radio shows, and melodies used as the basis of jingles on spot announcements.

Other new rules involving minor changes cover copyrighted new arrangements of public domain music, and concert and chamber music items. All of the revisions are comparatively minor.

James' Price May Soar Again

Bridgeport, May 27.

Harry James has done so well, on the average, during his one-nighter trip through the south and east that his ideas about the sales value of his band are going up again, he revealed here while playing the Ritz Ballroom Thursday (28) evening. He didn't have much to say regarding the lowering of his one-nighter guarantee to $2,000 and $2,500 from the $4,000 it was pegged at last year, but he did state that his location price would be a minimum of $12,500 weekly (which is still lower than some dates he played last season.) He expects to return here in July or later for more bookings, at Steel Pier, Atlantic City, and others.

James didn't do so well at the b.o. here; he drew between 1,300 and 1,400 patrons at $1.80, including tax and coatroom charge. In New York the previous night (Wednesday), de didn't do so well either. He drew a gross of $2,100, and the promoter dropped a cool $2,000 on the affair, played at Manhattan Center.

Songs With Largest Radio Audiences

The top 32 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of May 16-22, 1947

A Sunday Kind of Love	Maurice
After Graduation Day	T. B. Harms
Alexander's Ragtime Band	Berlin
Anniversary Song—†"Jolson Story"	Mood
April Showers—†"Jolson Story"	Harms
As Long As I'm Dreaming—†"Welcome Stranger"	Burke-VH
Ask Anyone Who Knows	Witmark
Beside You—†"My Favorite Brunette"	Famous
Chi-Baba Chi-Baba	Oxford
Heartaches	Leeds
I Believe—†"It Happened in Brooklyn"	Sinatra
I Do Do Do Like You	Harms
I Want To Thank Your Folks	Oxford
I Wonder I Wonder I Wonder	Robbins
If This Isn't Love—*"Finian's Rainbow"	Crawford
It Takes Time	London
It's a Good Day	Capitol
It's the Same Old Dream—†"It Happened in Brooklyn"	Sinatra
Linda	Morris
Mahzel	Feist
Mama Do I Gotta	Miller
Mam'selle	Feist
Midnight Masquerade	Shapiro-B
My Adobe Hacienda	Southern
Peg O' My Heart	Robbins
Possum Song	Warren
That's Where I Came In	Robbins
Time After Time—†"It Happened In Brooklyn"	Sinatra
We Could Make Such Beautiful Music	BMI
When Am I Gonna Kiss You Good Morning	Martin
You Can't See the Sun When You're Crying	Simon
You'll Know When It Happens	Bourne

The remaining 18 songs of the week, from the copyrighted AC (Peatman).

Across the Alley From the Alamo	Criterion
Almost Like Being In Love—*"Brigadoon"	Fox
At Sundown—†"Fabulous Dorseys"	Feist
Deep Down In Your Heart	Triangle
Dreams Are a Dime a Dozen	Criterion
How Are Things In Glocca Morra—*"Finian's Rainbow"	Crawford
I Can't Get Up the Nerve To Kiss You	Santly-Joy
I Won't Be Home Anymore When You Call	Santly-Joy
If I Had My Life To Live Over	General
I'll Close My Eyes	Maurice
It's Dreamtime	Santly-Joy
Lucky	Manor
My Heart Is a Hobo—†"Welcome Stranger"	Burke-VH
Passing By	Chappell
Red Silk Stockings and Green Perfume	Morris
Stella By Starlight	Beverly
That's How Much I Love You	Morris
That's My Desire	Mills
Would You Believe Me—†"Love and Learn"	Remick

† Filmusical. * Legit Musical.

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KAY KYSER presents
JANE RUSSELL singing
AS LONG AS I LIVE
by TED KOEHLER and HAROLD ARLEN
on COLUMBIA 37292
MILLS MUSIC, Inc.
1619 Broadway, New York 19, N. Y.

DICK VOLTTER
SUGGESTS FOR YOUR PROGRAM
EXACTLY LIKE YOU
Music by . . .
JIMMY McHUGH
SHAPIRO-BERNSTEIN

ANDY KIRK
and his "Clouds of Joy"
featuring
Beverly White, Candy Johnson, Ben Phigpen
Now—APOLLO THEATRE, New York
Decca Records Exclusively
EXCLUSIVE MANAGEMENT
ASSOCIATED BOOKING CORP.
JOE GLASER, Pres.
745 Fifth Ave., New York 22 PL. 5 5572
54 W. Randolph St. Chicago

TOP HIT OF YESTERDAY
GREAT POPULAR STANDARD TODAY
Recorded by
Robert Merrill
RCA-VICTOR RECORD
NO. 10-1313
THE WHIFFENPOOF SONG
(Baa! Baa! Baa!)
Words and Music by
Minnigerode, Pomeroy and Galloway
MILLER MUSIC CORPORATION
1619 BROADWAY • NEW YORK 19
NORMAN FOLEY Gen Prof Mgr

I CAN'T GET UP THE NERVE TO KISS YOU
SANTLY-JOY
TOMMY VALANDO, Gen. Prop. Mgr.
1619 Broadway • New York

STANDOUT TUNES
A Campfire Love Story
RED WING
The Famous Indian Song
All Material Available
PAULL-PIONEER MUSIC CORP.
1657 Broadway New York 19, N. Y.

What Are You Doing New Year's Eve?

Ice Shows' Easing B.O. Augurs Shift to Wider Use of Star System

Ice show operators and arena managers believe a critical turn will take place in the blades business during next season. Belief is predicated on the general slump in all lines of showbusiness and the fact that most icers have been seen in all major territories.

Next season's developments are seen as setting the course of ice shows for years to come. Chief premise for change in accepted courses is based on the fact that until now, the tank shows have been sold on strength of production, costumes and novelty contained in the skating angles. With the exception of Sonja Henie, show operators have played down casts, consequently no b.o. names have been built up in the field.

It's therefore felt that if ice shows are to continue successfully, possible names must be selected and built to b.o. proportions. It's pointed out that Skippy Baxter, Donna Atwood, Freddie Trinkler, Four Bruises, among others are possible candidates for big b.o. status. There also are other promising skaters among the younger ones who could be built into valuables.

So far the advantages of publicising the show instead of the casts has been obvious for the operators. By lack of name buildup, salaries have been kept in bounds. As long as the show itself is considered the main lure, ice producers, generally, do not attempt to steal talent from other shows—therefore competitive angle is out. Again the skaters themselves are afraid to shift shows, because of the fact that frequent switching for more coin might cause them to lose disfavor with the four major producers in the field.

However, if an anticipated slump comes next season, a boost into star status for some skaters is likely with a consequent revamping of the salary situation. Current status of icers parallels the early days of films when pictures sold on their novelty.

There has been a general slackening of takes for "Ice Capades," "Ice Follies" and "Holiday on Ice." "Ice-Cycles," second show of the Arena Managers Assn., which produces "Ice Capades," is reported to have lost money last year, it's initial season of operation.

Minneapolis, May 27.

"Holiday on Ice," ice show, locally owned, produced on a much smaller scale than the "Ice Follies," also of Twin City origin, just completed an 18-day engagement at the National Stadium, Mexico City, where it played to capacity, grossing $308,000. Show, which sets up its own portable 13 by 120 feet sheet of ice, also has been playing to capacity in all other stands, it's claimed by Maurice Chalfen, one of the owners.

America's Top Singing Quartet

THE INK SPOTS

CONCERTS

May 30th, Duluth; June 2nd, Port Arthur, Canada; June 3rd, Winnipeg; June 4th, Regina.

Mgt.—UNIVERSAL ATTRACTIONS
565 Fifth Avenue, New York

Soph Tucker, Lewis Set For Piping Rock, Saratoga

Lou Walters, who's again behind the operation of the Piping Rock Inn, Saratoga Springs, N. Y., has set Sophie Tucker and Joe E. Lewis for that spot. Miss Tucker is slated for opening bill on Aug. 1, Lewis will come in Aug. 16.

Spot is slated to open earlier, but until the track opens will run with small shows.

Carroll Fires Standby Tooters, AFM Strike Looms

Hollywood, May 27.

Possible shutdown of the Earl Carroll theatre - restaurant here looms. Carroll has told three standby musicians slipped him last March 4 by Local 47 of the American Federation of Musicians, that they were through as of Saturday night past. Sidemen showed up again for Sunday soiree, however, and Carroll refused to pay them, saying he was fed up with union's "featherbedding tactics" and that business didn't warrant their staying on.

Carroll handed official notice of the firing to Ward Archer, house contractor for local. Last time it happened, local toppers told bistro operator if he didn't augment his 13-piece band by three men they'd pull orch, and that stagehands would walk out in sympathy.

Union Halts Hawaiian Trek Till Producer Posts Bond

American Guild of Variety Artists stepped in and stymied E. K. Fernandez, Coast producer, from taking vaude troupe to Hawaii sans union pact and posting of security covering salaries and transportation of acts.

AGVA rep in San Diego, from which troupe was embarking, held up sailing until Fernandez posted bond.

AGVA Gets 4A's Blessing For National Convention in August

Another switch in modus operandi for forthcoming national convention of American Guild of Variety Artists may set the confab back until mid-August. Original plans had penciled it in for Chicago latter part of next month, but according to Matt Shelvey, national head of AGVA, other pressing union matters and gigantic task of setting up convention machinery warrants its being deferred to later date.

After mulling several plans of procedure, Shelvey has now hit upon final one which was okayed this week by Associated Actors and Artistes of America, parent union, which gave AGVA the go-ahead signal.

New plan calls for mass membership meetings in all of the 32 branches of AGVA throughout the country to elect delegates to the convention. Latter will nominate officers and governing board from convention floor. For members unable to attend such meetings of their branches, absentee ballots will be issued. Via such balloting, members will assign their voting powers to the delegates which circumvents ratification vote after the elections as had been formerly planned. Both officers and governing board will be honorary posts. Shelvey is not a candidate for any office but may remain as national head of union if so chosen by officers and governors.

Convention will be of a week's duration with opening sessions given over to submission of new constitution and by-laws for ratification by the delegates, with latter days being devoted to nominations and elections. Affair will be climaxed by a banquet in the convention city, undecided upon as yet.

Doomed Chi Ex-Nitery Op Dies of Heart Attack, Cheating Executioner

Chicago, May 27.

Julius ("Dolly") Weisberg, former owner of the Chi swank bistros, 885 and Colony Club, cheated the electric chair by two days. He was to be electrocuted for killing of James McKnight, auto salesman, on Friday (23), but he died of a heart attack in his cell late Tuesday (20) night.

He had just been turned down on his second appeal to the U. S. Supreme court.

Nicholas' London Date

Nicholas Bros. have been signed for the second vaude show at the Casino theatre, London, slated to start Aug. 4.

Initial vauder starts there June 9 with Chico Marx, Peggy Ryan and Gloria Jean featured. Other U. S. names still to be booked.

Lovely Lady of Song
JANE
JOHNSON
New York Rep.: EDDIE SMITH AGENCY

Bach to Boogie Marimbist
GEORGE
GUEST
Chicago Rep.: PHIL TYRRELL

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One *Smash* Engagement After Another in the Night Clubs of America

★Latin Quarter............New York
★Latin Quarter.............Chicago
★Latin Quarter..............Boston
★Town Casino..............Buffalo
★Bal Tabarin..........San Francisco
★ 12 Record-Breaking Weeks at the New King of Clubs....Portland, Oregon

FEATURED IN UNIVERSAL-INTERNATIONAL PICTURES
SOON TO BE HEARD ON RECORDS
Bookings........... Music Corporation of America
Personal Manager, Phil Shelley..... Hollywood, Cal.

Currently Appearing At
HOUSE OF HARRIS
San Francisco

29 Chi Niteries Closed by Cops For Operating Without Licenses

Chicago, May 27.

Randolph Street, Chicago's Broadway, dimmed its lights last Wednesday (21) as police closed lounge after lounge for not having current licenses. Although other bistros were violating closing hour laws, no violations of this sort were found on the Loop strip. But 29 of the latter spots were caught operating without current licenses.

Drive is part of Mayor Kennelly's plan to eliminate "permit" system and to get needed revenue for off-balanced budgets. Only name spot violating closing hour law was Colisimo's.

Probe Chi Stadium License

Meanwhile two probes started last week into why the 18,000-seat Chicago Stadium has operated since 1940 without payment of city license fees and why other sports arenas were allowed to operate on permit basis. Disclosure that Chi Stadium and others were operating without paying fees came when new mayor checked on sources of income to balance lop sided budget. Stadium, besides housing sporting events, also books circuses and iceshows.

Stadium had been absolved of payment of fees by previous city administration on grounds that its use for Democratic and Republican rallies and charitable occasions gave it a status of a quasi-public building. Probers claim that such classification was illegal and that no member of the former administration had a right to make any such agreement.

Permit system, which has been used while buildings are being repaired to correct fire and health violations, and which aldermen claim has grown to proportions of a racket, will undergo investigation, and if spots cannot be repaired to meet requirements they will be closed.

MEX NITERIES PLUNGING ON ACTS DESPITE SLUMP

Despite slump in nitery biz in Mexico City, which has prompted most spots to revise prices and drop minimums, A. C. Blumenthal, who in 1941 pioneered the high priced spots with the opening of Ciro's, will not retrench on talent budget for this spot or any of his other operations.

He's currently dickering with Lena Horne and other topliners for Ciro's, probably prompted by the terrif biz Katherine Dunham and her dance troupe have been doing in Mex theatres.

Club Monte Carlo, Reynosa, Mexico, recently refurbished by Rubén Gonzales, its operator, has installed floorshows. Latter pacted minimum basic agreement with American Guild of Variety Artists this week and posted blanket cash security for acts booked in.

Delmonico Takes Over Riley's Spa Nitery

Al Delmonico, New York and Florida restaurateur, has leased Riley's Lake House, Saratoga Springs, N. Y., and will re-name it Delmonico's.

He plans to open June 15 with name band and acts.

Showdown Due In Philly Union Row

Showdown in the long-drawn jurisdictional dispute between American Guild of Variety Artists' national body and Philadelphia local of union is set for today (Wed.) when Judge Harry S. McDevitt in Common Pleas Court, Philly, is skedded to hear argument on whether or not Philly local shall be granted plea for injunction against national body, restraining it from takeover of affairs of the local.

Two separate actions had been filed by Philly group some weeks ago, for both temporary and permanent injunctions against the parent union. McDevitt has telescoped them into single suit. It's figured case will be disposed of in two days.

Action stems from national body dismissing Dick Jones, head of Philly local, and taking over its affairs. Jones refused to quit and filed court action.

Army Reunion Show, With Jack Benny, To Build Hospital Fund

Kansas City, May 27.

Jack Benny and a number of picture people will contribute their services to head up entertainment set up here for the first postwar reunion of the 35th Division, June 5-7. Benny will emcee the opening show and may be on hand for the other two days.

Show is being staged by the 35th in co-operation with "American Aid to France," which will receive funds raised by the performance. Show will be open to the public and is to be staged in the arena of the Municipal Auditorium (seating capacity 10,000) at $3.75 top. Proceeds will go to add a wing in the name of the 35th to the hospital already authorized by the French government to be built at St. Lo, the scene of the division's heaviest fighting.

Other picture names set for the show include Marjorie Reynolds of the Par roster, and Ronda Fleming of the Selznick studios. Guy Madison and Jane Pickens are also tentatively set. Music will be by Del Courtney's orchestra. A French show unit also is being flown here from St. Lo. Other American acts also are being set.

Personalities who are scheduled to be on hand for the celebration include President Truman, General Eisenhower, Henri Bonnet, French ambassador; Georges Levalley, mayor of St. Lo; and the governors of Nebraska, Kansas and Missouri, whose states furnished men for the 35th.

Acts Holding Bag On Losses in Coney Cafe Fire

Performers appearing at the Shamrock House, Coney Island, when spot was razed by fire some weeks ago, are holding the bag on losses of costumes, music, musical instruments and other effects destroyed in the fire, since place did not carry insurance.

Heaviest loser was Julia Gerity, songstress, who had opened at nitery on 10-weeks' contract two nights previous to the holocaust. All of her gowns, orchestrations and special material numbers went up in the blaze, with the special stuff irreplaceable.

A.C. Still Waiting To See How Racing Affects Biz

Atlantic City, May 27.

With the bangtails back to the Atlantic City Racing Assn.'s track here, amusement folk will, at the conclusion of this 21-day meeting, be in a position to tell whether or not racing hypos biz.

Amusements, niteries particularly, should get good play from 50,000 visitors here for week's session of Shriners.

Three parades will be held, one expected to last seven hours.

Lou Walters Hits Sharply at Benefits In Rap at 'Loyaltown' Camp Backers

Lou Walters, Latin Quarter, N. Y., operator, who for the past few weeks has been crusading against benefits in which everyone else but actors are paid, reopened the benefit discussions with a reply to a letter sent him by Nat Abramson, head of the WOR Artist Bureau who chairmanned a testimonial dinner to Irving Geist, a manufacturer, on May 18.

Walters had protested this event as well as other benefit shows in prior letters to Paul Dulzell, president of the Associated Actors and Artistes of America, Theatre Authority and the American Guild of Variety Artists.

Abramson's letter stated that Walters was misinformed regarding the event which was given on behalf of Loyaltown, a free camp for the poor. Many prominent men, Abramson said, were identified with the project, proceeds went solely to the charity and the affair gave employment to cooks, waiters, musicians, etc.

Walters decried the necessity of a benefit when so many wealthy and prominent men were identified with the event. "All these 1,000 men would have to do is give a mere $100 each and you will have $100,000 which sum, I am sure, will more than cover the cost of the project of which you are so fond.

"It is ridiculous to assume that just because a prominent man's name is on the letterhead, that we are supposed to send actors out to work for nothing. Just because a prominent man's name is on the letterhead, must Theatre Authority give permission? The contrary is true. The more prominent the list the more money they can raise without asking actors to work for nothing.

"You say that this dinner gives employment to waiters, cooks, etc." You are right it does, and it pays them . . . and if you pay cooks and waiters, why don't you pay actors?"

Walters disputed the assertion that all receipts of the Geist dinner went to charity. He charged that approximately 20% of the take reached that goal. He charged the other 80% went to caterers, musicians, hotel, etc. "If Mr. Geist is so eloquent that he can raise money for all these things (a swimming pool at Halloran hospital, Four Chaplains Fund) let him use his eloquence to persuade his guests to pay an extra dollar or two so that actors will not have to work free."

Walters' crusade against benefits started out on the premise that cafes were suffering because of the huge number of free shows, and resultant loss to the cafe industry, because many prospective patrons after seeing a star at a free affair, would not go to the cafe where the performer was working.

In recent months, the number of benefits has been growing, according to Walters, and he figured that the ever present evil had again gone too far.

Discussions were heightened last week when a N. Y. columnist stated that complaints had come in because Bing Crosby and Al Jolson refused to play benefits and entertain at military installations. Both Crosby and Jolson entertained overseas.

PACT OLSEN & JOHNSON FOR ROXY, N.Y., AT 16G

Ole Olson and Chick Johnson have been signed for the Roxy theatre, N. Y., for two weeks and options in July. Deal calls for $16,000 weekly, out of which the comics will pay their numerous stooges.

Roxy date is O&J's first vauder in some years. Duo toured vaude with the "Hellzapoppin'" unit in 1938, and subsequently took that outfit into legit, where it remained for four years. Comics only date since their legit work has been in their current Carnival, N. Y., date, which started early this year and will wind June 15.

N. Y. Cap Resumes Acts With Lombardo June 5

Capitol, N. Y., resumes stage shows June 5, when Guy Lombardo and orch will topline bill.

In addition to the Lombardo crew, bill will include Jane Carroll, singing comedienne, and Lathrop & Lee. "High Barbaree" (M-G) replaces "Duel" on screen.

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Night Club Reviews

Old Knick, N. Y.

"The Drunkard," with Clara Cedrone, Claire Bennett, Lyle Clark, Norval Tormsen, Jerry Pearlman, Lorraine Browning, Charles Cook, Paul Killiam; Frances Cassard, Herbert Hecht, "Curley" Green; no minimim except Friday, $1.50; Saturdays $2.

This castside nitery has undergone change of policy since teeing off some months ago with revival of "Naughty Naught" at $3 admission, plus fancy prices for food and drinks, which didn't pay off. Paul Killiam, operator, has since revised this and seemingly has come up with a happy medium that should click. Spot now operates as nitery sans admission tap, menu and drink prices considerably sliced, and is doing business, particularly hefty on weekends.

With decor and layout practically a carbon of either the old Atlantic Garden or Koster & Bial's of the gaslight era, Killiam has spotted Lyle Clark's tab version of "The Drunkard" as the piece de resistance of the show bill, performed on miniature stage. In scenic investiture, costumes and script, it's reputed to be the original version done by P. T. Barnum in 1840. To be sure it's corny—and meant to be —but they eat it up. It's especially well done by cast enlisted, although some may mistake the posturing interpretation of cast to be a new ballet treatment.

There's also an olio in which cast members of "Drunkard" double on the variety fare. Clark and Clara Cedrone do okay on "Heaven Will Protect the Working Girl," ensemble contribs "Bushes at Bottom of the Hill," Jerry Pearlman follows with oldie ballad, while Lorraine Browning docs a Lotta Faust version of "Boom-De-Ay" with usual Gay '90's frills.

Added starters are Frances Cassard, tallish blonde late of "Song of Norway," who sopranoes "My Hero" and others; Bob Henry, comic, who ribs radio commercials and George Jason for the ballads. All turn in a crowd-pleasing job.

Show is continuous with stage productions spaced by old-time films, with Killiam carrying on comedy commentary. There's also community sings wherein patrons are given an opportunity to warble via handmike as Killiam passes among audience. It all adds up to plenty good fun.

Informality of spot, its entertainment and revised prices should set it as a profitable operation. *Edba.*

Samovar, Mont'l

Montreal, May 24.

Josephine Premice (2); Nils & Nadine, Yasha Davidoff, Vanya Orlik, Carol Grauer, Bill Skinner Orch, Bill Moody Trio; minimum $1.50.

Stuck because his new feature act, Javanese dancer Devi Dja, was refused at the border by Canadian authorities, producer Carol Grauer held over Haitian singer Josephine Premice and adagio dancers Nils & Nadine, who had already established themselves here the past three weeks.

Brought back for his fifth return at this spot in the last two years, bass-baritone Yasha Davidoff starts the show right. His melodious voice and proved stage technique add to a versatile repertoire, including "I Feel a Song Coming On," Russian tangos, one opera selection, "Midnight in Paris" and the French "J'ai Ta Main" and "La Route Enchantee," two Charles Trenet compositions to which Davidoff brings nicely his own personal interpretation. Veteran Cossack dancer Vanya Orlick amazes with just one typical Russian dance, expertly done. Adagio dancers Nils & Nadine are expert equilibrists and click with two numbers, both at swift pace. They give customers their money's worth during five fast minutes of spins and tricks of balance.

Diseuse Josephine Premice scores easily with French-Canadian clientele in her Haitian French renditions of "Plume a la Main," "P'tits Oiseaux" and "Un ti-beau." Singer, with her colored partner on the drums, also delivers with success a lifting war chant of the jungle and English calypsos including "Men Smart, Women Smarter," "Always Marry Woman Uglier Than You," etc. Miss Premice proves producer Grauer took a very good gamble when she became the first colored performer ever to take part in a Samovar show. Incidentally, Grauer has produced all the nitery revues at this spot for 19 years. Miss Premice has overlooked one necessity, a suitable costume change. She has only one rose and black satin dress and needs at least another costume. However, with her eyes, hands, lips and singing words she quickly makes audience forget her one-and-only dress. Miss Premice is a new personality, an intelligent diseuse possessed of a very special and charming talent.

Bill Skinner orchestra and Bill Moody trio back show nicely. *Marc.*

Ciro's, Hollywood

Hollywood, May 20.

Xavier Cugat Orch, Igor & Grace, Albaicin & Muguet, Inca Taky Trio, Don Alfredo Orch; $2 cover.

Xavier Cugat's return to this Sunset Strip spot is the signal for locals to come a-runnin' in anticipation of a good show. Current offering doesn't disappoint. Cugat has not only a good show, but one of the best here in some time.

With the expected emphasis on Latin-American styling, Cugat has rounded up a trio of acts who are standouts, individually and collectively. Opening spot goes to Albaicin and Muguet, gypsy dancers in the authentic style. Colorfully costumed and with slick native routines, they score immediately. Encore, a gypsy number without musical accomp also socko.

Igor and Grace, ballroom team, offer terping replete with fancy lifts, spins and nimble footwork. Good timing and plenty of polish to garner nice returns.

Highlighting show is the Inca Taky Trio, two gals and a guy offering native music. This is an out-of-the-ordinary club act and trio's reception proved again that Cugat not only knows a good act but is showman enough to spot it properly. Feature of the trio is a gal singer with a tremendous range which enables her to handle the native tunes from the highs to the lows. Accompaniment on guitar and native drum backs her solidly.

Cugat orch backs show neatly and maestro emcees in usual slick style. Crew keep floor crowded for customer dancing, with Don Alfredo supplying relief music. *Kap.*

Latin Quarter, Chi

Chicago, May 23.

Gertrude Niesen, Doc Marcus, Los Barrancos (2) Bob Lee, Line (8), Buddy Shaw Orch (8); $3 minimum.

To offset slump which has hit most niteries in town, Ralph Berger has brought in Gertrude Niesen, singing comedienne to topline current stanza.

La Niesen with her low voice, sexy form and warm appeal, bowed into a packed house and clicked with sock song salesmanship. Garbed in dazzling silver sprinkled blue and white gown, she tees off with "Anniversary Song" to neat returns. Follows with "Coax Me a Little Bit" in rhumba tempo, and "Love for Sale." Also does Jolson takeoff on "Mammy," but topper is her theme, "I Want to Get Married." Solid all the way and should take spot out of recent doldrums.

Los Barrancos, Cuban dancers, get nice reception for lively versions of "Rhumba Rhapsody," "Bridal Party," and "Tico Tico." Girl is hefty good looker in sexy costume, and lad is Latin type. They're spotted after buildup by line in South American ensemble.

Doc Marcus provides laughs via paper-cutting routines and fancy card tricks. High spot of act is a participating bit wherein some men in audience do gag game with hats, worked up for plenty laughs and applause.

Second line number is a Parisian affair. Gals, attired in white ruffled-bustle shorts, with lace umbrellas and hats, do snappy stepping to Gershwin's "American in Paris." Bob Lee, who handles vocals is likable, displaying fine baritone.

Buddy Shaw orch backs show neatly. *Hunt.*

El Rancho, Las Vegas

Las Vegas, Nev., May 18.

Hoosier Hot Shots (4), Edwards & Diane, Lois Lee, Pansy the Horse (2), Line (8) Bob Millar's Orch (14); no minimum or cover.

Hoosier Hot Shots was a natural for Helldorado Week show. Singing comedy numbers garnered plenty laughs. Quartet accomp selves on guitar, clarinet, bass and everything from a sliding whistle to washboards and auto horns. Top numbers are "Red Bank," "Hot Lips" and "She Broke My Heart."

Lois Lee, nifty songstress, does neatly on "Donkey Serenade," "Glocca Morra" and "Summertime." Encores with "Black Magic" for nice response.

Edwards and Lee, dance team, click with their terping, comprising Strauss waltz and fast rhumba.

Pansy the Horse carries on comedy motif of show. Bob Millar orch backs show adeptly and also for customer dancing. Eight-gal line struts acceptably in a cute French number in scanty, though attractive costumes. *Brig.*

Village Barn, N. Y.

Toni Palmer, Art Collins, Jimmy Treston, Homer & Holly, Harry Ranch Orch (6); $2.50 minimum Saturdays.

Now in its 18th year, Meyer Horowitz's bucolic bistro in the heart of Greenwich Village, N. Y., still lures heavy trade. Currently the spot has Coast-to-Coast wires on Mutual and NBC and that along with word-of-mouth has resulted in hinterland patrons comprising more than 50% of the patronage.

Headed by Harry Ranch, whose band is billed as "Music with a Sense of Humor," current layout has an estimated talent cost of $1,500. Pert Toni Palmer (Ranch's wife) opens the show with a fair interpretation of "Mahzel." Dark-haired gal, sporting yellow evening gown, also does "I'm a Big Girl Now" in which band joins in for comic effects.

Cowboy violinist Art Collins gets mild returns on impressions of "Sweet Sue." Youthful acro-dance team of Homer & Holly follow. Bespectacled male and chubby brunet partner open with a fast tumbling routine and segue into fast Lindy for okay reception.

Jimmy Treston, cowboy-guitarist, displays a fair voice in warbling "Tumbling Tumbleweeds" and "Mama Don't Allow." His straight singing registers but his takeoff on Bonnie Baker chirping "Oh, Johnny" could be eliminated.

Ranch's combo has found its niche in the Barn. It's wacky antics are hoked up with plenty comedy. Screwy routines are further embellished by some fantastic costumes such as the drummer's Tarzan-like leopard skin. Outfit comprises Charley Harmon, sax; Ranch, trumpet; Johnny Lamont, trombone; Sid Davis, piano; Don Tanner, drums, and Ray Tanner, bass. Boys tee off with impressions of name bands and follow with plenty of mugging in front of the podium. Theirs is a versatile aggregation equally adept on rhythms for customer terpers.

Rio Cabana, Chi

Chicago, May 21.

Dean Martin & Jerry Lewis, Tung Pin Soo & Charlene, 3 Rockets, Line (9), Cee Davidson Orch (8); $2.50-$3.50 minimum.

Strength of current show here is in Dean Martin and Jerry Lewis combo. Lads set audience into laugh mood with fast paced comedy antics plus top vocal delivery from Martin. Production numbers are heldover from previous show but still get appreciative response.

Lewis comes on with same juvenile candor working house towards high laughs with splendid teamwork from Martin whose crooning is still tops. Latter wins approval with "Someday," "Mam'selle" and his own Italian version of "Oh Marie." Lewis joins for a slappy "That Old Gang Of Mine" and a slough of laughable impressions among them, Gable, Barrymore, Grant and Bette Davis. "Donkey Serenade" with sound effects from Lewis and vocals from Martin puts house into frenzy. Begs off after "Old Man River."

Three Rockets come on in first slot with fast precision tap to hot jive beat. Garnered salvos with number where lanky colored lads synchronize gestures and legwork working a close precision routine.

Tung Pin Soo (Al Wheatley) assisted by Charlene set his magic act. Bows on in tux, Madarin hat, dragon cape with his sexappealing brunette assistant, dressed in madarin silks. Offers frequently seen magic routines with effortless and smooth efficiency for top appreciation. Outstanding are pigeons trick and cigaret routine.

Line has choregraphy down quite pat, getting special applause for western theme to "Texas." Cee Davidson with small orch of three sax, two brass and three rhythms does effective background for show. *Loop.*

Seskin Leases Luna Park, Coney, for Minny Circus

Despite Luna Park, Coney Island, N. Y., set to be razed for housing project, front of park has been leased by Abe Seskin, concessionaire for current season. He's setting a one-ring circus under big top, with opening set for around June 15. Tent will have 500 capacity, with shows on grind policy at 25c. Billy Jackson, agent, is lining up show.

Seskin will spot half dozen concessions of usual variety around big top.

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Variety, April 23, Copacabana, Chicago.
"Ace comic Jack Durant . . . has the house yelling for more." *Hunt.*

Billboard, April 19, Copacabana, Chicago.
"Comic Jack Durant put out his best effort in years to pull yocks all the way."

Chicago Herald-American, April 11, Copacabana, Chicago.
"Comedy high-lighter of the entire revue is the Chicago favorite Jack Durant." *Charlie Dawn.*

Chicago Daily News, April 17, Copacabana, Chicago.
"Jack Durant, who looks like Clark Gable even when not trying, keeps comedy vein throbbing." *Gene Morgan.*

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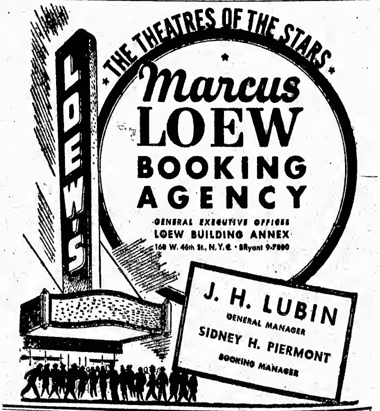

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A.C. Experts Judging Value of 'Ice-Capades' Convention Hall Lease

Atlantic City, May 27.

Three-man special commission is preparing a report to the U. S. District Court here after hearing testimony as to how much the John Harris "Ice-Capades" could have lost because it could not occupy the city's Convention Hall during the war period when it was used for troop training. Harris seeks $75,000 from the city.

It was testified that due to the influx of Army personnel and visitors the lease would have been worth 20% more in 1942 than during the previous year. Potential receipts would have increased by $18,287 over 1941 for the tenant had the show been permitted to operate, according to the testimony.

Value of the lease was put at $33,-590, allowing a minimum of $10,000 for increased receipts, $3,780 for preliminary expense and $19,800 as a special value to cover costs of rehearsals for the 1943 show in Hershey, Pa., which would otherwise have been held here had the lease remained in effect.

Evidence given at previous session showed the "Ice-Capades" 1941 receipts were $123,230 for the 10-week season. Of this the show, working on a 60-40 contract basis with the city, received $74,230 with the resort's take fixed at $49,000.

Lunceford Joins Gale

Jimmy Lunceford has again switched booking offices. After several months with the William Morris agency, maestro has now signed with the Moe Gale office.

Lunceford, since his break with his longtime personal manager and booker, Harold Oxley, has been with the Morris office, later switched to General Artists Corp. and then returned to Morris.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., May 27.

The appeal for funds for the colony's General Hospital was aired over station WNBZ via four-hour musical program. Participating were Rosita Rios, Margaret Buckley, Eddie Vogt, A. Walter Nutter and Jack Buckley.

Helen Pelechowicz, after a long siege of bed routine, has been upped for meals.

Moe Gould, former Pittsburgh film salesman, mastered the first stage of thoracoplasty operation like a vet and resting comfortably at the Rogers.

Aldea "Buddy" LaBlanc, former NVA-Rogers staffer, in from Buffalo on weekend to mitt gang at the Rogers.

Ralph Slater, hypnotist, here on a one-nighter, took time out to give show for the shutins and others of colony.

After two-month observation, Ann Rowe skedded for the thoracoplasty operation.

Birthday greetings are in order to Tom (IATSE) Curry and Arsene Okun, both at the Rogers.

Eddie Slagus back at the lodge after a 10-day furlough to N. Y. C. He's due for all-clear papers in the fall and will resume work with Loew's.

Lila Lee responding to cure nicely at the Owens' cottage here.

(Write to those who are ill.)

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N.Y. RODEO-CIRCUS' FANCY BALLY BILLINGS

Picking up directly where Metro's ad-publicity veepee Howard Dietz left off, the Rodeo and Thrill Circus scheduled to open Friday (30) at Yankee Stadium, N.Y., will use both Railway Express trucks and the Douglas Leigh advertising blimp to plug the show. Metro recently gave up both stunts in a general exploitation retrenchment.

Circus, managed by Larry Sunbrock, plans to spend upwards of $72,000 in advertising for its nine-day stand in N. Y. Outfit pays $4,000 per month for the express trucks and $5,000 weekly for the blimp, which it will use for 10 days beginning today (Wednesday). In addition, $24,800 will be spent for spot radio plugs on 13 stations in the area. More than 54,500 sheets of paper were posted.

With a nut of $150,000, the circus is tripling all previous ad campaigns, according to Sunbrock, because it sees a potential gross of $300,000 at a $2 top. Stadium gets $25,000 rent against 15% of the gross. Ken Maynard, former western film star, is the featured performer.

Visa Tangle Stalls Java Dancers' Canadian Date

Montreal, May 27.

Devi Dja and her Bali-Java dancers, to appear at the Samovar nitery here last week, were refused admittance to Canada because there is no immigration quota set for Java by this country. Miss Dja is married to an American citizen. She was to have made her Canadian debut at the local nitery.

Tricky

Minneapolis, May 27.

Dorothy Lewis, who moves into Nicollet hotel with her ice show next week, is taking a leaf from Eugene O'Neill.

Skate star is billing herself "The Ice Girl Cometh."

Sophie Tucker Feted By EAG for Her Charities

Sophie Tucker was hosted by the Episcopal Actors' Guild at a tea yesterday (Tues.) in the Guild Hall of the Little Church Around The Corner, N.Y. A life member of EAG, Miss Tucker was feted in recognition of past and current philanthropies, including the Sophie Tucker Playground for under-privileged children, and her most recent contribution of a Memorial Fountain at the Tumor Clinic of the Rhode Island Hospital, Providence, unveiled during the Cancer Fund drive last month. Miss Tucker's current commitment at the Latin Quarter, N. Y., prevented her making the trip for dedication ceremonies.

Yesterday's fete was chairmanned by Mrs. Arthur M. Torrey, who poured, and those attending included many, mostly from show-business.

Vinton Freedley is prez of Guild, with Bobby Clark and Peggy Wood, veepees. Council comprises Reginald Mason, Raymond W. Peck, Cornelia Otis Skinner, Thais Lawton, Tessa Kosta, Franklyn Fox, Harold Gould and John Knight.

Sammy Walsh set for the Beverly Hills Club, Pittsburgh, May 29.

N. Y. Cafes Striving for Banquet Biz, Sluffed During War, to Bolster B.O.

Cafes are now making concerted efforts to get a slice of the hefty banquet and party trade. This type business, sloughed off, during war years, is now being eagerly sought after to bolster grosses during current nitery slump.

Diamond Horseshoe, Leon & Eddie's, Carnival, Riviera, Iceland, and several others are picking up considerable coin via parties, and other cafes are attempting to get a cut of that trade.

During the war, when cafe business was riding high, cafe operators made few concessions to the bulk trade because of the huge flow of natural business. Operators refused to take in these mass propositions because of the fact that generally, party-people were noisy, drank little liquor, and stayed on for at least two shows.

Today operators don't mind these inconveniences, especially on week days when business is off. In fact, it's desirable for the patrons to stay over several shows as it gives a semblance of activity to the spot.

Operator, on party and banquet deals generally give a cut on a spot's established price, throws in a drink or two on the agreed upon tab and in some cases will take care of the tip. Inasmuch as organization charges a fixed fee for the shindig, it also makes a profit on the deal.

Some niteries are going in for a great deal of promotion on the party and banquet biz. They're sending out promotional literature citing advantages of holding the shindigs in niteries and calling attention to show, service, price, etc. Organizations usually appoint a committee to size up various niteries, and committees are given hefty sales-talks in an effort to get the trade.

Copa, N.Y., Has Tough Time With Ill Actors

Copacabana, N. Y., has been plagued by talent illness during last two weeks. Parade started when Carmen Miranda was forced to walk out of her Copa date last week, and Monte Proser, spot's operator, got Henny Youngman and Carl Ravazza to substitute.

Carlos Ramirez later replaced Ravazza, and with Ramirez's illness, Larry Marvin walked into the breach.

New show starts tomorrow (Thursday) with Mitzi Green and Mel Torme topping. Copsy & Ayres, Gerri Sutton, Terry Allen and Nancy Doran comprise the rest of the show.

Loew's Cap, D.C., to Revive Amateur Shows On Stage

Washington, May 27.

Loew's Capitol plans revival of its "Going Native" amateur shows this summer, under direction of theatre's stage producer Gene Ford.

Series, for which auditioning will start Aug. 1, will tee off Aug. 28.

CHICAGO DAILY NEWS
8 ★ Fri., May 16, 1947

"Oh, Tony," Is Gals' New Squeal

Chicago Crooner Opens in Show Here

BY JOHN JUSTIN SMITH

Tony Trankina, 19, who got his musical start in a Chicago grade school operetta, today graduated to the big time as a professional swoon crooner.

Tony opened on the Chicago Theatre stage amid a roar of giggles, gasps and squeals from schoolgirls in the audience.

* * *

DID HE make 'em swoon? They were practically in a coma when he got through with "Linda" and "Mam'selle."

"He's yum, yum—but good," said Phyllis Klein, 17, of 2903 Augusta blvd., a high school senior with shiny eyes.

To Tony the swooning is an old hat. He's had the girlies gasping since he sang with his own band not so long ago at Austin High School.

* * *

"I REALLY don't approve of it," Tony said. "They should applaud, but there's no need for falling over."

Tony, a big, husky dark-haired kid, doesn't follow the swoon crooner pattern. Instead of being skinny and starved-looking, he's fairly popping with health.

"I rarely need to hang on to the microphone," he said.

* * *

TONY, WHO lives at the Chateau Hotel, 3838 Broadway, got his start in the "Pied Piper of Hamlin" as staged by his class at the Gladstone School in 1938.

"I was the Pied Piper," he said. "That cinched it. From then I had to be a singer."

Currently, Tony is sweating out the results of a screen test. According to his schoolgirl audience and some old-timers like Bandleader Lou Breese, he may be a big threat to present big wheels in the groan and gasp business.

Chicago Daily News Photo

MOVE OVER, FRANKIE—Muriel Sugar and Elaine Goldstein (right) are under the spell of Tony Trankina of 3838 Broadway, as he croons at the Chicago Theatre.

TONY TRANKINA

CURRENTLY

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OBITUARIES

MINNIE DUPREE

Minnie Dupre, 72, whose stage career encompassed nearly 60 years, died in New York May 23.

Born in San Francisco, Miss Dupree made her stage debut in 1887 in "The Unknown." Her last appearance was at the Playhouse, N. Y., this season in "Land's End." Broadway first saw her in 1888 in "Held By the Enemy."

In the long and fabulous career that followed she had starred in many productions, also appearing with Richard Mansfield, "Women and Wine," "The Climbers," "Hedda Gabbler," and was featured with David Warfield in "The Music Master." Others were "The Old Soak," "Heart of Maryland," "Way Down East," "Murder at the Vanities."

She was one of the organizers of the Stage Relief Fund during early days of the depression in 1930. Ironically, she went bankrupt herself a few years later, taking employment with the Federal Theatre project of the WPA and staged a comeback via films in "The Young in Heart" in 1938.

During the first World War she took courses in nursing and became a graduate Red Cross Nurse.

SAMUEL M. STRAUSBERG

Samuel M. Strausberg, 65, prexy of the Interboro Circuit, operator of some 50 houses in metropolitan New York, died May 23 in New York.

A pioneer exhibitor, Strausberg came to America from Poland in 1907. Six years later he started a nickelodeon in Brooklyn which failed. He later opened another which was successful. This was the nucleus of a subsequent chain.

Strausberg formed the Interboro circuit in the early 1930's after having leased another chain of 30 houses in 1927 for $1,500,000 to the Fox interests. Widely known as a philanthropist, he was president for seven years of Brooklyn's Beth-El Hospital.

Surviving are his widow, Rebecca; two sons, Solomon M. and Morris O., Interboro's vice-pres. and secretary respectively; and two daughters. Funeral services were held yesterday (Tuesday) at the Brooklyn Jewish Center.

LOUIS SATENSTEIN

Louis Satenstein, president, treasurer and board chairman of Stratford Press, died at his New York home May 26. He was 72.

Born in Russia, he came to this country when he was 13 and in 1899 established the American Book Bindery. He founded Stratford Press three years ago, later combining the two organizations into American Book-Stratford Press, Inc.

Surviving are his widow; three sons, Sidney, Edward and Frank, latter a legit producer; two daughters, Mrs. Geraldine Burr and Mrs. Harry Brandt, wife of the theatre circuit operator.

THOMAS P. ENDICOTT

Thomas P. Endicott, 62, operator of Dude Ranch, died in Atlantic City from a heart ailment May 20. He was also originator of Atlantic City Pageant and beauty contests.

Endicott served as director-general of pageant from 1920 until 1923.

Survivors include widow, a brother, Allen B. Endicott, Jr., a lawyer, and a sister.

Endicott's only son, police reports say, took his life a few months ago in his father's trailer at Daytona Beach, Florida.

ANTON IMPEKOVEN

Anton Impekoven, 65, German actor-playwright-director, died in Berlin May 21. For many years he produced at the Frankfurt Schauspielhaus, and had been director there since end of the war.

Many of his plays had been reproduced in German theatres in the U. S., notably "Ekel" ("Nuisance") and "Max, der Prominente" ("Max, the Famous Man").

PRESTON J. ROLLOW

Preston J. Rollow, 76, retired actor, died in New York last week.

He had been on the stage for more than 50 years, having appeared in original production of "Floradora" in 1900. Subsequently appeared with the late Richard Mansfield in "Richard III," "Sign of the Cross," "Madam 2," "On Trial" and many others. He also had been in silent films.

FRANK A. HORNIG

Frank A. Hornig, 68, vet exhibitor in Baltimore for 37 years, died Friday (23) at the Maryland General hospital.

Hornig was prexy of the Motion Picture Theatre Owners of Maryland for 14 years and was active in the local Variety Club Tent 19 as well as the Better Business Bureau. Widow and son survive.

GEORGE T. SMITH

George T. Smith, 43, lessee of St. Martin's theatre, London, died in a London hospital May 21.

Originally in the chemical business, he drifted into the theatre as a hobby and took it up seriously when his first venture, "Is Your Honeymoon Really Necessary," ran almost three years at the Duke of York's, London.

IDA MAE SMITH

Ida Schmidt Kohl, known in operatic stage and radio as Ida Mae Smith, died May 18 in Cleveland. Formerly a member of the Metopera, she later joined Cleveland radio stations as an actress and producer of children's programs.

Surviving are husband, two brothers, including Alex E. Blair, retired actor, and a sister.

JOHN W. POTTER

John W. Potter, 50, president of Rock Island Broadcasting Co., died in Minocqua, Wis. May 17. He was also co-publisher and editor of Rock Island Argus and former president of the Inland Daily Press Association.

Survived by widow, two daughters, son, sister and brother.

W. L. GOODMAN

W. L. Goodman, 55, operator of an amusement park at Mirror Lake, near Salisbury, North Carolina, shot himself to death May 26 in a Charlotte hotel with shotgun he had just purchased.

Goodman was a retired railway engineer.

JANE GRAY

Jane Gray, 83, former singer, and mother of the Gray Family, standard vaude act, died in New York May 19.

All her nine children were, at one time, in the Gray Family act. Currently the turn is down to six.

ANGELO DE PALMA

Angelo De Palma, 69, operatic tenor, died in Cleveland May 6. Italian singer had appeared in vaude and concert stage.

Survived by widow and two children.

JANET VALENTINE

Janet Valentine, 62, retired actress, died May 23 at her home in Jackson Heights, N. Y.

She had retired from the stage many years ago.

Vernon J. Parmenter, 37, engineer at CKCK, Regina, Sask., died in Edmonton, Alta., May 17. Survived by widow, son and daughter.

Mother, 75, of Carl Clausen, comptroller of budgets under Curtis Mitchell at Paramount home office, died May 22 in New York.

Mother, 51, of Rey Blanco, vocalist at WBBM and formerly with Dick Jurgens orch, died in Chicago May 18.

Mrs. Verona Christopher, 63, former vaude magician, died in Chicago May 23. She was widow of the late Frank Christopher.

Mother, 75, of Polly Walker, former musicomedy star, died in Chicago May 11. Survived by two daughters and a son.

George Field, 43, film editor for Benedict Bogeaus, died May 18 in Los Angeles.

Father, 72, of Lou Greenspan, Hollywood indie producer, died in Chicago May 11.

C. J. Pagones, 63, owner of the Bal Tabarin, Gardena, Cal., died May 16, in Los Angeles.

Cabin Kids Cut, Change Name

Cabin Kids, a Negro singing quintet, has been cut down to a trio and will work vaude and nitery dates as the Hall Sisters.

Femmes, now handled by the Moe Gale agency, recently signed a contract with Victor records.

SOLDIERS IN GREASE PAINT

In Memoriam

1947

Elmer Baldus	Maxine March
Billy Berry	Renee
Jean Blackburn	Ben Reuben
Peanuts Bohn	Bob Ripa
Norma Brown	Roy Rognan
Kid Chapman	Jack Ross
Joseph DeSantis	Lionel Royce
Harold Diamond	Al Sabath
Ruth Donor	Val Salata
Coburn Goodwin	Christine Street
Ewen Hail	Tamara
Adelaide Joy	Kay Tyler
Charlie King	Evelyn Wahl
George Krinog	Vern Wahl
Emil Lennard	William Joseph Walsh
Myles Lyons	James Wilder
George Mack	Gay Young

U. S. O. Camp Shows, Inc.

Variety Bills

WEEK OF MAY 28

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parenthesis indicate circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Music Hall (I) 29
Kathryn Lee
Sharkey
Selma Kaye
Wiere Bros
Rockettes
Corps de Ballet
Sym Orc
Paramount (P) 28
Buddy Clark
Modernaires
Jan Murray
Acromaniacs
Boyd Raeburn Orc
Roxy (I) 28
Jack Benny
Phil Harris
Rochester
Marjorie Reynolds
Sportsmen Quartet
State (L) 29
3 Edwards Bros
Berry Bros
Ross & Stone
The Smoothies
Leo Carillo
The Chadwicks
BRONX
Windsor (I) 31-1
The Del Martins
The Crawfords
The Bel Aires
Bud Sweeney
Ben Black
BROOKLYN
Flatbush (I) 31-1
Roselind Page
Abdullah Girls
Wallace Puppets
Joe E Ross
3 Harpers
QUEENS
Jamaica (I) 28-31
Danny Drayson
Bob Johnston
Emery 2 & Claire
Gautiers Steep'ch's
H Royce & Helen
Tod Morgon
Betty Percy
Robeta Welch
2 Hacks
ATLANTIC CITY
Casino (I) 26
The Del Rios
Dollnoffs & Ray Sis
Fank Marlowe
L & L Bernard
Ronalds
30-1
Connee Boswell
(four to fill).
BALTIMORE
Hippodrome (I) 29
4 Evans
George M Cohan Jr
Joey Bishop
Phil Brito
State (I) 29-31
Mason Sis
Ted Martin
Rose & Laden
Morris & Morris
1-4
F Tucker & Gloria
Hal Haviland
Anthony & Rogers
3 Parks
CAMDEN
Towers (I) 30-1
M Louise & Charles
Norman Nasarr
Munro & Adams
Coley Worth
HiLo Jack & Dame
CHICAGO
Chicago (P) 30
Mills Bros
Billy de Wolfe
Sensationalists
Oriental (I) 29
J L & H Caites
Alian Sis
Maxellos
Ray Lang Orc
Lyon Navara
HARTFORD
State (I) 30-1
Louis Prima Orc
Larry Storch
The Barretts
JAMESTOWN
Palace (W) 5-7
Tex Terry Co
Sons Purple Sage
Dorothy Peters
MIAMI
Olympia (P) 27
Jack Parker
Jack Marshall
Whirlwinds
G & M Church
PHILADELPHIA
Carman (I) 29
The Jansleys
Jack Deleon
Perry & Raye
Earle (W) 30
Glenn Miller Orc
Tex Beneke
Eddie Bartell
Tyler, Thorn & Roberts
ROCKFORD
Palace (I) 30
Gautiers Brickl'y'e
Ted Smith
Bartell & Scott
Jean & Earl Coe
Bob Stickney Co
SALT LAKE CITY
Lyric (I) 26
F & M Shannon
Lane & Norvelle
St Clair & Hodgee
Jerri Lee
Billy Farrell
SAN FRANCISCO
Golden Gate (R) 28
Nelson Sis
Vernon & Draper
Don Cummings
Dale Evans.
SPRINGFIELD
Court Sq (I) 29-1
Rey Douglas
Rigoletto Bros
3 Osmond Sis
Paul Kohler
Gary Morton
Church & Hale
WASHINGTON
Capitol (L) 29
The Chesterfields
Lloyd & Willis
Betty Reilly
Jack Carter
Howard (I) 30
Louis Armstrong O
Pearl Bailey
Meyers & Walker
Rimmer Sis

Cabaret Bills

NEW YORK CITY

Blue Angel
Ronna Lord
Alice Pierce
Marc Lawrence
Jay Marshall
Phil Gordon
Ellis Larkin 3
Cafe Society (Downtown)
James MacColl
Mary Lou Williams
Ann Hathaway
Buck Miller Orc
Cafe Society (Uptown)
Lucienne Boyer
Dave Martin 3
Abbey Albert
Carnival
Olsen & Johnson
C & T Valdez
Blackburn Twins
Michael Edwards
McManus Orc
Reid Orc
China Doll
John Tio
Moo Song
Fran Yang
Jadine Li Sun
Tai Sings
Copacabana
Mitzi Green
Mel Torme
Copsey & Ayres
Gerri Sutton
Terry Allen
Nancy Doran
Michael Durso Orc
Fernando Alverez O
Diamond Horseshoe
Ross & La Pierre
Siri
Herman Hyde
Turner Twins
Rosebuds
Billy Banks
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc
El Chico
Rosita Rios
Caballeros
Alice Farrar
Bob Turk
Greenwich Vil. Inn
Lorraine De Wood
Arthur Blake
W Hoveler Girls
Ned Harvey Orc
Habanero Orc
Havana-Madrid
R & L Reyes
M A Luis
Noro Morales
Bertica Serrano
Sacarsus Orc
Hotel New Yorker
V Lombardo Orc
Marion Spelman
June Arnold
Joe Sater Trio
Bissell & Farley
4 Esquires
Waldorf-Astoria
Dorothy Sarnoff
Hermanos Wms 3
Griff Williams Orc
Mischa Borr Orc
Belmont-Plaza
Bob Dixon
Phil Leeds
June Taylor Dcrs
Eddie Stone Orc
Nino Bd
Hotel Biltmore
Phil Wayne Orc
Ron Perry Orc
Hotel Commodore
Louis Prima Orc
Hotel Lexington
Alomas Hawaiians
Hotel Pennsylvania
Randy Brooks Orc
Hotel Pierre
Roberts & Alicia
Stan Fisher
Chas Reader Orc
Hotel Plaza
Pancho Orc
Jacques Peals
Monte Orc
Hotel Roosevelt
Lawrence Welk Or
Hotel St Regis
Milt Shaw
Laszlo & Pepito
Paul Sparr Orc
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Marc Starr
Iceland
Milt Britton Unit
Lucille Peterson
Honey Bros
Tiny Clark
Martin Line
Latin Quarter
Sophie Tucker
Pinky Lee
Andre, Andre & Bonney
Debonairs
Ralph Young
Cecil Lewin
Chick Gladke
Vincent Travers O
Little Club
Walter Gross
Leon & Eddie's
Eddie Davis
Trudy Richards
Tahja
Mayo Bros
Danny Sullivan
Judy Sargeant
Shepard Chorus
Art Waner Orc
Monte Carlo
Dick Gasparre Orc
Roberto
Mara Orc
Old Roumanian
Ugo Martinelli
Sadie Banks
Arline Carmen
Bert King
Mimi Kellerman
Joe La Porte Orc
D'Aquillas Orc
Rio Cabana
Charlotte Cheyney
Harringt'n & Hyers
Mickey Alpert
Lord Invader
Dick White
Tilla Marsh
Val Olman Orc
Pupi Campo Orc
Riviera
Jackie Miles
Gracie Barrie
Beatrice Kraft
S Morgan Dcrs
Ray Malone
Tony Bavaar
Joel Herron Orc
Curbello Orc
Ruban Bleu
Marian Bruce
Ronna Lord
Marilyn Cantor
Day Dawn & Dusk
Elliot & Jurist
Cedric Wallace 3
Wally Blacker
Versailles
Carl Brisson
Bob Grant Orc
Panchito Orc
Village Barn
Harry Ranch Orc
Toni Palmer
Duke Alden
Jimmy Treston
Pappy Below
Village Vanguard
Josephine Premice
Eddy Manson
Three Flames
Don Fryo
Wivel
Bob Lee
Kay Carols
Stuart Langley
Peggy Palmer
D'Quincey & Giv'ns
Zimmerman's
Paul Smith
Janczi Makula
Zsiga Bela
Paulens
Doris Haywood
Gene Kardos O

CHICAGO

Blackhawk
Phil Levant Orc
Mel Cardo
Vera Love
Chez Paree
Luba Malina
Paul Gray
Walter Long
Marty Gould
Bob Dunne
Don Chiesta Orc
Adorables (12)
Colosimo's
Zephyrs
Cindy & Windy
Sol Feola Orc
Red Allen
J C Higginbottom
Copacabana
Tony Canzoneri
Joey Adams
Mark Plant
Estelle Sloan
Buddy Worth
Janet Gaylord
Hotel Bismarck
Debutantes
Paul Rozini
Eddie Fens Orc
Benne Dolson Orc
Helsings
Andy Rice
King & Zorita
Taddy Rage
Sid Fisher Orc
Hotel Blackstone
Bill Snyder Orc
Ramoe Orch
Hotel Congress
Jos Vera Orc
Sam Barl
Hotel Continental
Del Renee
Marianne Fedele
Sheldon Reed
H Edgewater Beach
Stephen Kisley Orc
Al Gordon & Pets
Shyrettos (3)
Song Stylists (4)
Hotel Sherman
Carl Marx
Sarah Vaughn
Herbie Fields Orc
Mel Hanks
Harmonicats
Hotel Stevens
Henry Brandon Or
Jack Fulton
Donna Lane
Lathrop & Lee
Bobby May
Lee Gilmore
Boulevar-Dears
Latin Quarter
Gertrude Niesen
Doc Marcus
Los Barrancos
Latin Lovelies
Buddy Shaw Orc
Palmer House
Jack Fina Orc
Herb Shriner
Susan Reed
Abbott D'ncers (12)
Rio Cabana
Dean Martin
Jerry Lewis
Tung-Tin-So
Phil Crane
Theresa Rudolph
The Lovelies (6)
Ces Davidson Orc
Vine Gardens
Dick Gale
Mary Jane Dodd
Grey & Diane
Joe Kish Orc
Audrey Palmer

MARRIAGES

Arlene Fredericks to Samuel Liff, Chicago, May 18. Bride is N. Y. radio actress; groom is stage manager of Chi company of "Call Me Mister."

Rosemary Davis to Barney Roletti, Los Angeles, May 24. Groom is a press agent.

Joan Marie Boggiano to William Dennis Fugazy, New York, May 25. Bride is daughter of John Boggiano, of the Versailles, N.Y., management.

Sara Anderson to J. Russell "Rusty" Lane, New York, May 25. Bride is legit actress; groom was in cast of "Bathsheba."

Margie Pierson to Jerry Stewartson, Hollywood, May 17. Groom is a trumpet player.

Helen Kelly to Robert Burke, Pittsburgh, May 17. Bride's in KQV sales department.

Gloria Mazocca to Robert L. Hall, Pittsburgh, May 12. Bride's with National Screen Service in Pitt.

Helena Bisboche to J. Carlo Bavetta, Rio de Janiero, recently. Groom is managing director of 20th-Fox International in Brazil.

BIRTHS

Mr. and Mrs. Paul Belanger, son, Philadelphia, May 27. Father is television producer, formerly with WCBS-TV (CBS, N. Y.).

Mr. and Mrs. Kenneth Clark, son, Washington, May 21. Father is chief flack for Motion Picture Assn. in that city.

Mr. and Mrs. Clifford Smith, daughter, Hollywood, May 20. Mother is Helen O'Connell, radio singer.

Mr. and Mrs. George Nichols, daughter, Hollywood, May 21. Father is national mag contact for RKO.

Mr. and Mrs. Johnny Maschio, son, Hollywood, May 20. Mother is Constance Moore, actress; father is a Hollywood agent.

Mr. and Mrs. Walter Smith, daughter, Philadelphia, May 17. Father is KYW music librarian.

Mr. and Mrs. Robert Rawson, daughter, Chicago, recently. Father is WIND staff announcer.

Mr. and Mrs. Jack Holden, son, Chicago, recently. Father is chief announcer at WLS; mother was former songstress on WLS Barn Dance program.

Mr. and Mrs. Arthur Blutreich, son, Bronx, N. Y., May 19. Father is with Warners theatre dept. in N.Y.

Mr. and Mrs. Harry James, daughter, May 20. Mother is Betty Grable, screen star; father is bandleader.

Mr. and Mrs. Don D'Carlo, daughter, Pittsburgh, May 15. Father is a talent agent.

Roxy, N. Y.

Jack Benny, Rochester, Phil Harris, Marjorie Reynolds, Sportsmen (4), Roxyettes, Esquires, Paul Ash House Orch; "The Brasher Doubloon" (20th-Fox) reviewed in VARIETY, *Feb. 5, '47.*

Jack Benny, according to Fred Allen during the historic tete-a-tete during Benny's opening show at the Roxy, killed vaudeville 15 years ago, and now has returned to the scene of his crime. Such crimes should happen every week at the Roxy or any other house.

A. J. Balaban, Sammy Rauch, et al, have shelled out the heaviest coin ever guaranteed a vaude performer, and will make a hefty profit on the deal. Benny, although hit by a run of bad weather at the outset of his engagement, likely will come near to previous Roxy high. He's undoubtedly one of the top draws on the air, and there's a healthy segment of the theatregoing public anxious to see him.

The Benny show started out with good-word-of-mouth inasmuch as the Fred Allen assist provided a terrific sendoff with his unadvertised appearance at the first show. These pseudo-feuders had a bit of repartee which was reported verbatim in the dailies. It made pleasant reading and probably inculcated a desire for a Roxy trip.

The Allen intrusion was one of the historic moments in vaudeville, wherein two top radio personalities on a friendly feuding basis had a chance to exchange insults. Actually, Allen's appearance wasn't a complete surprise, as their stage banter had all the earmarks of a hurried rehearsal. The routine was funny, of course, albeit in a familiar groove.

Allen started the business by demanding a refund on his admission. After all, he argued, it was guaranteed that he'd die laughing, and inasmuch as he was still alive, he felt that he had his dough coming back. Benny argued that the Sportsmen should be worth 15c., Marjorie Reynolds was worth a quarter, and Rochester should be worth 20c. There was some disagreement on Phil Harris' value, and after an initial demand of 10c., price was pared down two cents lower. They tossed for the balance, with Benny winning, and Benny wheedled a dime for personal expenses. The intrinsic audience love for these funnymen, rather than the brilliance of their repartee, was the factor that won the mob. Imagine what these characters could do if they really had an act, or—better yet—relied on their terrific ability to ad-lib rather than adhere to a prearranged piece.

It was originally intended that Allen do his stint from the audience with a hand mike, but fear that he would be mobbed by autograph hunters during his stint, and the disappointment of the folks in the balcony in not seeing the renowned heckler, brought about the change in plans. Consequently, Allen made his entrance from the audience and werked on stage.

Benny, of course, carries his end of things with a load of barbs directed against Allen, his bits with his cast of characters, and his time-honored violin virtuosity. He conducts a pleasant series of chatter by doing a bit with Harris in which the maestro admits he's irresistible. Harris does a pair of songs, "Don't Help Dat Bear" and some choruses of "That's What I Like About the South." Miss Reynolds provides the s.a. She wears an imaginative gown, and, as usual with film gals on a vaude session, she's the foil of a lovemaking bit. Benny doesn't get very far with her. Harris takes over and does nicely.

Rochester relies on his gravel delivery of a song and a soft shoe session, and the Sportsmen complete the session with a group of numbers that show careful arrangements and topnotch deliveries.

Benny at the windup of the layout gets chance to play "Love in Bloom," but screen sneaks up behind him to end his concert at the outset.

Show probably is the most impressive lineup of names seen recently in a vaude house. Chances are that Music Corp. of America, handling the layout, could have concocted three separate packages with Benny, Rochester and Harris each heading one. With all that talent something more might have been done with the show. It's still necessary for the names to have an integrated act, or since the unit idea prevailed a greater amount of cohesion between the various components might have taken place.

However, this is a situation in which Benny can't fail. The audience is eager to like everything thrown at them and they're certainly not going to disappoint themselves.

House staff has seen to it that the Benny gang doesn't walk on to a cold stage. An abbreviated section of the Roxyettes and Esquires go through a short routine to warm up the house. *Jose.*

Lillian Roth has signed for a tour of the Tivoli circuit, Australia, starting Aug. 2. Singer sails from San Francisco July 10.

Paramount, N. Y.

Boyd Raeburn Orch (19), Buddy Clark, Jan Murray, Acromaniacs (3), Modernaires (5); "The Imperfect Lady" (Par), reviewed in VARIETY, *March 12, '47.*

Paramount's bill currently comprises a neat run of tested acts which give lift and pace to the full one-hour show. Only soft spot is in the special brand of music provided by Boyd Raeburn's orch, but this is kept decidedly in the background and doesn't interfere with the acts out front.

Raeburn's orch is laid out like a miniature symphony orch with a unique collection of instruments, including oboes, English horns, kettle drums and a harp. But what comes out is neither longhair stuff nor strictly popular music. Raeburn accents a unique kind of intended dissonance that doesn't permit any halfway reaction. One either cottons to it or leaves it alone. Raeburn could better utilize his crew of crack sidemen if he didn't strain so obviously to be "different." Orch's originality is tagged onto the music like a badge and doesn't emerge naturally, as it should, from a fundamental conception. Orch, however, backs the show in good form on the conventional side.

In the number one spot, the Modernaires, four guys and a gal, whip across their numbers with a sharply tailored vocal style and incidental comedy byplay for all-around top showmanship. Group tees off snappily with "Zip-A-Dee-Do-Dah" blending into a ballad, "I Wanna Be Loved," and winds with a couple of racy tunes in hillbilly and calypso genre.

Acromaniacs, a regular staple on the Par stage, bounce through their turns in that topnotch form that's earned them their rep for being one of the best acrobatic items in the business. Trio not only runs through a series of difficult and breathtaking stunts but combines a sense of timing with a sense of humor for sock audience payoff.

Comedy patter routine dished up by Jan Murray has got that w.k. borscht circuit stain, but nobody cares. Murray has plenty of savoir faire in handling a gag buildup and is equipped with enough fresh material to keep the laugh ripples constantly in motion. Encore bit on a radio commercial, however, is weak.

Winding the bill on a solid note, Buddy Clark's vocalizing is strong, versatile and pleasing. Selections are surefire, coming off the top of the hit parade. Opener is "Peg O' My Heart," with Clark following into "Glocca Morra" and a distinctive takeoff on Al Jolson with "April Showers" and "The Anniversary Song." Coming back for encores, Clark asks for patron requests, and on the preem show (21) obliged with "Mam'selle" and "Linda." *Herm.*

Olympia, Miami

Miami, May 23.

Mack Triplets, Artie Dann, The LaVernes, Johnny Lahder, Lee Noble, Les Rhode House Orch; "The Locket" (RKO).

Layout this week builds to pleasant variety with solid returns from patrons.

Mack Triplets topline and earn themselves healthy palming with their carefully blended harmonies. Niftily gowned, the gals sock with zesty blend of pops and specials. Top with "Her Bathing Suit Never Got Wet" and "But, But, But." Artful delivery gets full values from material.

Artie Dann handles top comedy slot in solid fashion. Gags and patter sound fresh with plenty centered on his schnozz. Song bit on it reaps hefty reaction, though stint had them howling all the way.

The LaVernes could do with more rehearsing on Apache sequence presented. Utilize the roughhouse routines which seem patent with this type of act. Overall effect only fair.

Emceeing is Lee Noble, a smooth magico who does okay in own spot with standard trickery. Accompanying patter gets giggles.

Proceedings are paced by Johnny Lahder with some routine juggling to neat musical background. Gets healthy applause for stint atop ladder.

Les Rhode and house orch background nicely. Biz fair. *Lary.*

Capitol, Wash.

Washington, May 23.

Paul Winchell, Mulcays (2), Daresco Trio, Marianne, Gene Archer, Sam Jack Kaufman House Orch; "Blaze of Noon" (Par).

Show at Capitol this week is several notches above average, moving along at a fast clip and holding audience interest throughout.

With two acts bidding for top honors, Paul Winchell, in his ventro-dummy routine, cops the show. Winchell combines impersonations, songs, gags and fine craftsmanship in a top act for constant applause. Jerry, wooden partner, is a rough, tough, cocky character, with a Charlie McCarthy kind of sophistication, but from the other side of the tracks. His master lets him get out of hand, to obvious delight of the galleries, and humor, though often on the shady side, is surefire. Finale, with Jerry sneezing vociferously, while Winchell maintains his deadpan, almost motionless expression, makes a sock finish.

Vying for top honors, the Mulcays make music with an assortment of mouth organs. Standouts in routine are "Hungarian Rhapsody" and "Tiger Girl," which couple play in Paramount's "Variety Girl." Plenty mitt action, and payees wanted more.

Daresco Trio, a recent import of adagio-acro dancers, consisting of usual combo of two men and a gal, are a strong argument for the lend-lease policy in show biz. Terpers have eye-appeal and polish. Two numbers in different tempos click.

Marianne, in a single terp number, version of Ravel's "Bolero," gets good response with some fast whirls.

Worthy of mention, and setting pace for a solid bill, is D. C. baritone Gene Archer, who sings with house orch in overture. Part of all-out response is native pride, but most of it singer earns. *Lowe.*

Apollo, N. Y.

Andy Kirk Orch (15) with Beverly White; Mills Bros. (5), Phillips & Wall, Jelly Roll & Zuzu, Great Bender; "Dangerous Millions" (20th).

Aside from the Mills Bros. and Andy Kirk's band, show at Harlem's vaude flagship is rather mediocre this week. Kirk's crew, comprising five reed, seven brass and three rhythm, tee off with a trite arrangement of "Heartaches" and follow with "T-Bone Boogie" where guitarist Rene Hall is spotlighted to good effects.

Phillips & Wall, male terpers, offer so-so tap routines and close to fair returns. Could profit by more experience. Hefty Beverly White, clad in two-toned gown, clicks on "He's My Baby" and "Sunday Kind of Love." Jelly Rolly & Zazu, mixed comedy team, score with nifty patter and songs.

Band returns for some torrid improvising with several reed and brass men coming off the podium for some furious hot licks. Register with the aud for solid reception. Kirk, who's been around for years, has a versatile aggregation and does good job of backing show. The Great Bender, lean, lithe lad does some good contortion routines. Could well be dubbed "The Human Pretzel." As climax he locks legs back of neck and spins about atop a metal vase placed on a table for solid applause.

Mills Bros., as polished as ever, are in closing spot. Open with a racy "Cielito Lindo," follow with "I Guess I'll Get the Papers," "Across the Alley From the Alamo" and the oldie, "Basin Street Blues." Close with "Lazy River." Working with two mikes, three lads handle the melody while another furnishes an oral bass accompaniment along with guitar manned by remaining member. Done with finesse and precision, their vocal fare is sock stuff.

Earle, Philly

Philadelphia, May 24.

"Hayloft Hoedown" - with Jack Steck, Carol Wynne, Lew Carter, Jack Day, Milt Spooner, Harmonica Masters, Sleepy Hollow Gang; Jack Leonard; "Undercover Maisie" (M-G).

Current attraction marks the first time a local radio show has been booked for the Earle. And keeping in mind the fact that the show is a low-budget proposition it stacks up as good entertainment.

Show has been aired via WFIL-ABC for the past couple of years from Town Hall and has built up quite a following in and around Philly.

Audience reaction seems to be okay despite length of production (17 numbers). Jack Steck, vet Philly radio and vaude figure, emcees the show in a manner spiked with corn. Surprising bow they go for the kernel-laden stuff.

Lew Carter carries the comedy load, wandering through every scene a la "Hellzapoppin." Also does familiar "Sonny Boy" routine.

Jack Leonard is an added starter, a hefty clown who dances and sings for top returns.

Featured on the instrumental side are the Harmonica Masters, recently returned from an eight months USO tour of Japan and South Pacific Islands; Milt Spooner, who does a novelty piano solo wearing mittens, and Monte Rosci, accordionist.

Sleepy Hollow Gang, including "Uncle Elmer" Newman, his brother, "Pancake Pete" Newman, Peewee Miller, and the Murray Sisters, present fiddling and singing in customary hillbilly style.

Carol Wynne pleases with "Rest at the End of the Trail," and the Murray sisters, Julie and Sophie, gain plenty enthusiastic response with "On the Lone Prairie." Jack Day takes vocal on "Honey, I'm in Love With You."

Miller plays bass, and also does his vocal bit with "Redskin Lassie." The Newmans come through in slick fashion with duet on "Satisfied My Gal." *Shal.*

Music Hall, N. Y.

"Skyline" in four scenes featuring Rockettes, Corps de Ballet, Charkey the Seal, Wiere Bros. (3), Glee Club, Kathryn Lee, Selma Kaye, Fred Schneider, Music Hall Symphony Orch, Charles Previn, conductor; "Great Expectations" (Rank), reviewed in VARIETY, *Dec. 25, '46.*

Current stage attraction at the Music Hall as accompaniment to J. Arthur Rank's "Great Expectations" achieves a pretentiousness, at least on two occasions, that must inevitably cue to query: "How spectacular can you get?" For the visiting firemen who revel in these spectacles, the depth and breadth achieved in the reproduction of the N. Y. Pennsylvania Railroad train shed, and again in the mammoth Opera House setting (with the audience actually backstage looking out at the tier-upon-tier backdrop) are obviously scenic contribs that could only be captured with appropriate splendor at this giant Radio City showcase.

While usually these Leon Leonidoff productions are patterned to strike a tempo and flavor to tie in with the pic feature, in this instance there isn't the slightest suggestion of a parallel between the dizzy-paced "Skyline" stage presentation and the Dickens film. The sole motive is entertainment—and as such it hits the bulls-eye.

Opening scene of the railroad station spotlights Selma Kaye and Fred Schneider as soloists, with the Glee Club as background accompaniment, and segues into a routine by the porter-capped Rockettes that's a departure from the usual mechanical format of the precision dancers. Russell Markert has really come up this time with some novel choreography that gives the Rockettes a pre-eminent part in the production.

On next are the two "outside" acts —Sharkey the Seal, in its now standard though still sock routine, and the three Wiere Bros., with their customary zanyisms. Latter act, unfortunately, appears anti-climactic immediately following the laughs garnered by Sharkey. Just a case of bad sequencing.

Finale is the opera house scene, with the ballet augmented by the ensemble, including the Rockettes, for one of breathless full-stage productions in which Kathryn Lee's terp soloing stands out. *Rose.*

State, N. Y.

Betty Reilly, Lamberti, Buster Shaver with Olive, George & Richard; Miller Bros. & Lois, Lee Davis with Ruth Joseph, Sensational Whirlwinds (4); Louis Basil House Orch; "Guilt of Janet Ames" (Col.), reviewed in VARIETY, *March 5, '47.*

A State bill in which there's a single showstopper is generally considered successful. Therefore current layout in which three acts nearly halt the proceedings can be considered outstanding.

Parade of house breaker-uppers starts comparatively early with Betty Reilly in the deuce spot. This blonde chirper, who a few weeks ago knocked the nearby Capitol theatre patrons out of seats, repeats her terrific audience acceptance here. Miss Reilly does Latin, Yiddish and Anglo-Saxon numbers, comes back for an encore of two numbers winding with "Jalisco" in which audience is invited to chime in, and applause is so strong after several bows she begs off. Material isn't top grade, but her projection is and the mob finds no fault with her.

Other showstops are Buster Shaver, with a trio of midget performers, Olive, George and Richard, and Lamberti. The Shaver troupe does its usual song and dance act highlighted by Shaver's ballroom routine with Olive and the terp and singing turns of the others. Orch leader Louis Basil couldn't get started until a prolonged series of bows.

Lamberti is potent even without his striptease accomplice. Xylophone playing comic does his familiar clowning and musical act, but response here is the heftiest he's ever got in a Times Square house. He also begged off after several bows.

Rest of the bill has only one sag. Layout starts off in a rapid vein with Miller Bros. and Lois doing their fast tap string on elevated platforms. Sepia trio are smartly dressed and have polished routines. Other turn in the fast vein is the modestly billed Sensational Whirlwinds, a skating foursome far above average. They show good tricks, have a well dressed act with luminous costumes and keep the customers interested until curtain. Efficacy is generally good inasmuch as they finale without letting down inherent interest in the show.

The sole letdown is Lee Davis, assisted by Ruth Joseph. Davis, while he has improved considerably since earlier appearances, still hasn't developed his delivery and material to the point where he can sell anything he has. There are some good sections of his gab which reaps good returns, but he'll have to get away from much of his too-familiar material. Miss Josephs is a good-looking foil, but not an accomplished straight woman. Reception is nevertheless on the okay side.

Louis Basil does his usual competent job of backing and emcees the display. *Jose.*

New Acts

GERMAINE SABLON
Diseuse
15 Mins.
Blue Angel, N. Y.

Jean Sablon needn't be too proud of a nephew who made a somewhat abortive attempt to trade on his rep with his debut at Cafe Society Downtown, N. Y., earlier this year, but his elder sister, Germaine, is something else again. Marking her New York bow-in at this smart East 55th street bistro—she clicked in Montreal first —Mlle. Sablon has a commanding style which will be enhanced as soon as she masters a couple of American ballads. Right now she's a shade too Gallic even for a "continental" room like Herbert Jacoby-Max Gordon's smart spot. Her French version of "Anniversary Song" isn't quite enough.

Co-author of the now classic French resistance song, which she wisely eschews, on the theory the war is behind us now, she does light tunes like "Un Jeune Homme Chantes" ("A Young Man Sings"), with which Claude Alphand clicked during her wartime sojourn in the U. S.; the Montmartre street song better known as "Mon Amour"; a more dramatic "Portuguese Serenade" (by Charles Trenet); "Mon Legionnaire" and a tzigane ditty.

She has an arresting brunet personality and a nice delivery. She could stand couturier improvement, such as a brighter gown instead of that sombre black dress with its full sleeves which don't help the illusion towards slimming. None the less, even as now, she is OK for the class boites and will impress even better as she acquires Yank and sartorial refinements. *Abel.*

GEORGES ALBAN
Songs
20 Mins.
Bal Tabarin, N. Y.

Georges Alban, French chanteur reputedly a fave in Parisian music halls before the war, is playing his first N. Y. cafe date here. Although imported by Lou Walters for his Latin Quarter in Florida and originally set to preem at Walters' N. Y. counterpart, singer is said to have preferred this more intime spot. He'll play the LQ upon return trip.

Singer has vibrant personality and slick delivery of songs somewhat reminiscent of the younger Chevalier. However, he is yet to acquire latter's polish, which will probably come later. Despite this he's a strong contender in the Gallic singers sweepstakes.

His flavorsome French ditties, with his comedic interpolations, click for him here, especially with the distaffers. Current repertoire comprises "Chez Robert," "Pigalle," "Marche de Menilmontent," epitomizing undying martial spirit of France. Encores with "Un Tout Petit Peu" and a chorus of "Louise" in English for solid applause and begoff. *Edba.*

SID GOULD
Comedy
25 Mins.
Latin Quarter, Chicago

After years of working with partners (Mickey Rooney, Robert Alda), with more sock results for other guy, Sid Gould is now doing a single. He does capable job with timely gags in rapid delivery, and works along with mood of audience.

Gould is likable from walkon and his parody on "How I Reached the Bottom" garners chuckles and warm response. Heckles "up front" payees in friendly manner, and is successful with several short specialties, especially his Yiddish version of "Dark Eyes," with fast phrasing ala Danny Kaye and Ritz Bros.

Another sock bit is revised lyrics of "South of the Border." Tops with yarn about a fellow named Moe who changed his name to Morris. Solid and a begoff here. *Hunt.*

Smalltown Exhibs

Continued from page 3

made a concerted effort to eliminate all difficult accents in their product but the mere fact that the leads might speak with a broad "a" is enough to irritate smalltown U. S. customers. And though several British stars, topped by James Mason, have established a name for themselves in New York and other key cities, they're still as much unknown in the smaller towns as is the name of a U. S. vice president. Interchange of stars might help ease the latter situation but that, so far, hasn't paid off.

Situation was summed up neatly by one smalltown indie exhibitor, who told of the time he screened the March of Time's "Challenge to Hollywood," which depicted British production outfits at work. Principal of the high school in his town, who's naturally recognized as one of the more intelligent citizens, walked out after the MOT short and told the manager, "I don't know why you play such things. I wouldn't give you 2c. for the best British picture made."

Council Campaigning Ends This Week In Preparation for Monday's Election

Campaigning on the regular and opposition tickets for 10 members of Equity's council will be climaxed this week in anticipation of the election, which takes place at the Astor hotel, N. Y., Monday (2).

Those working for the regular nominees are urging fellow actors not to split the ticket, campaigning being carried on by letters, telephone and personal contact. Contest is viewed as a battle between conservatives and so-called "progressives," regarded as principally interested in putting into office the opposition or independent nominees.

Adherents of the opposition ticket are said to have subscribed $1,200 at a pep meeting held at the Algonquin hotel last week. Independents inserted ads in Coast tradepapers with the idea of winning support from Equityites in Hollywood, where around $200 was raised. Donations are being used for electioneering matter but principally to pay back-dues for members so that they will be eligible to vote, expectedly for the Indie ticket.

Capacity Biz Seen In Welles' 'Macbeth' At Utah Centennial

Salt Lake City, May 27.

Orson Welles opens tomorrow (28) at Kingbury Hall in a new version of "Macbeth," and advance sales indicate his four-day stand will be to capacity houses. According to Geil Plummer, manager of the University theatre, co-sponsors with the Centennial Commission of the three-day drama festival, mail orders have been coming in from four states.

Welles is doing the Shakespearean standby with a cast from Hollywood, supplemented by local amateurs in minor roles.

The forthcoming production is being used as a tryout for Welles' later motion picture of "Macbeth." With a week of rehearsal prior to tomorrow's opening, and 10 days when the cast returns to Hollywood, the pic will be ready to go before the cameras. The six performances here will be used as a basis for changes which may be made before the picture goes into production. Plans call for Welles to produce and direct the picture, play the title role and design the sets.

In the current production, Welles plays Macbeth, Jeanette Nolan does Lady Macbeth, Dan O'Herlihy of the Abbey and Gate Theatres is MacDuff, Roddy McDowall, former child filmite, does Malcolm, Edgar Barrier is Banquo, and John McIntyre, husband of the female lead, is the Friar. The cast, all Mercury Theatre cohorts, will also play the leads in the picture version.

ELLA LOGAN WINS PAY ROW ON 'FINIAN'

Ella Logan won over Lee Sabinson in a dispute over a salary deduction because the actress arrived at the theatre a bit late for a recent performance of "Finian's Rainbow." Equity ruled that as Miss Logan was ready to go on stage at the first curtain, she was entitled to full pay and the manager was wrong in making a deduction of one-eighth.

Players are supposed to be in the theatre 30 minutes before the performance starts. The actress claimed that as Sabinson permitted her to put on make up at home, there was no justification for the stage manager ordering Miss Logan's understudy to play the part.

Miss Logan's contract is said to call for $1,500 weekly, plus a percentage, her weekly paycheck being reported to average $1,800, although a higher figure was formerly mentioned. Her contract for "Rainbow," produced by Sabinson and William R. Katzell, expires this Saturday (31), and she's being replaced by Dorothy Claire.

Keys for Mpls. 'Bests'

Minneapolis, May 27.

Patterned after the Motion Picture Academy "Oscar" awards at Hollywood, the North Star Drama Guild, local little theatre group, following the conclusion of its season is presenting golden keys to its actors and actresses who are adjudged to have given the best performances.

MIXUP IN NEWARK ON SHOW'S OPENING

Either the management of the Newark Opera House, which occasionally plays legit shows, got mixed up in its dates, or a local union did that little thing. Monday (26) night 500 unionists who bought benefit tickets at $6 top for the expected debut of "The Magic Touch" went to the theatre and found that the show was off. Then it was announced the play is slated to bow Aug. 22.

Understood the management blamed the booking office for not advising the house of the cancellation. "Touch" was slated to try out this spring but no salary guarantee was posted with Equity, and the play never started rehearsals.

Dunham Troupe Still Mex Wow in New Dance Revue

Mexico City, May 27.

Katherine Dunham, after a big four weeks at the Teatro Iris here under presentation by the American Theatre (Sam Pearce, Melvin Parks and Martin S. Holman), is doing boffo with a new, special show, "La Valse," based on Maurice Ravel's music, at the government-owned Palace of Fine Arts (National Theatre). Palace presentation, original set for four performances, is now set for an indefinite period. It's jointly sponsored by the American Theatre and the Fine Arts Institute, though it is apart from the American Theatre's season that began at the Iris Feb. 4.

Dunham show starts late, even for here, 10 p.m., with the Saturday show opening at midnight. Prices run from $1 to $15 (Mex.).

American Theatre is arranging to resume its season immediately after Miss Dunham's engagement and that of the Monte Carlo Ballet Russe, which is occupying the Iris until June 7. Reported that the Theatre plans two presentations, one a musical, the other a legit, with a third pencilled.

Ballet Russe Continues Draw in Mexico City

Mexico City, May 27.

Monte Carlo Ballet Russe, Sergei Denham, director, follows through with its good opener (19) at the Teatro Iris here, volume of cash customers demonstrating that local public definitely likes No. 1 dance attractions. Show plays through June 7.

While performances, individual and collective, are good, and ditto for costuming, presentation is cramped by the theatre (an oldtimer), under par scenery and an insufficiently rehearsed orchestra. Prices range from $20 to $3 (Mex.).

Cleveland Kickoff

Cleveland, May 27.

Ninth Semester of municipally-operated Cain Park amphitheatre, a 3,500-seater, kicks off June 17 with "Barber and Cow" as first of 10 productions.

Opener is a Welsh folk comedy, which will have American preem here.

NEW POCONO PLAYHOUSE

Easton, Pa., May 27.

A fourth strawhat will enter the picture in this section this summer, the Pocono Playhouse, at Mountainhome, near here. Mrs. Rowena Stevens, the manager, announced that a 12-week season will open July 4 with "Dear Ruth."

Theatre is a new, pre-fabricated steel structure seating 500. Richard Bender will be the director.

Other playhouses around here are Bucks County Playhouse at New Hope, Clinton Music Hall and Hunterdon Hills Playhouse.

Jack Rutherford starts series of summer operetta performances when he opens with St. Louis Municipal Opera Co. June 9 through July 6. Follows with Louisville and Memphis light opera companies.

Plays Out of Town

Oh! Susanna

Pasadena, May 21.

Pasadena Playhouse production of comedy with music in two acts, four scenes. Book by Florence Ryerson and Colin Clements; music and lyrics by Ann Ronell, based on songs of Stephen Foster. Staged by George Phelps. Dances by Julia Farnsworth; setting by Rita Glover; costumes by Betty Flint; lighting by Fred C. Huxley. At Pasadena Playhouse, Pasadena, Cal., May 21, 1947; $2 top.

Stephen Foster.............Michael Grayson
Augusta.....................Foster Leta Gold
Mayor Benjamin Foster........Paul Maxey
Susanna Foster................Marni Nixon
Willie Green...................Sonny Howe
Jeanie McDowell................Julie Bayer
Edwin P. Christy............Oliver Prickett
Gideon Jessup....................Alex Gerry
Richard Van Smythe.........John Hampton
Dr. Angus McDowell.....Jack Kirchmaier

Townspeople, river characters, etc.
Dancers, 8 girls, 11 boys
Singers, 8 girls, 8 boys

During the ASCAP-BMI battle the nation was assailed from all sides by "Jeanie With the Light Brown Hair." There is no cause for fearing a repeat epidemic caused by the success of "Oh! Susanna." This comedy with music is definitely not hit musical calibre.

Florence Ryerson and Colin Clements became interested in Stephen Foster while researching for their successful "Harriet." Their interest led them to pen "Susanna," supposedly the true story of Foster's song-writing career. While it may be factually correct, the book is dull and uninspired.

Thin thread of the story shows Foster as a penniless, lazy songscribe spurred on to leave the river and make his fortune to prove worthy of Jeanie. To provide the usual complications before boy-gets-girl, Jeanie's city slicker suitor intercepts Foster's letters and he wins her only after minstrelman E. P. Christy has his troupe sing Foster's songs under Jeanie's window.

There is an underlying idea here that could provide a fairly successful musical, but the book must be completely rewritten. Laughs are few and forced, and only the use of some of the more unfamiliar Foster music maintains lagging interest.

Ann Ronell has done a fine job of scoring the Foster familiars and lesser-knowns, and some of her original lyrics to the latter are intriguing. Only real tune standout is "Sing Me a Love Song Tonight," which is well handled in a balcony vocal scene by Lucile Gilman. Of the others, "Some Folks Say," as a novelty, and "My Forever-Love," in the ballad class, show the best possibilities.

Choreography is only average, and the forced introduction of a dream-ballet scene, used only as an excuse to drag in the "Beautiful Dreamer" number, brings an inevitable comparison to "Oklahoma!". The newcomer can't stand the comparison.

There are two entre-scenes which are passable, but the best sequence in the book, the minstrel number, is brushed off too quickly. With a little more meat, this could help "Susanna" to a strong finish.

Of the cast, Oliver Prickett does a neat job as minstrel man Christy, Paul Maxey handles his stint as Foster's uncle well, Leta Gold scores as the tunesmith's manhungry aunt, and Marni Nixon does well as Susanna. Leads Michael Grayson and Julie Bayer are adequate.

George Phelps staged the piece as well as possible, considering production's size and the limitations of the facilities. Single set by Rita Glover is excellent. *Kap.*

Open House

Philadelphia, May 26.

Rex Carlton production of comedy in three acts by Harry Young. Stars Mary Boland. Staged by Coby Ruskin; setting, Leo Kerz. Opened at Locust, Philadelphia, May 26, '47.

Mrs. Barrett......................Mary Boland
Glenn Stewart.....................John Harvey
Lee Elkins..........................Don Gibson
Olivia Corey..................Augusta Roeland
Expressman..................Sammy Schwartz
Mrs. Corey...........................Ann Dere
Flo Elkins....................Joyce Mathews
Mike..............................Dave Tyrrell
Joe..............................Steve Gethers
Bob..............................Del Hughes
Jennie..........................Dulcie Cooper
Letter Carrier.................Harold Grau
Uncle Watterson.............Curtis Cooksey
Chief...........................Ben Loughlin
Policeman.....................Dennis Bohan
Mr. Westcott..................William David
Photographer...............Forrest Taylor, Jr.
Mr. Pilsudski......................Will Kulova

Philly's season wound up as it began, on a sour note. Swan song was a first performance of a new comedy by Harry Young entitled "Open House," which is skedded for a week at the Locust here and is then supposed to be headed for Broadway.

If sundry other tryouts of this season, notably "Carrot and Club," "Best of Spirits" and "Heartsong," were deemed bad enough to wind up their careers in the midst of their local engagements, this one should certainly follow suit because it marks about the low ebb of the season—in fact, several seasons. "Tenting Tonight," which dealt in a rather different fashion with the after-war housing shortage, was nearly a masterpiece compared to this labored piece.

The name of Mary Boland undoubtedly means something at the boxoffice, and this fine trouper gives as good an account of herself as possible in this, her return to the stage after a considerable absence. She not only gets all the laughs there are legitimately in her character but coaxes a few extra ones through her sheer artistry. However, that isn't enough—far from enough.

In "Open House," Miss Boland is seen as a widow, living alone in a large suburban house which is really too expensive for her straitened circumstances. Unfortunately, the snooty and restricted neighborhood won't tolerate room-renting. However, Miss Boland decides to try it when a couple of nice young fellows help her home on a bus with some heavy parcels. They are delighted to get board and lodging, and she is equally delighted to have company. Also, their rent money and that of a sister of one of them will help pay the expense of the big home. That is where a particularly snooty next-door neighbor steps in, threatening an injunction suit. To counter it, the young people pretend to be relatives. Later, however, some of their not-too-choice business acquaintances and a rather shady uncle arrive on the spot and complicate matters. It ends with the house being taken for an immoral joint, and the police raid it, netting the snooty neighbor in the haul.

The last act gets more jumbled and fantastic than ever, with the chiseling uncle paired to marry the widow, so that they all really can be relatives, and the snooty neighbor trying to buy him off. A romance between the neighbor's daughter and

(Continued on page 52)

Inside Stuff—Legit

It's not usual that a show back on Broadway after touring gets an extended notice from a firststring critic but such attention was given "Up In Central Park" when it came to the City Center last week. Brooks Atkinson, of the N. Y. Times, was the reviewer. Aware that it ran well over a year, first at the Century and then the Broadway, before going on a coast-to-coast tour, the critic panned "Park" in Tuesday's (20) edition, and his Sunday (25) column was another castigation. Originally the musical drew two adverse notices (Tribune and PM), but it drew capacity over a long period at $6 top. Musical cuts four week date in half and stops this week.

"Park" was easily Mike Todd's most successful attraction. It was close to a record low-cost major musical production, and the showman recaptured the investment within a couple of months. On the road its grosses were high, going for record figures in some stands. But "Park" came a cropper in Hollywood, where Todd ballyhooed it terrifically in its Bowl date last summer. Reported that the loss there and in San Francisco, where it played the Auditorium, was a financial wallop. "Park" had been expanded for those dates, then reverted to its original theatre form and started making money again.

When "Park" debuted at the Century, N. Y., Todd hosted a vast, expensive party at the Tavern-on-the-Green in Central Park, taking firstnighters to the restaurant from the theatre in horse-drawn hacks to conform to the mood of the show's period, that of the 1880's. Previously Billy Rose had opened "Seven Lively Arts" at the Ziegfeld, serving champagne free at the intermission, but the tickets were $22 top.

Alfred Lunt and Lynn Fontanne celebrated their 25th wedding anniversary Monday (26), when they started their last week's appearance in "O Mistress Mine" at the Empire, N. Y. Play, which originated in London, is said to be the most successful in the career of the outstanding acting duo in a generation. Lunts have been teamed for 23 years, their first joint appearance being in "The Guardsman," presented by the Theatre Guild. They were under Guild management for years, appearing in 18 different plays for them, but in recent seasons they have been interested in Noel Coward and John C. Wilson attractions, the latter being the author's American representative. Guild is usually interested with them and is co-producer of "Mistress."

There have been many husband and wife teams in vaudeville, but fewer in legit. The Lunts compare with E. H. Sothern and Julia Marlowe, Robert Mantell and Genevieve Hamper, Charles and Ivah Coburn, the Drews, Fredric March and Florence Eldridge, Howard Lindsay and Dorothy Stickney. Latter team played together only in "Life With Father," but that was a career in itself. They will reappear in "Father" at night on June 14 when the show breaks the Broadway run record. All tickets are sold for the performance.

"Mistress" has occupied the Empire for two seasons. Last summer it laid off, and this year a six-week lapse was necessary when Lunt was operated upon for a kidney ailment.

Lambs club went martial last Friday (23) when Army and Navy brass-hats participated in the dedication of a shrine in memoriam to members who participated in both world wars. Many clubmen were there in officers' uniform. Event was conducted by the club's Servicemen's Morale Corps, which entertained men in uniform for 210 consecutive weeks during and after the war, number of men attending those events being estimated at 75,000. Each supper given the men prior to the shows cost around $400, which was contributed by any number of Lambs and occasionally an outsider.

Capt. Grayson B. Carter, former commander of the U.S.S. New York, presented the Lambs with a plaque from the battleship. It was accepted by Raymond Peck, Shepherd of the club, who, with Richard McCann, head of local No. 2, musicians union, had previously received awards for war work.

A suit over the offered purchase of the film rights to "Good Night, Ladies," by Columbia, is due for decision in N. Y. supreme court. Deal was stymied after a difference of opinion between Columbia's Harry and Jack Cohn, latter wanting the rights while his brother didn't. Case hinges on the legality of a telegraphic offer to Howard Lang and Al Rosen of $150,000 for the rights while the farce played Chicago. Suit was filed by J. J. Schwebel, an attorney, who purchased the rights from the estate of the late Avery Hopwood, who wrote the original farce called "Ladies' Night In a Turkish Bath," in collaboration with Charlton Andrews. If an award is made Lang and Rosen, who presented "Ladies" in revised form, would get 40% of the film money. It was made into a silent picture soon after the original Broadway showing by Warners. It was an A. H. Woods attraction.

"No Room At the Inn," running in London for more than a year, is slated for importation to Broadway next season, with the cast intact, by John Golden and Jack Hylton, who produced the play. Lee Shubert, over there visiting, saw a recent performance but walked out after the second act, saying: "I can't understand a word that dame is saying." He referred to Freda Jackson, who is the femme lead and whose dialect evidently didn't register with the American manager.

Bert Lahr and the cast of "Burlesque" agreed to a 25% cut if grossing under $15,000, the idea being to keep the company at the Belasco, N. Y., over the summer, and then tour in the fall. But, the first week of such a deal the gross went just a couple hundred dollars over the 15G. However, salary readjustments are on the agenda through exit of Jean Parker, at $1,000, with a $350 replacement, plus other cuts, including that of the authors under the "revival" agreement, which calls for a lesser royalty.

Harry L. Ettinger, N. Y. attorney, has formed a production company to be headed by James Dunn, Donald Medford (both actors) and Harold Keith, formerly of Theatre, Inc. Dunn, who came from the Coast, was in Eugene O'Neill's "A Moon For the Misbegotten," shelved after a spring tryout. New outfit has scheduled a musical called "This Love Business," designed for Gertrude Niesen, show being authored by Martin Godwin, Burt Milton and Adele Newman.

Although there was no Pulitzer prize this season, two Broadway standouts are advertising that each won a previous such award—"Harvey," which copped in 1945, and "State of the Union," last season's winner. Sunday (25) ads for "Harvey" quoted the total gross of the Mary Coyle Chase laugh show amounted to $4,791,168.25, presumably up to the end of the previous week, the figure including the road show's takings.

REVIVALS' 1946-47 IMPORTANCE

HITS (New Shows)

"All My Sons"	"Icetime"
"Another Part of the Forest"	"Joan of Lorraine"
"Brigadoon"	"John Loves Mary"
"Finian's Rainbow"	"The Iceman Cometh"
"Happy Birthday"	"Years Ago"

MODERATES

"A Flag Is Born"	"Present Laughter"
"Bal Negre"	"The Fatal Weakness"
"Barefoot Boy With Cheek"	

FLOPS

"A Family Affair"	"Mr. Peebles and Mr. Hooker"
"Around the Town"	"No Exit"
"A Young Man's Fancy"	"Park Avenue"
"Bathsheba"	"Parlor Story"
"Beggar's Holiday"	"Portrait in Black"
"Christopher Blake"	"Second Best Bed"
"Gypsy Lady"	"Street Scene"
"Heads or Tails"	"Temper the Wind"
"Hear That Trumpet"	"Tenting Tonight"
"Hidden Horizon"	"The Bees and the Flowers"
"If the Shoe Fits"	"The Big Two"
"It Takes Two"	"The Dancer"
"Land's End"	"The Eagle Has Two Heads"
"Little A"	"The Haven"
"Loco"	"The Medium" and "The Telephone"
"Lovely Me"	"The Story of Mary Surratt"
"Love Goes to Press"	"The Whole World Over"
"Made in Heaven"	"Toplitzky of Notre Dame"
"Maid of Ozarks"	"Wonderful Journey"
"Message for Margaret"	"Yours Is My Heart"
"Miracle of the Mountains"	

REVIVALS

(Hits)	"Henry VIII"
"Alice in Wonderland"	"John Gabriel Borkman"
"Cyrano de Bergerac"	"King Lear"
"Lady Windermere's Fan"	"Lysistrata"
"Sweethearts"	"Merchant of Venice"
"The Importance of Being Earnest"	"Obsession" ("Jealousy")
(Moderates)	"The Chocolate Soldier"
"Burlesque"	"The Duchess of Malfi"
"Love For Love"	"What Every Woman Knows"
(Flops)	"The Front Page"
"Androcles and the Lion"	"The Playboy of the Western World"
"As You Like It"	"Volpone"
"Craig's Wife"	"Yellow Jack"
"Hamlet"	

HOLDOVERS FROM PREVIOUS SEASONS

"Anna Lucasta" (closed)	"Life With Father"
"Annie Get Your Gun"	"O Mistress Mine" (closing)
"Born Yesterday"	"Oklahoma!"
"Call Me Mister"	"Show Boat" (closed)
"Carousel" (closed)	"State of the Union"
"Deep Are the Roots" (closed)	"The Red Mill" (closed)
"Dream Girl" (closed)	"The Voice of the Turtle"
"Harvey"	"Three to Make Ready" (closed)

TRYOUT FLOPS

"A Dangerous Woman" ("Cordelia")	"Moon for the Misbegotten"
"A Lady Passing Fair"	"Set 'Em Up Tony"
"Barnaby and Mr. O'Malley"	"Sweet Bye and Bye"
"Best of Spirits"	"Ten o'Clock Scholar"
"Carrot and Club"	"The Greatest of These"
"Come On Up"	"The Legend of Lou"
"Countess Julia"	"The Magnificent Heel"
"Darling, Darling, Darling"	"The Merry Wives of Windsor"
"Heartsong"	"Three Indelicate Ladies"
"Heyday"	"Trouble for Rent"
"In Gay New Orleans"	"Washington Square"
"Mary Had a Little"	

EXPERIMENTAL THEATRE

"As We Forgive Our Debtors"	"The Wanhope Building"
"O'Daniel"	"Virginia Reel"
"The Great Campaign"	

OLDIES DO BIG ON BROADWAY

By JACK PULASKI

Failure of the highly touted American Repertory Theatre and the upsurge of revivals—these were the highlights of the past Broadway legit season. Number of revivals, 24, doubled that of last year.

From a boxoffice as well as artistic standpoint revivals were just as important as new attractions, as much care being taken in production and performance, while grosses were as good, if not better, than some fresh successes. Technically the number of new shows was less than for '45-46 but actually there was more productivity during the theatrical year just ending.

Among the new shows there were 15 clicks, 10 being hits and five moderates out of 56, to which are added seven revival scorers. Thus there were 22 money attractions out of a total of 80 presentations. Twenty-four shows flopped at tryout, including some that originated on the Coast and were aimed toward Broadway. One later resumed and reached the main stem, so that the number of legiters that actually reached the boards was 104. Several shows taken off out of town are tentatively listed for presentation on Broadway in the fall. For '46-47 the number of money shows was higher than last year, when with more new productions there was a baker's dozen of winners.

Number of definite new-show flops was 41, a better showing than last season when the casualties numbered 49 out of 62 tries. Among the two dozen revivals, 17 failed but five were among the ART presentations and five were among Shakespearean plays offered by Donald Wolfit's English touring troupe. Last year Old Vic's sensational engagement gave the revival group a real lift, and those successes doubtlessly were reflected in the increased number of oldies put on during '46-47.

Musicals Have Edge

Among the season's top new attractions the musicals have a dis-

(Continued on page 52)

Reveal Penalty To 'Mister' Actor For % Violation Was $300

Equity's refusal to state the amount of the fine meted out to Danny Scholl for paying 10% commission to his agent, twice the allowable fee, resulted in an exaggerated sum being reported. He was supposed to have been nicked $1,000 but actually it cost the "Call Me Mister" actor around $150 net. Equity appears in the mood to "throw the book" at any member violating the 5% restriction but it's a question of whether Scholl wasn't benefited after a recent long session of Equity's council.

Amount of the fine was around $300. Half of that was paid to Equity from the date a complaint against Scholl was filed. When the penalty was decided upon, John Darrow, the agent involved, was ruled out of legit casting for six months. Since Darrow is disqualified the actor is not expected to pay him any fee, so it's figured that Scholl will regain more than the amount of the fine during the balance of the "Mister" engagement.

Darrow's standing as an agent in Hollywood is not affected for pictures, radio or clubs, and when his suspension expires he may apply for reinstatement with Equity. Darrow came from the Coast, where he headquarters, for the "hearing" and said he wasn't aware of the facts indicating his New York representative was the guilty one.

SCHWARTZ SIGNS ZAYENDA

Maurice Schwartz has signed the Polish star, Edmund Zayenda, to play a featured role in his first production of his 28th season, "Shylock's Daughter."

Play opens Sept. 29 at the Yiddish Art Theatre, N.Y.

Extensive Training for Chorine Work Cues High Kickers' Plea for More Pay

Choristers who make up the ensembles in musical shows are giving out with reasons why they should get better minimum salaries than those set for junior actors.

Some of the latter reach the stage after graduating from drama schools, but the majority are said to wander into show business more as "types" rather than because of native ability. Yet, Equity has always had a higher minimum ($60 as against $50 for the chorus). On the road pay is somewhat higher, on Broadway there are no ensemble people working at scale.

Chorus Equity declares that nearly all its members devote considerable time and money for training before they step onto the stage. Some start as toddlers, in learning to dance, and after entering the chorus ranks they continue to take lessons in the expectation of becoming principals. Not a few ensemblers, especially girls, achieve that objective, one pertinent case in point being the current "Song of Norway," which originated on and is back on the Coast. Nine-tenths of the present cast was in the chorus when the operetta opened on Broadway.

When the minimum for the chorus was raised last season, it was emphasized to producers that some girls have taken vocal and dance lessons for nearly 10 years before reaching professional status. Cost of the training is estimated at more than $4,000. Chorus members when becoming principals join Equity, the parent union, but are not required to apply for a year after leaving the ensemble.

Another reason why Chorus Equity is now considering a demand for increased minimums is the contention that the average length of time a girl remains on the stage, unless elevated to principal rating, is five years. Managers say that many chorines earn additional money through modeling or in radio, but it's indicated that the ambitious ones devote their daytime to practice and study of stage arts.

Meets Agcy. Partner For the First Time

Brought together by a mutual friend, Jack H. Gordun and Herbert Armstrong formed Ambassador Enterprises, an international play service, last March. Armstrong, the firm's Paris rep, met partner Gordun for the first time upon his arrival Friday (23) in New York aboard the Queen Elizabeth. Previously they had known each other only by correspondence.

Planning to arrange for production of several French plays on Broadway, Armstrong brought with him several scripts of French plays. Gordun-Armstrong firm has acquired the French-speaking rights to such American plays as "Boy Meets Girl," "Three Men on a Horse" and "Key Largo."

'Iceman' Goes On Ice This Wk. After NSG Tour

"The Iceman Cometh" winds up in Chicago Saturday (31) but whether the Theatre Guild, plus a dozen or so other investors in Eugene O'Neill's overtime drama, are satisfied with the tour is doubtful. Drama was geared too high to operate profitably at even very good grosses, as indicated by the figures. "Iceman" got around $19,000 for its first week at the Studebaker in Chi, but is reported to have lost approximately $2,000.

Understood that the most successful date of "Iceman" out of town was in Washington, where it played two weeks to grosses of around $27,000 each, but some of the other dates played in the red. When the drama left Broadway it was only definitely booked for five weeks, then more time was contracted for. "Iceman" is a one-setter, but when the show added matinees out of town, extra compensation was necessary for the players and stage crew because of the length of performance, which permitted little chance for dinner on days when performances were given in the afternoon.

Payroll for the cast is around $7,500 despite the absence of stars. That item, plus O'Neill's royalties, amounts to $10,000 weekly, and that does not include $1,500 payable to James Barton, under contract but not in the show. He refused to shift to another lead, when a replacement was made for him at the author's insistence, although he was in "Iceman" for about five months.

O'Neill's royalty is said to be 15% of the gross, which puts him on a par with George Bernard Shaw. Players are under contract for 1947-48, having been signed for two seasons. Because of the show's reputation it will probably tour in the fall, but a $22,000 weekly gross is necessary if it's to operate at better than an even break.

Lawson Ill, Hardwicke Steps Into 'Barretts'

Los Angeles, May 27.

Sir Cedric Hardwicke stepped into "The Barretts of Wimpole Street" when it opened here at the Biltmore last night after only 24 hours of rehearsal. Thesp took over role of Katharine Cornell's father, replacing Wilfred Lawson, who was stricken in San Francisco.

Company arrived in town Sunday and Hardwicke promptly began rehearsals. He had studied lines at home since agreeing to take role in addition to stint in "I Remember Mama," which rolled yesterday at RKO. Hardwicke played father role in London 16 years ago.

Guthrie McClintic finished out week in San Francisco in Lawson role before troupe headed south.

City Center, N.Y., Set For Summer Stock In 'Co-op' Project

Stock this summer at the City Center, N. Y., has been contracted for between Paul M[illegible], executive director of the city-owned theatre, and a group of actors known as the Company of Twelve. It's supposed to be a cooperative project, but that is not actually correct since Equity will not countenance such sharing ventures. Minimum salary of $46 per week must be paid, that being the scale for stock as against $60 for regular productions.

A season of 10 weeks is scheduled, each play to be presented two weeks at $2.40 top, the standard scale for the house. The Center is regarded as too large for regulation straight-play showings, and to make the theatre more "intimate" curtains will block off 600 seats on the lower floor. Proposed list of revivals: "Rip Van Winkle," "The Trial of Mary Dugan," "Arms and the Man," "Seven Keys to Baldpate" and "Beggar on Horseback."

Members of Twelve are Harold Bromley, Byron McGrath, Robert Rapport, Haila Stoddard, Frances Reid, Grace Coppin, Philip Bourneuf, Montgomery Clift, Mildred Natwick, Herbert Berghof, Carl Kent and Bill Doll. Latter is a press agent and incipient producer.

'Dream Girl' Tees Off Gryphon's Laguna Season

Hollywood, May 27.

John Meredyth Lucas, director of Gryphon Players, strawhat group, announced a program of nine plays for summer staging at Laguna Beach.

Season opens July 1 with "Dream Girl," followed by "Pursuit of Happiness," "Dark of the Moon," "My Sister Eileen," "Amphitryon 38," "The Voice of the Turtle," "The Little Foxes" "A Highland Fling" and "The Late George Apley."

Fulton, N.Y., Being Wired for Films To Fill Legit Gap

The Fulton, just off Broadway, which spanned the season with "Another Part of the Forest," is being wired for pictures by City Investing Co., but the intention is to use the house for legit next season. City's idea is to exhibit foreign films at the Fulton and will survey the market for such product before seeking American releases. It's hoped that standouts from abroad can be booked, general idea being for the house to earn revenue between legit seasons, approximately from June to October. House is dark; no new shows are yet in sight for 1947-48.

City Investing also owns the Victoria, adjoining the Fulton and Astor, latter being on the Broadway side of the site, its most profitable property with a film policy being the latter ("The Best Years of Our Lives" is showing there). All three theatres are among the buildings to be possibly razed approximately a year hence.

Irene Selznick to Do New Tennessee Williams Play

Hollywood, May 27.

New Tennessee Williams play, "A Streetcar Named Desire," will be produced by Irene Selznick. Elia Kazan will direct; most of casting to be done in Hollywood.

Show calls for two male and two fem leads. Kazan returns from New York, June 1, Mrs. Selznick June 15. Rehearsals are scheduled for early September, play to open on road, and go into New York shortly before Thanksgiving.

Equity Skeds 90 Strawhats

Early this week 90 professional summer stocks were listed with Equity and most all had deposited money to guarantee salaries. Indications are that the total will reach 125, which means that plenty of actors will take up the production slack between seasons.

First stock opened Monday (26), at Worcester, formerly a regular legit stand, and there will be several in action by the Memorial Day weekend. Thereafter, June 23 is the starting date for at least 12 stocks, shortly after which there will be a profusion of strawhat "premières."

English Play for Strawhat

"Grand National Night," English play, is to be presented at the Bucks County Playhouse, Pa., this summer, with a possible showing on Broadway in the fall.

Melodrama was played in London last season and was reported doing fairly well. It was scheduled for this side by Warren P. Munsell and Herman Bernstein.

Olney Opening

Olney, Md., May 27.

Local strawhat season gets under way Decoration Day (30) when Olney Theatre reopens with Haila Stoddard starring in Elmer Rice's "Dream Girl." Show, which will play through June 8, has never been seen in these parts, and, as result,

(Continued on page 55)

Legit Season 1946-47

Continued from page 51

tinct edge, particularly as to their run chances, "Finian's Rainbow" and "Brigadoon" being the standouts. Among the drama clicks "Joan of Lorraine" (with Ingrid Bergman) would undoubtedly have played a year or more but was in for a limited date. "Joan" was easily the straight-play b.o. standout, unique in that during a 26-week engagement attendance was capacity and standees were always present regardless of weather and conditions. Only three of the others, "John Loves Mary," "Happy Birthday" (comedies) and "All My Sons" (drama) are figured as summer stayers. Among the revivals "Sweethearts" has the best chance; "Love For Love" arrived this week for a limited stay. "Alice in Wonderland" is aimed through summer, as is "Burlesque." "The Importance of Being Earnest" might have spanned the summer, and "Lady Windermere's Fan," another Wilde comedy, was one of the season's most successful revivals. "Androcles and the Lion" was the best of the ART revivals until "Alice" came along. One or both may tour in the fall.

Fewer Musicals

There weren't as many musical flops during the season probably because there were fewer such major productions. Most costly musical failure out of town was "In Gay New Orleans," into which $300,000 was sunk, but that show emerges on Broadway next week under another title, "Louisiana Lady." "Beggar's Holiday" represented an even bigger investment. After halting out of town it came to Broadway, then exited way in the red, a Chicago date following, but that ended after slightly more than a week. There were high expectations for "Street Scene" which was a dismal draw in Philadelphia yet came to town to acclaim not often accorded musicals. It did well for a time but Broadwayites who predicted a limited audience for it were correct, show being too operatic in nature. Both "Scene," "Holiday" and "Rainbow" had mixed casts and choruses but only the latter has been able to make the combination really work.

"Annie Get Your Gun," now in its second year, is still the musical smash on the list and leads all in takings, being figured to span another season. "Oklahoma!," now in its fifth year, looks set well into next season, when new musicals will certainly be welcome. "Icetime," semi-musical skating revue, spanned the season again and in revised form lights up this week, with other run musicals doubtful of staying to the fall.

"Father" Nears Record

"Life With Father," hitting a new run record June 14, will attempt to stick by means of reduced ticket prices, "Voice of The Turtle" being on that basis now. Of other long-run straight plays, "Born Yesterday," in its second year, appears to have the best chance to play into or through '47-48. However, "Harvey," in its third year, is still sturdy, and "State of The Union," in its second year, is a possibility to stick into '47-48.

Innovation during the season was the experimental presentation of five dramas. The idea was lauded but the product was not. However, under the auspices of the American National Theatre and Academy, which finally became active, additional experimental plays are expected next season.

There were two name solo artists in legit theatres during the season, Maurice Chevalier drawing exceptional grosses during a limited date, while Ruth Draper drew comparatively mild attendance. They were quartered at the Miller and Empire, respectively.

Plays Out of Town

Continued from page 50

Open House

one of the young boarders further stirs up the proceedings.

The first act, which, fortunately, is short, is unbelievably bad; the best laughs, such as they are, occur in act two; the end is a disjointed nightmare.

What makes the whole thing worse is that in addition to the cheapness and obviousness of the comedy, there is an unpleasantness about nearly all the characters and most of the proceedings. In fact, outside of the role played by Miss Boland, there is hardly a likable person involved. Some of the action and some of the lines are positively embarrassing, not so much from any moral standpoint but because of their outrageously poor writing.

Joyce Mathews (Mrs. Milton Berle) is attractive, if brittle, in a most unsympathetic feminine role, and Augusta Roeland is equally unprepossessing in another. Curtis Cooksey is rather good as the old uncle, and the two young men are adequately played by John Harvey and Don Gibson. Some of the others are pretty bad, and so is most of Coby Ruskin's direction.

Waters.

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Play on Broadway

Love for Love

Theatre Guild and John C. Wilson production (in association with H. M. Tennent) of comedy revival in two acts (five scenes) by William Congreve. Stars John Gielgud. Staged by Gielgud; sets, Rex Whistler; costumes, Jeannetta Cochrane; lighting, William Conway. At Royale, N. Y., May 26, '47; $4.80 top.

Valentine....John Gielgud
Jeremy....Richard Wordsworth
Scandal....George Hayes
Tattle....Cyril Ritchard
Mrs. Frail....Adrianne Allen
Foresight....John Kidd
Robin....Donald Bain
Nurse....Philippa Gill
Angelica....Pamela Brown
Sir Sampson Legend....Malcolm Keen
Mrs. Foresight....Marian Spencer
Miss Prue....Jessie Evans
Ben....Robert Flemyng
Buckram....Sebastian Cabot
Jenny....Mary Lynn

Love may be here to stay but "Love for Love" certainly is not. The William Congreve Restoration comedy, revived with a good deal of swank and distinction by John Gielgud's British company, is a museum-piece, impure and simple. It's as boring as it is bawdy.

What may have been brilliant satire on 17th century London manners and morals in its heyday is outmoded frou-frou for 20th century Broadway. The bawdiness is amusing only in spots; any first-rate N. Y. nitery can rival or better it. And with less poetic embroidery.

Some witty lines and romantic moments, much polished acting and finished direction are wasted on a trifling comedy about the efforts of a profligate, disinherited scion to woo his rich sweetheart. The acting and direction are really standout. Gielgud as the foppish Valentine, Cyril Ritchard as the swishy Tattle, Pamela Brown as the coquettish Angelica, and Adrianne Allen, the predatory Mrs. Frail, are excellent foils for Congreve's lines. Robert Flemyng as a blustering sailor, and Jessie Evans as an awkward country lass, are in noble support.

But aside from such rowdy moments as Miss Prue's instruction in love by Tattle; Scandal's romantic moments with Mrs. Foresight, and Valentine's impassioned bits with Angelica, it's pretty dull business. Such English mutton needs different sauce these days.

Bron.

Current Road Shows

(Period Covering May 26-June 7)

"Accidentally Yours" — Aud., Denver (27); Aud., Pueblo (28); Music Hall, K. C. (30-31); Selwyn, Chi. (2-7).

"Anna Lucasta"—Plymouth, Bost. (26-31).

"Anna Lucasta" — Geary, Frisco (26-7).

"Barretts of Wimpole Street" — Biltmore, L. A. (26-7).

"Blackouts of 1947"—El Capitan, Hollywood (26-7).

"Bloomer Girl"—Aud., Okla. City (26-27); Mem. Hall, Joplin (28); Mosque, Springfield (29); Forum, Wichita (30-31); Aud., Pueblo (2); Chief, Colo. Spr. (3); Aud., Denver (4-6).

"Born Yesterday"—Erlanger, Chi. (26-7).

"Call Me Mister"—Blackstone, Chi. (26-7).

"Carnival On Ice" — Cass, Det. (29-7).

"Carousel"—Shubert, Chi. (28-7).

"Dark Memory"—Lyric, Bridgeport (6-7).

"Harvey"—Harris, Chi. (26-31).

"Laura"—Hanna, Cleve. (26-31); Harris, Chi. (2-7).

"Lute Song"—Nat'l, Wash. (26-7).

"Magnificent Yankee"—Davidson, Mil. (26-31).

"Oklahoma!" — His Majesty's, Mont'l (26-7).

"Open House"—Locust, Philly (26-31).

"Skin of Our Teeth" — Coronet, L. A. (5-7).

"Song of Norway"—Curran, Frisco (26-7).

"State of the Union" — Court Sq., Springfield (26-28).

"The Fatal Weakness" — Selwyn, Chi. (26-31).

"The Iceman Cometh" — Studebaker, Chi. (26-31).

"The Red Mill" — Opera Hse., Chi. (2-7).

"The Two Mrs. Carrolls"—Royal Alex., Toronto (26-31); Michigan, Ann Arbor (2); Palace, Flint (3); Temple, Saginaw (4); Michigan, Lansing (5); Keith's, Gr. Rapids (6-7).

"Three to Make Ready"—Forrest, Philly (26-31); Colonial, Bost. (2-7).

'Variety' Boxscore Winners

Key: SR, Shows Reviewed; R, Right; W, Wrong; O, No opinion.

	SR.	R.	W.	O.	Pct.
'23-'24—CRAIG (Mail)	78	53	19	6	.677
'24-'25—POLLOCK (Brooklyn Eagle)	97	73	24	0	.753
'25-'26—GABRIEL (Sun)	109	90	18	1	.826
'26-'27—GABRIEL (Sun)	105	90	15	0	.857
'27-'28—ATKINSON (Times)	94	81	12	1	.862
'28-'29—LITTLE (Post)	89	72	16	1	.809
'29-'30—BROWN (Post)	88	79	9	0	.898
'30-'31—BROWN (Post)	104	85	18	1	.817
'31-'32—GABRIEL (American)	109	100	8	1	.917
'32-'33—GABRIEL (American)	103	89	13	1	.864
'33-'34—BROWN (Post)	98	89	8	1	.908
'34-'35—BROWN (Post)	90	77	12	1	.855
'35-'36—GABRIEL (American)	90	82	8	0	.920
'36-'37—COLEMAN (Mirror)	82	75	5	2	.914
'37-'38—BROWN (Post)	62	58	4	0	.935
'38-'39—ANDERSON (Journal-American)	73	62	11	0	.849
'39-'40—LOCKRIDGE (Sun)	73	65	8	0	.890
'40-'41—WATTS (Herald Tribune)	60	57	3	0	.950
'41-'42—KRONENBERGER (PM)	65	60	6	0	.923
'42-'43—LOCKRIDGE (Sun)	32	29	3	0	.906
'43-'44—NICHOLS (Times)	69	63	6	0	.913
'44-'45—KRONENBERGER (PM)	81	72	9	0	.889
'45-'46—NICHOLS (Times)	59	54	5	0	.915
'46-'47—MOREHOUSE (Sun)	58	51	7	0	.879

Morehouse Wins Boxscore

Continued from page 1

also a previous boxscore winner, finished seventh this time.

Robert Coleman of the Mirror, also a former winner, landed in second spot for '46-'47; he was seventh last year. His percentage of .833 topped Kronenberger's .821.

Richard Watts, Jr., Post, back after being occupied mostly overseas during the war, took fourth in the ratings, while Robert Garland held the same spot as last year, being nosed out by a few percentage points. Coming in last was William Hawkins, a new critic on the World Telegram, a standing that was not unexpected. Chart shows that he ducked the issue on five premieres and was debited with that many "no opinions," which VARIETY labels as a wrong guess. Three other critics appeared not to have made up their minds in one instance each.

For the first time VARIETY included revivals in the scoring rather than new plays and musicals only, because of the upsurge of that type of attraction both as to number and skill in production. The '46-47 critics' percentages are lower than last season, only three being over the .800 mark, wheras in '45-46 there were seven, one of which bettered .900. It was on revivals that most critics fell down on prognostications, a majority missing on "The Front Page," for instance, every reviewer going for it. They were generally wobbly on the American Repertory Theatre attractions.

Because ART was a flop venture its repertory was grouped as a whole, with one exception, the current "Alice in Wonderland," another management being associated in the presentation. Donald Wolfit's rep was similarly classed as a unit so far as the score was concerned.

As for VARIETY's staff of coverers the muggs sat in on 71 first nights and were wrong a dozen times for a percentage of .831, as compared with .901 last season. Eight staffers reviewed, more than heretofore, and they went wrong on revivals too, at least five sour guesses on the oldies being charged against the bunch. VARIETY's individual score had Jack Pulaski (*Ibee*) with a percentage of .940, having missed calling the turn in two instances out of 33. Nat Kahn (*Kahn*) and George Rosen (*Rose*) also muffed a brace each but reviewed fewer shows, their percentages being .750 and .714, respectively. Arthur Bronson (*Bron*) was scored at .688; the remainder reviewed only a few legiters.

'Norway' Boff 41G, Frisco

San Francisco, May 27.

"Song of Norway" with Irra Petina, the second in the Frisco Light Opera Series which followed "Rosalinda" into the 1,776-seat Curran Monday (19) chalked up boff first week's gross of $41,000.

"Barretts of Wimpole Street" on final week drew fine $25,000 at the 1,550-seat Geary. "Anna Lucasta" supplanted at the Geary, Monday (26).

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Chi Continues to Build; 'Mister' Solid $29,000, 'Iceman' Big $20,500

Chicago, May 27.

Business continued to perk through last week, with very solid returns being garnered by two of the latest entries. "Call Me Mister" gathered a huge $29,000 and "Iceman Cometh" reaped very big $20,500, both in second stanza. "Born Yesterday" continued showing strength with $19,000.

Tonight (27) "Red Mill" opens at the Civic Opera House and "Carousel" relights Shubert tomorrow (28), which with "Mister" give the town a bold array of three musicals for the summer. "Laura" heads for "Harvey's" stall at the Harris June 1 and "Accidentally Yours" switches with "Fatal Weakness" at Selwyn the following day.

Estimates for Last Week

"Born Yesterday," Erlanger (13th wk) (1,334; $3.60). Maintaining the steady strength of a month ago with $19,000.

"Call Me Mister," Blackstone (2d wk) (1,358; $4.80). Solid with $29,500, doing almost capacity business.

"Harvey," Harris (42d wk) (1,000; $4.20). Perked up for second to last week with $18,500.

"The Fatal Weakness," Selwyn (7th wk) (1,000; $3.60). Off to $14,000.

"The Iceman Cometh," Studebaker (2d wk) (1,246; $3.60). Came through very big with about $20,500.

'Mill' Closes to Fine $25,000, 'Lucasta' OK 11G, 'State' 12G in Hub

Boston, May 27.

"Red Mill," hypoed by final week sign, went back to its mid-season run average to close at the Shubert last week, other houses doing all right considering everything. No openings this week, but "Three to Make Ready" comes back to the Colonial June 2 and "Dark Memory" at the Wilbur June 9. Shubert, meanwhile, is installing air conditioning, first legit house in Boston to have it. (The Colonial has had a refrigerating system, but not air conditioning).

Estimates for Last Week

"Anna Lucasta," Plymouth (1,200; $3.60). Held its own on seventh week with okay estimated $11,000.

"Red Mill," Shubert (1,590; $4.40). Closed Sat. (24) after 10 solid weeks near the 30G mark, with finale estimated at $25,000, huge.

"State of the Union," Colonial (1,500; $3.60). Third and final week did estimated $12,000. House dark until June 2, when "Three to Make Ready" returns.

SELLOUT $70,000 FOR 'OKLA.' IN 2, MONT'L

Montreal, May 27.

On the basis of a record advance sale, grosses for the "Oklahoma!" company's two-week stay at His Majesty's theatre (capacity 1,494) are assured at over $70,000, which means capacity at each performance. As long as one can remember it is the first time a legitimate show has played more than a week at His Majesty's.

The only previous sellout show, and for one week only, was "Othello" with Paul Robeson, two years ago. The touring company of "Oklahoma!" opened here last night (26).

Blackstone 10G, Seattle

Seattle, May 27.

Blackstone at the Metropolitan (1,500 seats), scaled from $2.50, met tough opposition last week from "Ice Follies" at the huge Civic aud, plus strong b.o. pix.

Ten days, with three matinees, grossed around $10,000 for the magician.

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'Bloomer' Good $26,500 In Week at Kaycee

Kansas City, May 27.

"Bloomer Girl" wound up a week's run in the Music Hall here with a gross of $26,500, moderately good figure. Musical played May 19 through with matinees Thursday and Saturday. Top admission was $4.25. Rain on Saturday stymied the matinee, and scattered rains through the week were no help.

"Accidentally Yours," with Billie Burke and Grant Mitchell, plays three performances in the Music Hall May 30-31, a stopover for the company enroute from the Coast east. This booking probably will close the legit season for the summer.

'Lucasta' Ends L.A. Stay With 183G for 7½ Wks.; 'Rosalinda' Sweet 42G

Los Angeles, May 27.

"Anna Lucasta" ended its Los Angeles stand on the upbeat Saturday (24), chalking up a sweet $15,000 at the Belasco. Final frame and the two preceding were at new lower-price policy that lured the customers in, with last stanza practically a sell-out. Seven and a half weeks at Belasco brought "Lucasta" an estimated total of $100,900. Before the moveover, three-and-a-half week stand at the larger Biltmore drew about $82,000 for a total 11-week take of almost $183,000.

"Accidentally Yours" also bowed out Saturday, leaving the Biltmore for a road engagement after three unhappy weeks. Show opened weakly, climbed slightly, then dived again to give the house its worst stand in years. Final $6,000 brought the three-week total to a frowsy $24,000. Consensus is "Yours" will draw better on the road, where Billie Burke and Grant Mitchell will prove more of a lure.

"Lucastra" bowout shuttered the Belasco but Biltmore brought in "Barretts of Wimpole Street" yesterday (26) to strong advance sale. Cedric Hardwicke joined the company here, replacing Wilfred Lawson, who became ill in San Francisco.

Last week's only newcomer was "Rosalinda," which bowed into the Philharmonic auditorium as the second offering of the Civic Light Opera Co. First week, as expected, came nowhere near the record set by "Song of Norway," but "Rosalinda" clocked a sweet $42,000. It stays three weeks.

At El Capitan, Ken Murray's "Blackouts of 1947" registered its usual $17,000 for the 257th week. "Icecapades of 1947" dipped, as expected, to register $99,400 in fourth full week at Pan Pacific auditorium.

'LOVE FOR LOVE' BIG 50G IN 2 D. C. WEEKS

Washington, May 27.

John Gielgud's production of the Restoration revival, "Love for Love," moved on to New York this week with $50,000 in the till for its two-week stint at the National. Figure represents near-capacity, with sell-outs for all performances but Wednesday matinee. Theatre Guild-ATS subscription rates took the usual bite from total grosses.

"Lute Song" opened yesterday (26), winding up subscription season. Show will play one week beyond the usual Guild-ATS fortnight. Since musical was originally produced at Catholic U here, local interest in it should build.

No bookings announced beyond June 14. However, National, in its second season of air-conditioning, plans to remain open major portion of the summer.

Chevalier SRO 49G In 12 Mont'l Shows

Montreal, May 27.

Maurice Chevalier opened his initial Canadian tour here Thursday (May 22) before a packed Plateau Auditorium, situated in the center of Lafontaine Park. Added chairs and standing room contributed to the 1,370 tickets sold for a capacity gross of $4,086 at admissions from $1.50 (only 65 seats) to $4 top. Capacity gross for his 10-day stay (12 shows) can reach a total of $49,032. With the advance sale almost $47,000, Chevalier's triumph in Montreal, already overwhelmingly assured sentimentally and artistically, was equally certain financially.

After Toronto June 2-3, Ottawa June 4, Hull June 5, he plays Quebec City June 6-7-8.

'LAURA' BAD $7,000 IN WEEK AT PITT

Pittsburgh, May 27.

Nixon waited until final week of the season to hit a new low. "Laura" achieved that questionable distinction, doing less than $7,000 for the poorest showing any legit attraction has made here since last September. Previous low was "Love Goes to Press," which did around $9,000.

Everything was against "Laura." Weather was hot, notices were poor and the memory of a far superior picture version was too green with the public.

'La. Lady' NG 6½G, Philly; 'Ready' 19½

Philadelphia, May 27.

Philadelphia, without any musical shows at all for five weeks, had two on tap at one time last week but although tuners have done well here all season, there wasn't too much response this time.

One of the musicals was "Three to Make Ready," which had done two nice tryout weeks here at the Shubert a year ago. The critics were very kind to it on return, and towards the end of the week it really got going on all cylinders, but the week's intake of $19,500 hardly represented much, if any, profit. It is now playing its second and final week at the Forrest, having wisely cancelled, at the time of its opening, a projected third week.

The week's other musical was the hapless "Louisiana Lady," which stumbled to $6,500 in its second and final week at the Shubert. Definitely "thumbs-down" notices plus unfavorable word of mouth didn't give this musical tryout a chance in the warmer weather. It was another one that had originally figured a possible third week.

The Locust, dark three weeks, relighted last night (26th) with "Open House," a new comedy, with Mary Boland starred. It's officially insisting on a single week's stay but there are still rumors of a holdover if local notices and reception warrant.

'YANKEE' MAGNIFICENT 26G IN TWIN CITIES

Minneapolis, May 27.

Putting finis on the legitimate season here, "The Magnificent Yankee," the Theatre Guild's final subscription offering here, pulled an excellent $14,000 for four nights and a matinee at $3.60 top at the 2,100-seat Lyceum. The same attraction did a fine $12,000 for two nights and a matinee at the St. Paul Auditorium. Louis Calhern and Sylvia Field won critics' acclaim.

B'way Up Slightly; 'Sons' Neat 21½G, 'Mary' 22G, 'Portrait' Fair $9,000, 'Fancy' 8½G, 'Central Pk.' Flops Out

Saturday (31) marks the ending of average run-of-the-play contracts, and replacements in some casts are in order along with the ending of three or more engagements, some shows being on a week-to-week basis. Business in Broadway showshops was generally up slightly last week, and again there were weather breaks, with rain or threatening weather dominant through May. It's the final week for "O Mistress Mine" and "Years Ago."

Improvement in "Burlesque" attendance betters the revival's summer chances. First week of repeat date for "Up in Central Park" was definitely in the red; and it closes Saturday (31).

Estimates for Last Week

Keys: C (*Comedy*), D (*Drama*), CD (*Comedy-Drama*), R (*Revue*), M (*Musical*), O (*Operetta*).

"All My Sons," Coronet (17th week) (D-1,095; $4.80). Holding to excellent money and should coast through summer; again rated around $21,500.

"Annie Get Your Gun," Imperial (54th week) (M-1,427; $6). Capacity for list's leader is around $44,500, and that's what it's doing.

"Barefoot Boy With Cheek," Beck (8th week) (M-1,214; $6). Enters summer period to moderately good attendance; approached $25,000.

"Born Yesterday," Lyceum (69th week) (C-993; $4.80). Reaping a fortune and given best chance to play through another season; approximately $21,000.

"Brigadoon," Ziegfeld (11th week) (M-1,626; $4.80). Theatre parties are over and business continues at capacity, with count bettering $43,000.

"Call Me Mister," National (58th week) (R-1,104; $6). Popularity of GI revue should keep it playing profitably through the summer; eased to around $22,000 last week.

"Finian's Rainbow," 46th Street (20th week) (M-1,319; $6). Replacement of couple of leads will not make any difference in capacity pace of musical smash; $42,000.

"Happy Birthday," Broadhurst (30th week) (CD-1,160; $4.80). Aimed through summer and should draw goodly share of visitor trade; $25,000.

"Harvey," 48th St. (134th week) (C-920; $4.20). Improved a bit more and looks like cinch through summer; takings estimated at better than $16,500.

"Heads or Tails," Cort (3d week) (C-1,064; $4.20). Management aims to keep going; good enough figures on statements but actually little at boxoffice; $14,500.

"Icetime," Center (M-2,994; $2.40). Presented by Sonja Henie and Arthur M. Wirtz; skating revue opens tonight (28).

"John Loves Mary," Music Box (16th week) (C-979; $4.80). Laugh play looks like a natural into new season; up to $22,000.

"Life With Father," Bijou (393d week) (C-613; $3.60). After making new run record in mid-June will move to Alvin at reduced rates; $6,000.

"O Mistress Mine," Empire (CD-1,082; $4.80). Final and 56th week; spanned two seasons with layoffs; claimed around $19,000; tour in fall.

"Oklahoma!," St. James (215th week) (M-1,505; $4.80). Musical run leader hasn't had a losing week; up to $23,000.

"Portrait in Black," Booth (2d week) (D-712; $4.80). Melodrama is questionable for summer; fair at around $9,000.

"State of the Union," Hudson (80th week) (CD-1,057; $4.80). With Conrad Nagel, Irene Hervey and Henry O'Neill, who headed one road company, business okay; quoted at over $19,000.

"The Medium" and **"The Telephone,"** Barrymore (4th week) (M-1,064; $4.20). Some business but staying chances not definite; $9,000.

"The Voice of the Turtle," Morosco (163d week) (C-939; $3.60). Around $11,000; with Margaret Sullavan heading three-person cast in first five performances this week, jump in gross certain.

"The Whole World Over," Biltmore (9th week) (C-920; $4.20). Expected to play through June; takings light with two-for-ones; $8,500.

"Years Ago," Mansfield (C-1,001; $4.80). Final and 26th week; lately around $15,000.

"Young Man's Fancy," Plymouth (4th week) (C-1,075; $3.60). Offers to refund money after first act rarely accepted, but takings light; $8,500; two-for-ones.

REVIVALS

"Love for Love," Royale (C-1,035; $4.80). Theatre Guild and John C. Wilson present old Congreve comedy in association with H. M. Tennent, Ltd.; opened limited engagement Monday (26).

"Up in Central Park," City Center (M-1,692; $2.40). Return engagement started very disappointingly; around $18,000; closes Saturday after two weeks instead of four.

"Alice in Wonderland," Majestic (7th week) (CD-1,667; $4.80). Moves here from International (Columbus Circle) today (28); around $20,500.

"Burlesque," Belasco (22d week) (C-1,077; $4.80). Picked up materially to around $18,000.

"Sweethearts," Shubert (18th week) (M-1,382; $4.80). Better here too and confident of prosperous summer, with takings quoted around $28,500.

RICHARD
BARSTOW
• CHOREOGRAPHER •

George Abbott's
"Barefoot Boy With Cheek"
Martin Beck, New York

"'Barefoot Boy With Cheek' was detonated with such a bang at its Boston premiere that it can be welcomed as an unqualified hit. It has everything . . . Nancy Walker, Shirley Van, wonderful choreography by a master whose name is RICHARD BARSTOW."
Boston "Evening American"
March 12, 1947

Olsen and Johnson's
"Jerks Bezerks"
Carnival, New York

"Dance routines by RICHARD BARSTOW showed imagination of a high order. Productions were beautiful. Best was Wine, Woman and Song with a Persian motif that was breath-taking."
The "Billboard"
January 25, 1947

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Literati

Alex Ince Reviving Stage Mag

Alexander Ince preparing to again revive Stage magazine, which had a brief resurrection under his direction a couple of years ago. Now lining up a resident staff and contributing editors, he offered the editorship to Wolfe Kaufman, ex-VARIETY. Kaufman, now publicizing "Brigadoon," declined, preferring press agentry.

Ince will get the new Stage going around September. It'll again be a slick, profusely-illustrated periodical.

Marshall Field's USA

Marshall Field's projected mag, now in the preparatory stage, won't be exclusively his own. E. DeGolyer, reputedly a wealthy geologist, is underwriting most of the preliminary expenditure on the periodical, and will be a large stockholder when it gets under way.

USA has definitely been selected as the name of the mag. A staff of around 15 is at work on the project, supervised by Norman Cousins. He's the editor of the Saturday Review of Literature, in which Field is financially interested. It's likely but not yet certain that Cousins will be editor of USA. In any event, he will retain his Saturday Review duties.

Starting date of USA will be either October or November, with publication reportedly monthly. Policy is still a closely-guarded secret, but content will be about evenly divided between text and pics.

Curtis Distribs Camera Rolls

To keep its forces intact in the face of falling mag sales, the distributing affiliate of the Curtis Publishing Co. is taking on the distribution of camera roll film. Will handle a new brand, Kryptar, product of the Technifinish labs of Rochester, N. Y.

Curtis believes it can get newsstands to sell the film, since many of them already handle such nonreading items as sheet music, smokes and razor blades. American News Co., No. 1 mag distributor, has been handling razor blades along with periodicals for years.

Distrib affiliate of Curtis circulates a numbe rof mags in addition to the firm's own, which include Satevepost and Holiday. Outsiders include the two David Smart periodicals, Esquire and Coronet, and Sports Afield.

Tillinger's Espionage Tome

Eugene Tillinger, former European correspondent, sails from New York today (Wed.) aboard the America for Paris where he'll do research on a projected espionage book he plans to write in the fall.

In addition to digging up material on his novel, Tillinger will also contribute features to the North American Newspaper Alliance, Transradio Press and Pageant Mag among others.

Spink on Baseball

As its title implies, "Judge Landis and 25 Years of Baseball" (Crowell; $3), is as much an account of the most turbulent quarter century in the history of the national game as it is of Kenesaw Mountain Landis, first Commissioner of Baseball. Perhaps even more. For the book's author, J. G. Taylor Spink, is no biographer. But as the publisher of the Sporting News he has quite possibly the biggest fund of baseball lore of anyone, and he can present it zestfully. As a cavalcade of baseball it's worth the attention of everyone with more than just the average interest in the sport. Hunt Stromberg reportedly has an option on the pic rights to the book.

"The Judge," as Landis was familiarly known, was so autocratic and dictorial a figure that he seems to have repelled even his biographer. Spink lamely tries to infuse the Judge with a bit of warmth by an occasional reference to his sympathy for the underdog when he was on the bench. But Jack Lait, now editor of the N. Y. Mirror, and a young court reporter when Landis held forth in Chicago's federal building, wrote of the Judge after he died that he was "an irascible, short-tempered, tyrannical despot."

It was as such a person, however, that he proved the saviour of organized baseball. Because he was so tough and hard he saved the game from disintegration. No club owner, manager or player was able to gainsay him, and since he had the overall interest of the sport at heart what he did was for the best—and he got the best results.

Landis was thrust on the baseball stage for the first time when in 1915 the independent Federal League sued the so-called Organized Baseball. As the presiding jurist he put off his decision indefinitely, feeling that a ruling either way would be very destructive. Both sides came to terms, and it was felt that the Judge had saved baseball.

Bickering, dissension and insurrection was rife, resulting in frequent demands for a czar to put all these down. Black Sox scandal in 1919 was the clincher, and Landis, who had frequently been mentioned for the post of baseball overlord, finally got the bid. He demanded, and got, autocratic power, and became first Commissioner of Baseball at $50,000 a year.

The Judge began setting precedents from the start. When Babe Ruth got into his thick hair by going on an unauthorized barnstorming tour, he slapped the Babe down fast. Phil Douglas was tossed out of the Giants for another infraction. The boys in baseball came to the realization they had to behave with the Judge in power, and they did.

All the baseball immortals—and some of the not-so-immortal, like the unhappy White Sox players who threw the 1919 World's Series—are in the book. It's good to read about them again, and to linger ovar their mound achievements. If not a well-rounded biography of Judge Landis, the book, as the present Commissioner of Baseball Albert B. Chandler says in his introduction, is a noteworthy contribution to the history of the game.

Moppet Field Day on Seventeen

June issue of Seventeen, out next week (2), will all be done by teenagers, believed first time that a national mag has been so written and edited by kids. Filmsters Jane Powell and Elizabeth Taylor wrote interviews on each other. Four kids from N. Y.'s Professional Children's School did an article on the school, two handling copy, two taking the pix. Coast kid did a feature on Vaughn Monroe. Issue also includes record review by kids from Greenwich (Conn.) High School.

Stern To Tell All

J. David Stern, erstwhile publisher of the Philadelphia Record and Camden Courier-Post, is writing his memoirs, which will tell the story of his 40 years' experience as reporter, editor and publisher of a half-dozen big-city dailies.

Stern recently returned from Boca Raton, Fla., where he took the sun cure in preparation for his literary labors.

'Amber' Up for New Hub Trial

Although termed a "soporific rather than an aphrodisiac," and exonerated in a ruling by Judge Frank Donahue, "Forever Amber" comes up for another trial following the Attorney General's appeal to the Mass. Supreme Court this week. Book, meanwhile, has been on sale in Boston with practically no takers, and is now free to go through the U. S. mails.

Ray Josephs' Latino Technique

Unusual switch in mapping out an assignment was revealed by Ray Josephs, author of "Argentine Diary," in outlining forthcoming seven months Pan-American clipper junket to Latin America before members of Overseas Press Club at New York's Town Hall last week. Josephs, who will be representing a chain of dailies through the N. Y. Post Syndicate and scripting another tome for Random House, took questions asked by audiences in the 225 cities and towns for which he was lectured-dated by W. Colston Leigh, sorted and classified them, and made the posers the basis for the stuff he'll seek south of the border.

Top U. S. interest, Josephs found, is in the current messed-up state of U.S.-Latino relations, growing influence of Commies and the Argentines, and possibilities of profitable expansion below the border. Gallup Poll angle has also netted him a flock of magazine assignments for pieces from Cuba, Venezuela, Colombia, Ecuador, Peru, Bolivia, Chile, Argentina, Uruguay and Brazil.

Josephs will also do a monthly o.o. of postwar show biz in Latin America for VARIETY whose Latin correspondent he was for almost five years while h.q.ed in Buenos Aires. Will be accompanied by Mrs. Josephs whose first mag piece, "A New American Wants to Speak," is currently featured in the June '47.

CHATTER

John Rosenfield, drama editor of the Dallas News, looking over film production in Hollywood.

William Lindsay Graham in Hollywood for huddles on the filming of his novel, "Nightmare Alley."

Tom Powers' new book, "He Knew Them All," is slated for autumn publication by Bobbs-Merrill.

"Official Baseball Guide and Record book," published by the Sporting News, off the presses.

Charley Foy and John Lee Mahin are writing "The Life of the Famous Foys" for autumn publication.

Msgr. Fulton J. Sheen signed to write a book against Communism, as yet untitled, for Bobbs-Merrill.

Current Liberty has pieces on John Kieran and Marion Bell ("Brigadoon"), latter by John Chapman.

Canada will have a new travel-vacation mag, Playtime, from Montreal, to be edited by William S. Boas.

Marian Spitzer, former story editor for Liberty Films, is working on "The Clock Strikes Twelve," a serial for Good Housekeeping mag.

Maurice Bessy, Parisian mag publisher, left for home via Mexico City and Rio de Janeiro, after gandering the Hollywood film studios.

Emmet John Hughes, now head of Time-Life bureau in Rome, authored "Report from Spain" (Holt) from an anti-Franco Catholic viewpoint.

Ruth Hunter, original member of "Tobacco Road" cast and featured on WOR, has authored "It Fell Upon a Day," published by Scribner's.

Budd Schulberg's novel, "The Harder They Fall," bought before publication by RKO, will be printed in condensed form in Reader's Digest for September.

Richard Mealand, former Paramount story editor, has delivered final draft of his novel, "Let Me Do the Talking," to Doubleday, for publication in the fall.

Jewish Daily Forward, daily newspaper, celebrated its 50th anni this week. Abraham Cahan, its founder and present editor, was guest of honor at exercises at Madison Square Garden, N. Y., where speakers included Mayor William O'Dwyer.

Theatre Tele

Continued from page 1

news and sports events to theatre screens seconds after they occur. It "may go a long way towards satisfying the need for instantaneous presentation without the complications introduced by special theatre television equipment," Livadary pointed out.

The report, which is broken down into seven sections, winds up as follows under "general observations and conclusions": "Theatre television is a definite possibility. The economic relationship, however, between expected returns from the utilization of this medium and the necessary investment for its perfection and installation in theatres cannot be very readily determined due to the complexity of some matters that must be considered. Therefore, it could not be said with any degree of assurance that theatre television as it stands at present could pay its way."

Object of the report is to "present facts, current opinions and future probabilities pertaining to present technical development and other future utilization of theatre television." Under "theatre television vs. home television," Livadary stated: "No definite market exists in theatre television as in home television because such a market must be developed on the strength of the ability of theatre television to present entertainment in theatres in a profitable manner . . . theatre equipment of a commercial quality adequate for presentation of events of compelling interest may be available within two or three years for commercial exploitation."

'Higher Technique'

Report declared that "ultimate technical perfection of theatre equipment to the point of matching motion picture film quality may be considered theoretically feasible on the strength of demonstrations being made today." Livadary forecast "eventual development of entertainment centers from which entertainment could be simultaneously telecast into theatres." He added, however, that "entertainment originating on the legitimate stage or, for that matter, from motion picture film will require a higher technical presentation than experimental equipment demonstrated so far. Therefore, the possible development of entertainment centers may not be anticipated until much later."

As for theatre tele's effect on the film industry, the report states that theatre video "cannot be proven 'in' on the strength of quality considerations, because initially it will offer entertainment inferior to motion picture films and its technical objectives will be eventually to reach film perfection. The medium of film could not easily be displaced as the medium for distribution of motion picture entertainment by television operating on principles so far demonstrated.

"Eventual commercialization of theatre television would definitely introduce a new outlet for bringing into the theatre entertainment not originating from films normally displayed in the theatre. Importance of this outlet to the industry and possible means of exploiting or controlling it are matters that can only be determined by future developments."

SCULLY'S SCRAPBOOK

By Frank Scully

Grub Gulch, Calif., May 24.

(By Carrier Pigeon)

Riding RCA country in a sand-blasted covered wagon (station model, natch), and flanked by two dripping water bags and 109 degrees of Fahrenheit, we were looking for Pioneer Town when we got lost on a corrugated trail 35 miles northeast of Palm Springs. The only signposts were artillery markers left behind by desert battalions which had rehearsed the North African invasion over these unclaimed sections of the Mojave desert. In 35 miles the only living thing seen was a lone, stray calf.

RCA, through this collection of cactus corners, stands for Rodeo Cowboys of America, a multi-million-dollar phase of showbiz. Nice switch, eh? Okay, so a veepee in Radio City won't like it. Let the veepee take it up with Homer Pettigrew of Grady, N. M., or Jim Snively of Pawhuska, Okla., both veepees of RCA. And if he can't get any satisfaction there, let him take it up with that juvenile delinquent maverick who gave us the brush 25 miles east of Old Woman Well and 15 miles west of 29 Palms, when we asked him which way was Pioneer town.

This Way Up

We started the trek from Palm Springs. People there are feeling the pressures of congestion so much they are working on a cable car into the mountains. This is an escape-mechanism perfected in Switzerland. The Swiss spend half their lives building chalets in the mountains and the other half building a funicular railroad up to the inaccessible chalets. Palm Springs is going thataway now, too.

In Palm Springs we saw a legal notice to the effect that some guy had applied for a liquor license on Tom Mix street, Pioneer town. A broncbuster explained the town was being built by and for the manufacture of westerns, and any innovation of civilization less than a hundred years old would promptly be run out of town. That looked as if we'd have to drop the station wagon east of the last hitching post and take horses into town.

We passed five places on the road which a year ago were simply a collection of cacti looking for bottoms to stick. They are now boomtowns and are building adobe haciendas with the frenzy of songpluggers.

Where the pavement ended after 50 miles, guess what we ran into? One-sheets of "Boom Town!" No fooling. This was at 29 Palms where Bill Underhill and his wife Prudy run the picture house when not putting The Desert Trail, or the baby, to bed.

Empty Benches In the Old Corral

Two years ago they showed pictures in Smith's Corral, but now they have a beautiful 300-seater, which gives a better view from the entrance than almost anything you'll see inside. No matter how bad the pic you wouldn't have the nerve to ask for your money back as you come out, on account of that view of the desert and the mountains.

They were giving the softball circuit the cactus needle the week we were there. It seems as a desert sport this game has supplanted the shooting of coyotes and jackrabbits. Eight softball teams operate out of 29 Palms alone. They play nights under flood arcs. That cuts into the picture biz. In fact, it has cut in so deep that the Underhills threatened to close the picture house and picket the games unless the softballers were limited to the first three days of the week, giving pictures an exclusive on the weekends.

Like many other subversive activities it looks as if the Scully flea circus could be held responsible for this softball biz also. We pioneered at 29 Palms when three was a crowd. For recreation we introduced softball, using the bushes for outfielders—Mesquite in right, Sage in center and Greasewood in left. A dog retrieved foul balls. Carl Brisson, the dowager's Sinatra, and Dr. Ralph Mellon, of Pittsburgh, were part of our squad. Dr. Mellon was the microbe hunter who introduced the sulpha drugs to America. Years ago he played on the Michigan varsity with George Sisler and was good. But I struck him out on a ball so slow it came in on a burro.

Control With Capital 'C'

In our league, Patsy, third flea from heaven of the Scully circus, was the hardest to pitch to. She was only four years old at the time, and the ground rule was that you had to pitch to her bat, which she held stationary. If you failed to hit her bat in three pitches you were out. But now the ballplayers fight with the picture house over playing time.

The Underhills, I'm glad to report, won their war without any six-shooters being clipped from the westerns and turned on the softballers. In the midst of the battle for playing time Esther Williams showed up at 29 Palms. That's her home town. She poured oil on the blowing sand by visiting the picture house and then going over to the softball field. Ed Gilpin, the plumber, is her uncle. He's the guy who ballooned our softball avocation into a plague to the frenzy of not only the town's only exhibitor but rattlesnakes, sidewinders, tarantulas, scorpions, centipedes and horned toads and stink bugs.

Fugitives From Broadway

The chamber of commerce, a little guy in a ten-gallon hat named M. G. (Watty) Watkins, introduced Miss Williams to the assemblage. Watty was once the smallest tenor in the Metropolitan Opera Co., if not the one with the sharpest nose. His place is across the road from Barbara Page's Curio Shop. Barbara was a Broadway showgirl till she married the late Brett Page, who was drama editor of King Features.

After being introduced by Watty, Miss Williams autographed a softball. She then threw it to catcher Ballard of the Riverside team, and from there on everybody forgot the feud for playing time and enjoyed the ball game.

Her husband, Ben Gage of radio, was with her, but he didn't have anything on his mind because 29 Palms is so full of static that every radio program from Hollywood gets lost in the smog around Pomona. Even Henry Morgan comes in very badly. Not from Hollywood but from Denver or Salt Lake or Dallas, but better in any event than from Hollywood 150 miles away.

Harry Owens was around hoping he could get in a plug for "Lazy Joe." He gave Lou Jacobs, the butane gasman, a character if ever I saw one, the first copy of the song. They broke out with it on Lou's birthday. Pearl Woody and Lucille Harper sang it, and, as they finished, that area of the desert had a minor earthquake, which Owens and the girls naturally mistook for applause.

New Low In Song Plugging?

Owens lives in 29 Palms now. When in 1934 he brought his Royal Hawaiians to Honolulu he hoisted hula-humming so high that his "Sweet Leilani" subsequently won an Acadamy award. Maybe "Lazy Joe," his first cowboy number, will do as much for the ranch where Owens, Harold Briggs and Ted Holderman are turning Lazy Joe Brandt's old hacienda into a high class subdivision. I tell you, these guys and their bulldozers and realtors in ten-gallon hats are turning the previously wide-open spaces into something only Florida could love.

Broadway

Mildred Bailey hospitalized in N.Y. due to leg ailment.

Joan Lawrence off on 12-day Grace Line Caribbean cruise.

Fred ("Hucksters") Wakeman to Europe Aug. 1 on the Queen Elizabeth.

George Lyon, publicity head Pan-American Airways, bought house in Hollis, L. I.

"Uncle" Henry Berlinghoff, of the William Morris agency, marked his 76th birthday.

Lars Tvinde and Ella Peaters, Norwegian stage and film players, in from Norway.

Vicki Cummings engaged for lead in "The Stars Weep," Louis Schoncelt's first production.

June Farrar and Melville Cooper back from appearances in London musical, "Romany Love."

Elia Kazan to stage "A Streetcar Named Desire," which Irene Selznick will produce early in fall.

H. Alban-Mestanza, prexy of Foreign Screen Corp., on Cape Cod vacation accompanied by his wife.

"America's Square Table of the Air," new sketch in "Call Me Mister" out of town, going into original show.

Nancy Stern on board of Theatre, Inc., replacing Arnold Sundgaard and Florence Brown, now executive secretary.

Peggy Ryan, accompanied by her husband, Constellations to London Sunday (1) for eight-week vaude tour in Britain.

John Tyers, new baritone, who was in "Romany Love" ("Gypsy Love") in London, to Coast for "The Three Musketeers" revival.

Nell and Lynn Farnol celebrate their 20th anniversary next month; and it also marks a similar milestone for Farnol with Sam Goldwyn.

Daily News' Doug Watts coined a good substitute for Borscht Circuit; he calls it the "Chave Circuit," which is a synonym for Catskill Mt. vichysoisse.

Dr. Laurence B. Tipton, Warner Bros. h.o. exec, awarded the Army Commendation Ribbon for exceptionally meritorious service during World War II.

WB producer Bill Jacobs back to the Coast after scouting a versatile 13-year-old vauder for a film role in "Barbary Host," show biz story by Joe Laurie, Jr.

The Willie Wylers, Geraldine Fitzgerald, Leo G. Carroll, Mimi Benzel, Percy Grainger and Yvonne Vallee off to Europe via the Queen Elizabeth, Saturday (24).

Fay McKenzie succeeding Jean Parker who, with Kay Buckley and Jerri Blanchard, are exiting "Burlesque," the Bert Lahr starrer at the Belasco, due to other commitments.

Sophie Tucker found herself in the act at the Roxy theatre, Monday (26) when she took in the Jack Benny show. Singer bantered with the cast, but didn't chirp.

Fredric March honored with One World Award for screen and stage at Carnegie Hall, N. Y., last night (27) with presentation made by 1946 winner Norman Corwin.

Hal Horne, Story Productions exec producer, heading east to attend Duke University graduation ceremonies of Barbara Sachs, daughter of his wife, Lee Horne.

Jack Kingsberry has returned to N. Y. after two-year tour with overseas USO legiters, "Butter and Egg Man" and "Village Green." Units toured Japan, Korea and Philippines.

Bob Christenberry, president and g.m. of the Hotel Astor, elected board chairman and director of Clinton Trust Co. Christenberry is also a director of the Ritz-Carlton and N. Y. Hotel Assn.

Sidney Bernstein, the English theatre-owner, partnered with Aldred Hitchcock in their first indie film production, is taking Harry Kurnitz's Beverly Hills house while the latter is working in N. Y.

Christine Brunelle here from France to join her grandparents, Fred and Ella Bradna, in Sarasota, Fla. Veteran equestrian director of Ringling Circus, celebrating a birthday today (28), recuperating from injuries received in Dallas accident in Sept., 1945.

Cafe Society Uptown's boniface Barney Josephson amazed at his star, Lucienne Boyer. When she thinks she hasn't clicked she comes off self-explaining, "I didn't do so good," whereas Josephson's experience with his other stars has been that they complain the customers "sit on their hands," noisy waiters, etc., etc.

Minneapolis

By Les Rees

Excelsior Amusement Park opened season.

Russell Swann at Hotel Radisson Flame Room.

North Star civic theatre offering "The Show-Off."

Darrell Fischer's "Logjammers" into Park nitery.

Peter Higgins held over at Hotel St. Paul Gopher Grill.

"Adrift in New York" in 30th week at Alverdes nitery.

Dorothy Shay, "Park Avenue Hillbilly," into Hotel Radisson Flame Room June 13.

Dick Long orch probably setting world record by starting 19th year at Hotel Curtis.

Harry Carroll & Polly Baker playing return date at Hotel Nicollet Minnesota Terrace.

Monogram here having sales drive for branch manager Morrie Steinman who is celebrating 10th anniversary in business.

Offerings of St. Paul Civic Opera association during 15th season starting next fall will include "Carmen," "Babes in Toyland" and "Rosalie."

Republic closed circuit deal with Minnesota Amus. Co. (Paramount chain) and territory's two principal buying combines for entire product.

Guy Lombardo lauded by Bob Murphy, Star-Journal movie editor and columnist, as "most cooperative bandleader to hit town" during his Radio City engagement.

Local contingent off to national Variety Club convention in Los Angeles included John Branton, chief barker; Abe Kaplan, Sol Torodor, Sidney Volk and Will Levy.

Sydney

Bob Lucas, chief technician attached to Metro here, has returned from U.S. looksee.

Vaude-revue show is a sellout at the Tivoli, Sydney. Wee Georgie Woods is the topper.

Alec Kellaway, brother of Cecil Kellaway, is assistant director with Charles Chauvel on the film, "Sons of Matthew."

Crix weren't kind to "Dancing Years" at Royal, Sydney, produced by Williamson-Tait. But show looks set for solid run.

Reported now that Charles Skouras and Dan Michalove won't visit here until next year. They originally planned a visit this year.

Douglas Watt, general manager, Snider-Dean, bows out next month to accept a major managerial position with the Macquarie commercial network.

Tommy Greaves, general manager of Filmcraft, will be the next prexy of Aussie Cinema Pioneers' Club. He takes over from Johnny Fuller, brother of Sir Ben Fuller.

Norman B. Rydge and Herc McIntyre, toppers of Greater Union Theatres and Universal respectively, have been visiting Charles Chauvel's film unit now producing "Sons of Matthew," in the Queensland backwoods. Both companies have a financial stake in venture.

Strawhats

Continued from page 51

is garnering more than usual advance interest.

Olney, which was revived last season after a wartime shutdown, is under management of Redge Allen, WTOP-CBS announcer; Glenn Taylor, and Evelyn Freyman. Charles H. Dubin, former assistant to Moss Hart, will direct the company, all Equity members, in the series of 12 plays.

Following "Dream Girl," barn theatre has skedded John Carradine in "Bill of Divorcement" week of June 17, to be followed by Sheila Barrett in "Dulcy."

Downing Directs in Maine

Bar Harbor, Me., May 27.

With season at the local Playhouse opening June 30, Robert Downing has been inked as director of the strawhat. He formerly was production stage manager for Irene Selznick, Mike Todd and Maurice Evans.

Tufts Season

Medford, Mass., May 27.

Tufts College tees off a summer theatre course July 1 under direction of Marston Balch and John R. Woodruff of its drama dept. Season will run six weeks.

'Joan' for Bridgehampton

Bridgehampton, L. I. May 27.

"Joan of Lorraine" will be the second play of the season at Gail Hillson's Hampton Playhouse here.

Howard Graham, formerly of Pasadena Playhouse, and now on leave from "State of the Union," will play the Sam Wanamaker role in "Joan" and will direct all 10 plays of the summer season.

Holyoke Sets Teeoff

Holyoke, Mass., May 27.

Valley Players tee off their sixth season June 23 at the Mountain Park Casino here. Resident company will include Gaylord Mason, Helen Harrelson, Joseph Foley, Jean Guild, John O'Connor, Beatrice Newport, Howard Ledig, Bertram Tanswell, Ruth Elliott and Edward Fuller. Production director is Dorothey M. Crane.

Operate Smithtown Hayloft

Robert O'Byrne and Gloria Monte Muro will operate the Old Town theatre, Smithtown, L. I., opening the 12-week season with Howard Richardson's "Dark of the Moon,"

Chicago

Jim Mangan, flack, injured in accident.

Willie Shore here to visit father, who is ill.

Mark Kelly in town on business for 20th-Fox.

Leonard Sang of the Shubert office in for new home office confabs.

Jim Keefe succeeded George Atkinson as agent for "Accidentally Yours."

Richard Basehart, Eagle-Lion headliner, in Chicago for introduction to local press.

Lena Horne trained back to the Coast after completing engagement at Chez Paree.

Lou Greenspan, former VARIETY mugg, planed in from Hollywood to attend funeral of father.

Joe Cohan, manager of the Harris theatre, sprained ankle backstage and under treatment.

Albert Goldberg, of the Chi Tribune, left for Los Angeles to assume duties as drama critic of the Times there.

Joe E. Brown played host to cast when Hawthorne Race Track held "Harvey" celebration (29) with each race named after characters in play.

Frank Gates, scenery designer for the Central City Opera House, in from Colorado to gander "Harvey" as a possibility for its summer festival.

Washington

By Florence S. Lowe

Ringling Brothers-Barnum & Bailey Circus due here June 2.

CIO has made a sound film strip from the Robert Nathan report, "Raise Wages Not Prices."

William McAndrew upped from director of News and Special Events of WRC-NBC to assistant to veepee Frank M. Russell.

Ray Walker, composer of "Poor Pauline," currently revived in "Perils of Pauline," doing a piano stint at Gold Key club.

"Congress Reports," local program featuring members of both houses of Congress, returned to air over WWDC past Thursday (22).

Cyril Ritchard, and wife, Madge Elliott, feted past week by Australian ambassador, during former's appearance in "Love For Love."

Eddie Bracken emceed Advertising Club's annual jamboree Sat. (24), with assists from Lanny Ross, Walter O'Keefe, Dona Mason and Hildegarde.

Berthe Gross, wife of a BBC official, currently in this country to make a study of American radio, particularly commercial sponsorship of programs.

Melissa Childs, daughter of columnist Marquis Childs, acting at Olney theatre, local strawhatter. Gal debuted last summer with Cape Town Theatre, Dennis, Mass.

Sam Galanty, mideast division manager for Columbia, just back from the Coast, planning to trek to Chicago, with branch manager Ben Caplon, for company meetings week of June 2.

Bucks County, Pa.

By Sol Jacobson

Bill Kane, Trenton VARIETY mugg, underwent operation at St. Francis Hospital, Trenton.

Phyllis Perlman handling publicity for Playhouse. Hubby Theron Bamberger operates.

New Hope Street Fair for benefit of Recreation Center set for three nights beginning July 3.

Bob Walter, who operated Playhouse concessions, got civilian pilot's license under G. I. Bill.

Arthur Hanna's daughter, Deirde, copped three prizes at Bucks County Horse Show last week.

Ad Walter, Playhouse treasurer, reports more than 1,200 subscribers for 15-week season, more than three times previous total.

Yardley, Pa. strawhatter opening June 14 with "The Barker." Patterson Greene's "Music in the Distance" to preem there June 23.

Dublin

By Maxwell Sweeney

Legit players Stanley Illsley and Leo McCabe setting up as talent agents for Eire.

Michael MacLiammoir working on new play, provisionally titled "Portrait of Miriam."

Reco Brothers' circus, biggest British tent show, opened Irish tour at Larne, County Antrim.

Gaiety Acting School chief, Ria Mooney, scanning Irish talent for J. Arthur Rank organization.

Countess of Longford has adapted Sheridan Le Fanu chiller, "Uncle Silas," for Dublin Gate theatre.

Peter Purcell to Paris as supervisor of technical and traffic department for Paramount Instructional Films.

Gaiety theatre opens international play season with Arthur Wilmot's translation of Andre Obey's "Noah."

New 500-seater cine-variety house under construction at Ballymote, County Sligo, skedded to open Oct. 1.

Columbia's London sales supervisor, Leslie Faber, here for biz talks with local branch manager George Jay.

National Film Institute of Ireland expanding operations with branches in Galway, Cork, Limerick and Monaghan.

London Films' managing-director, Sir David Cunynghame, here to prospect for Korda pix with executive assistant, Ethel Power.

Australian opera singer Kenneth Neate here on vacation from Covent Garden Opera. Was with N. Y. Met in 1939, and plans early visit to U. S.

Conductor Malcolm Sargent has okayed plans for improving acoustics a 7,000-seater King's Hall, Belfast, now being readied for orch concerts.

Metropole, city's biggest terpery and eating spot, closing for renovation. Outfit, which includes cinema, is part of J. Arthur Rank's Irish interests.

Las Vegas

By Brigham Townsend

Club Bingo set to open Aug. 1.

Lynn Martin into the Stork Club.

Emile Buzaid opened at the Big Hat.

Eddie Salas reopened the Silver Spur.

Marie McDonald toplining at the Flamingo.

Nick Stuart vacationing at the Flamingo.

Joe Smoot here promoting a race-track deal.

Julius Klein Flamingoing with his cymbalom.

Frances DuBay headlining at the Club Mondoray.

Gene Austin into El Cortez Sapphire Room.

Herb Yates El Ranchoing. Ditto Milton Pickman.

Clara Bow helping hubby Rex Bell at his store.

Paul Ralli about to film his book, "Nevada Lawyer."

Leo Carrillo into the Bowery with Martha Raye held over.

Martha O'Driscoll won the pre-Helldorado donkey race.

Maxine Lewis new entertainment director at the Flamingo.

Eddie Silton and Corina Mura in town to talk over a new script.

Mayor Ernest Cragin reelected and still managing El Portal theatre.

Frank Libuse clicking at the Last Frontier. Ditto Artini & Consuelo.

Hoot Gibson and J. D. Smith going all out for a glamor resort to be called D-4-C Ranch.

World's Theatres

Continued from page 1

barriers are going up against Hollywood in various parts of the globe, this is being at least partly compensated for by increased theatres and attendance. Thus, the American industry should manage to hold on to as much business as it has now, even though its relative share of the world market may be whittled down by restrictions.

2. The war years were a period of growth in theatre attendance almost everywhere. This was apparently due to the need for recreation by people under a war strain, and the increased use of the motion picture as a medium of propaganda in some parts of the earth.

The theatres presently in existence have a seating capacity of 38,353,678; but Golden has no accurate figures on seats for 1940.

Golden points out there is one important item which probably makes the size of the seven-year increase a dubious matter.

"Europe in 1947," he declares, "shows a total of 51,227 theatres having 16,708,907 as against 36,779 in 1940. This large increase in Europe is attributed to more accurate theatre figures from Russia. In 1940 data then available showed but 3,000 commercial motion picture theatres, whereas in 1947 the figures available showed about 17,500 theatres (no seating capacity for these theatres available). In this European round-up no figures are available for 1947 from the following countries: Albania, Esthonia, Latvia, and Lithuania. However, in 1940 in these countries there were 10 movie theatres in Albania, 64 in Esthonia, 95 in Latvia and 76 in Lithuania."

The figures for Russia apparently cover Siberia as well as European Russia, since there is no breakdown shown for Siberia anywhere.

Army Course

Continued from page 1

AAF is shipping $500,000 worth of equipment to the university. Most of the equipment was used in "Operation Crossroads," the Bikini atomb bomb tests In addition, the AAF figures to spend another $500,000 on the work in the next three years. That adds up to $1,000,000 to train 20 men, or $50,000 per man.

Some regular Army officers are boiling over the deal, since only one of the 20 officers selected for the course has a permanent commission.

Hollywood

Dave Martin laid up with poison oak.

Edward Gross to Canada on business.

Harriet Lee laid up with a shoulder injury.

Bert Kalmar recovering from surgery.

Danny Dare vacationing in the High Sierras.

Prince Hira Sing, of India, guesting at Metro.

Leo Durocher and Laraine Day in from New York.

Billy Gilbert in town after two years in New York.

John Ridgely laid up after stepping on a rusty nail.

Louis B. Mayer to San Francisco for a physical checkup.

Orson Welles and "Macbeth" troupe to Salt Lake City.

Andy Hervey returned to work after a week out with flu.

Patricia Alphin recovering from emergency appendectomy.

William Elliott guest of honor at the San Luis Obispo rodeo.

John Decker reported improving after four blood transfusions.

L. K. Sidney to Jackson Hole, Wyo., for a month of fishing.

Evelyn Keyes returned to Columbia after two months in Mexico.

Sam Newfield reported out of danger after a cranial operation.

Haym Carasso, Tel Aviv film exhibitor, guesting on the Metro lot.

Sidney Myers, managing director of British Lion, guesting at Republic.

Lorraine Bayless to Chicago to join the "Call Me Mister" company.

Manuel de Sevilla, head of Cine de Colores, in from Mexico on business.

Henry Kolker hospitalized after a fall down the basement stairs of his home.

Jean Hersholt contributed first painting to the Beverly Hills Art Auction.

Hoagy Carmichael to be guest of honor at the Sigma Chi dinner in Chicago.

Marjorie Main and Arthur Treacher going east for strawhat thesping.

Harry Goetz huddling with Moe Siegel, former head of production at Republic.

John del Valle checking out this week as publicity director for Charles Chaplin.

Sol Lesser nursing a sore arm, the result of shots in preparation for his forthcoming trip to Mexico.

Kathleen Selby in from London for huddles at Paramount. Marvin Miller sold his gas station in Beverly Hills.

Paul Andor narrating for the German version of "Brotherhood of Man," filmed for the War Department.

Cecil B. deMille will be honored as "one of the 10 film directors of international repute" by the Film Festival in Venice, Italy.

Mel Morse succeeds Richard Craven as American Humane Association arbiter of treatment of animals in motion pictures.

Pittsburgh

By Hal Cohen

Louise Carroll Brenkus rejoining dancing trio.

Evans Family into NY's Par theatre next month with Perry Como.

Frances Gill in seventh year as organist at Jorsan's in East Liberty.

Menasha Skulnik coming to Syria Mosque in "I'm in Love" on June 2.

Jean Wald, Hollywood agent, flew in from Coast for a family reunion.

Annual Variety Club golf tourney at Chartiers Heights Country Club June 16.

Dave Lawrence has bought a piece of the Club LuMarba from Lou Abrams.

Slate Bros., Fay Carroll, Selma Marlowe Dancers topping show at Carousel.

June Walls, songstress, back to the hometown for engagement at the Nixon cafe.

Alfred Heschong named to Tech drama faculty, to teach design and production.

Mrs. Leonard Kapner, wife of WCAE prexy, recovering from recent operation.

Henry Boettcher, head of Tech drama department, will spend summer vacation in Mexico.

Tally McKee has quit the Bulletin-Index, newsmag weekly, to try fiction writing.

Al Checco, featured in Playhouse revue, got his degree from Carnegie Tech drama school.

Ray Boyle, local actor, one of two Helen Hayes winners for scholarships at Barter theatre.

Jackie Heller's parents celebrated 45th wedding anni with a big party at son's Carousel nitery.

Catherine Del Tondo taking a leave from WB office to sing again in summer opera chorus.

Fred Kelly to New York to start designing choreography for two forthcoming Broadway musicals, "Hand in Hand" and "They Liked Them Handsome."

Elmer Kenyon, local agent, was appointed manager of Nixon for final week of legit season. He filled in for Eddie Wappler because of union stipulation that member must leave one post at least two weeks before starting another, and Wappler has been named company manager of local summer opera company.

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